

# VARIETY

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Vol. 204 No. 10

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PRICE 25 CENTS

## PLOT NEW 'OLD' FILMS FOR TV

### Free Funeral as Theatre Prize

Baytown, Tex., Nov. 6.

A macabre exploitation stunt involving the giveaway of a "free funeral" proved a strong b.o. booster at the theatre operated by the Jefferson Amusement Co. here.

Rufus Honeycutt, the local theatre manager, induced an undertaker to contribute a "free funeral" in connection with the midnight showing of Universal's horror package—"The Mole People" and "Curucu, Beast of the Amazon." Stunt drew 759 people to the theatre, said to be the largest audience since television hit this area. A 16-year-old boy won the funeral at the drawing.

Story in the local paper was picked up by all three wire services and, as a result, yarn broke throughout the country, making the front page in some cities. Honeycutt arranged for the display of a complete grave and a 2,000-pound monument in the lobby of the theatre.

Giving away an "island paradise" is another gimmick. In connection with Metro's "The Little Hut," a deal with the Pacific Area Travel Assn., representing some 15,000 travel agents, is on to give away an island in the Pacific to the winner of a limerick contest. The island, said to be completely habitable, part of Fiji group, has been named Ava-Ava after you-know-who that works for Metro.

### Say Mishandling of Mail Orders Is Alienating Loyal Legit Public

By JESSE GROSS

Is Broadway legit biting the hand that feeds it? A growing segment of the public seems to think so, at least as indicated by increasingly extensive and bitter complaint from theatregoers. Added to the perennial gripes about wholesale scalping of tickets for the top hits has been a growing tide of squawks from mail order patrons who feel they've been given a runaround.

Treatment of this theatregoing segment, which gambles on a show by ordering seats prior to production, has been getting progressively worse, it's claimed. In fact, matters have reached the point where the placing of mail order ads for highly touted shows appears to be virtually meaningless.

What's termed irresponsible handling of write-in requests is evident in the beef of one avid legit fan, who's been riding the postal purchase route for years. Thus far this season, he's written checks for 10 offerings that have placed mail order ads. Although seven of those have been handled promptly and efficiently the other three entries, all big advance bets, have given him unsatisfactory treatment. The latter are "Bells Are Ringing," "Auntie Mame" and "Major Barbara."

"Bells" rates as the worst offender, according to this source. The Theatre Guild musical, due Nov. 29 at the Shubert, N. Y., placed its initial mail order ad late last June. An immediate order, giving five alternate dates for a pair of duets, resulted in the management dispatching a postcard acknowledging the receipt of the check. In September, however, the management returned the check declaring there were no seats available for the locations and dates requested.

In other words, "Bells" took two months to notify a patron that it

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### Parent Body Voids Use Of Coast Friars' Tag

Friars Club on the Coast has been ordered to "cease and desist" from using the name of the Friars by Jan. 1, in a communicate sent its board by Carl Timin, exec director of the Friars Club, N. Y. Gotham club ordered disenfranchisement on grounds the Hollywood group is "non-cooperative with the parent club"; "has violated its charter repeatedly"; "has shown a flagrant lack of actor and performer members." Coasters were also accused of failing to pay the nominal guarantee to the parent body.

Order was sent the Coast group in a registered, special delivery letter dated Nov. 1, on eve of Coast Friars' installation today (Wednesday) of Frank Sinatra as its new abbott, to succeed Jack Benny.

### World Tension, Election, Drizzle Soak Legit B.O.

Tension over the international crisis and the traditional pre-Presidential election dip drubbed legit boxoffice last week. The slump was particularly severe on Broadway, where patronage was additionally discouraged by several days of intermittent rain. Weather presumably wasn't a factor in the road slide.

Business continued downbeat Monday (5), with an even more drastic slide anticipated for last night (Tues.), when the election re-

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### 20TH RE-STOCKING FUTURE BACKLOG

By FRED HIFT

In one of those strange paradoxes of electronic-age showbiz, television may be coming to the aid of the motion picture theatres by solving one of their most pressing problems—the product shortage.

The film companies are sharply aware that (1) tv's immense appetite for product is going to eat up their backlogs within a comparatively few years and, (2) the price of pictures is going to rise above current levels in the future.

Drawing the logical conclusion, the studios are now sketching production plans with an eye to a video-dominated future in which tv income is a legitimate entry on the credit side of the ledger. There is a realization on the part of the top brass that tv may not only take on the function of the subsequent or sub-subsequent theatre run, but also represents a vast and additional market whose proceeds tend to lessen the original production investment risk.

Possibly the first of the majors to take the new pattern into account in its future planning is 20th-Fox, which, in the year starting next April, plans to release no fewer than 50 or 55 feature films, more than half of them the studio's own and the rest contributed by big indies and by the new unit of Robert L. Lippert.

It's no secret at 20th that this sudden expansion is tied closely to the recognition by prexy Spyros

(Continued on page 4)

### Israeli Talent Stranded in N. Y.

A group of 13 Israeli entertainers are stranded in New York, unable to return to their homes in Israel. They were flown in a couple weeks ago by KLM Royal Dutch Airlines, but KLM is unable to fly them back. They were brought over to perform on the "Original Amateur Hour," the Ted-Mack emceed showcase on ABC-TV.

Problem developed when KLM was forced to suspend flights into Tel Aviv and Cairo because of war operations in the Middle East in which Israel is embroiled. The entertainers, who include in their number a few "essential" personnel, were due to fly back over the weekend.

Only carrier still plying the war-charged eastern Mediterranean is El Al, the Israeli Airlines, but it is backlogged with "priority" passengers. Air France is believed to be operating on sharply curtailed schedule.

### Int'l Show Biz in Troubled Reaction To Mid-East Crisis, Hungary's Plight

#### Charges Horror Dualpix Scared 9-Yr. Boy to Death

Chicago, Nov. 6.

Cook County Coroner Walter E. McCarron last week subpoenaed two suburban village officials and a theatre manager following the death of a nine-year-old boy as he was watching a horror double feature bill at the Lake Theatre, Oak Park, Ill. Stewart Cohan, 9, died of heart failure while watching the picture "Creeping Unknown," double billed with "The Black Sleep."

The coroner is seeking a ban on horror double features in Cook County. Oak Park village manager Mark Keane, Village President J. Russell Christianson and the theatre manager, William Cole, were to be haled before the coroner's jury.

### Dems, GOP Spent \$4,500,000 on TV For '56 Campaign

Washington, Nov. 6.

Expenditures for tv political advertising by the two major parties for the current campaign will reach an estimated \$4,500,000, according to a report issued over the weekend by a Senate Elections subcommittee.

The report, which is based on information supplied the subcommittee by the three networks and over 85% of all tv stations in the nation, puts Republican expenditures for the medium at \$2,644,000 and Democratic at \$1,878,000. It covers the period from Sept. 1 through Nov. 5.

The subcommittee said its estimate did not bear out predictions that tv expenditures for the campaign would reach "unprecedented heights." It suggested that three factors may have been responsible:

1. Widespread use of the less ex-

(Continued on page 26)

#### Too Fat for Tourist Seat

Honolulu, Nov. 6.

Sally Davis, now entertaining at the Clouds, Walkiki niter, planned in from Los Angeles occupying firstclass space although her ticket called for a tourist seat.

Airline officials admitted she simply couldn't fit into the limited confines of tourist seating so they gave her firstclass space. She weighs 300 pounds.

International conflicts in Hungary and the Middle East have had little known effect on the welfare of the American film companies, to any significant extent. As of the present moment a projected deal to license pictures to Hungary likely will be delayed, at least. And the Yank outfits, which usually ship newsreels and feature prints to Cairo from London, have been unable to do so over the past week.

Branch offices of the distributors in Cairo and Tel Aviv and the Loew's theatres in Cairo and Alexandria have not been heard from.

Under normal circumstances, the absence of contact with the troubled areas would be meaningful. But film executives in the United States have a far greater concern. The hostile nature of events in the Middle East, have served further to impress them with the vital need of the foreign market. The margin of profit for the Hollywood companies is admittedly a thin one. Loss of any global territory could mean a loss where a profit would be normal. Loss of a major territory such as the Continent would demand a complete overhaul of industry economics.

It's in the light of this overall view that the possible removal of Egypt as a source of income is insignificant. The country yields about \$1,300,000 in terms of dollars to the American countries collectively. This is in addition to the Loew's theatre income, the amount of which has not been revealed.

American film industry is now set to an economy geared to

(Continued on page 18)

### 2 Web Correspondents Trapped in Budapest; Others Escape in Time

At least two network news correspondents have been trapped in Budapest as a result of the Russian conquest of Hungary over the weekend. They are Ernest Leiser, CBS News' Balkan and Middle-European correspondent, and Frank Burgholtzer, NBC's regular Bonn correspondent who had been covering the Hungarian revolution. Two other correspondents, CBS' Frank Donghi and ABC's Robert Sturdivant, got out just in time, Donghi actually crossing over to Vienna Monday (5) morning after first having been refused exit while traveling in a convoy turned back by the Russians.

Both CBS and NBC are hopeful that Leiser and Burgholtzer have holed up in the U. S. legation in Budapest, where Cardinal Mindszenty has also taken refuge. Besides Leiser, CBS has three other staff members trapped in Budapest, one Austrian and two German, and is hopeful that they, too, have found safety. But neither network

(Continued on page 26)

## Longhair Mgrs. Invading Jazz Field; B'klyn Acad of Music Testing Ground

Longhair concert managers are finally moving into the jazz concert fields. Up to now, the jazz packages have been promoted by individuals like Norman Granz, disk jockeys and other pop-styled entrepreneurs. Now, the concert managers, who have been selling a wide assortment of attractions, from symphonies to travelogs, have added the top jazz names and combos to their booking roster.

The major test of jazz under heretofore longhair auspices is currently being conducted at the Brooklyn Academy of Music, headed up by Julius Bloom, the Academy's director and a prominent longhair manager. Bloom has skedded a long series of jazz concerts, with such names as Louis Armstrong, Dave Brubeck, Duke Ellington, Sauter-Finegan orch, Stan Rubin's Tiger Town Five, Count Basie, Dizzy Gillespie and others, to run through the fall, winter and next spring. Bloom, who is presenting the series in conjunction with Art D'Lugoff, stated that it represented a "popularizing policy" on the part of the Academy, which books around 400 assorted concerts, lectures and other diversifications each year.

Bloom stated that he, together with all other concert managers, were on the lookout for new attractions with a mass base. The days of a concert manager existing on the largesse of a relatively handful of rich patrons in each town have long since passed. Back in the early 1940s, the managers finally learned to accept ballet as a legitimate concert attraction; still later they moved into the lecture and travelog field and now jazz has emerged as something which has appeal to the type of

(Continued on page 48)

## Feuer & Martin Study 'Stay Away Joe' Then Return to Broadway

Hollywood, Nov. 6.

Metro, in an unprecedented move, has turned its "Stay Away, Joe" property, to have been produced for the studio by producers Cy Feuer and Ernest Martin, over to the producers who will first present it on Broadway, with the studio retaining film rights.

Originally studio had offered \$250,000 in pre-production for the Dan Cushman property, with a sliding scale upward depending on the Broadway run, it being aimed at the stage initially. Subsequently producers told Metro they would prefer to produce it as a film, and studio production chief Dore Schary recommended an outright purchase price of \$250,000 to the Loew's board, plus an additional fee for Feuer and Martin as producers. The team then signed Norman Krasna to write the screenplay, for \$100,000.

However, last week producers

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## IVOR NOVELLO'S STORY AS BBC-TV SPEC

London, Nov. 6.

Ivor Novello's career will be told in full on BBC-TV on Nov. 15, "The Ivor Novello Story," as the program will be called, has been written by Spike Hughes, and will include in its cast a number of stars of Novello's shows including Vanessa Lee, Olive Gilbert, Elizabeth Welch and Peter Graves.

The program will run for 90 minutes and will feature Laurence Payne in the title role. It will be produced by Graeme Muir.

## Politics Permitting, U.S. Will Tour Mary Martin Overseas in 'Peter Pan'

Mary Martin will take "Peter Pan" on a three-month world tour under auspices of State Department or United Nations if the international situation clears up by mid-December when the global jaunt would start. Stage star, who has played "Pan" in the Broadway stage and twice as a television spec on NBC, would accept no pay for the tour providing that she can play the James M. Barrie fantasy to as many children around the world as is possible to assemble.

Nat Wolff, NBC creative producer, who has undertaken the project, has been conferring with officials of UN and State Department to lay out a tour that would include foreign countries where American good will is most needed. At her insistence, Miss Martin would be compensated only for expenses incurred but no salary. Others in the cast would be paid and the cost of transporting the company and scenery alone would exceed \$200,000, requiring an Army transport to handle the show's effects.

Upon her return from the pro-

(Continued on page 17)

## Disney's Safety Kudo

Washington, Nov. 6.

Walt Disney was honored by the American Automobile Assn. here last week for his contributions to traffic safety. A citation was presented him "for his superb, unique motion pictures which combine so effectively entertainment and broad education," and specifically for the films "I'm No Fool With a Bicycle" and "I'm No Fool as a Pedestrian."

The films were produced originally for tv on the "Mickey Mouse Club" show on the ABC network. AAA will distribute "Bicycle" to schools. The "Pedestrian" film has not yet been shown publicly.

It's about time and  
**EDDIE CANTOR**  
has done it—a satire on  
**Awards, Anyone?**

\*\*\*

another editorial feature  
in the upcoming  
**51st Anniversary Number**

VARIETY

## Cancel London's Royal Vaude Gala

London, Nov. 6.

The Royal Command vaude gala slated for last night (Mon.) was called off at the last minute because of international developments. Message was received during the final rehearsals that the Queen and her Royal party would not attend.

The event would have netted \$50,000 for the Variety Artists Benevolent Fund. All ticket monies will be refunded.

Val Parnell, managing director of the Moss Empire Theatres and head of the Palladium Theatre, where event was to have taken place, was hopeful that another performance would be possible at a later date. Among those slated for appearances were Liberace, Jerry Colonna, Gracie Fields, Laurence Olivier & Vivien Leigh, and Pat- tachou.

## 1st TV Preview of 'Command'

London, Nov. 6.

For first time, a preview of the Royal Command Variety Performance has been aired. Last Sunday, commercial tele devoted entire hour of "Sunday Night At the London Palladium" to feature stars who were rehearsing for last night's (Mon.) Royal Show.

Associated TV's topper, Val Parnell, who staged the royal gala, was responsible for telecast which has never been allowed before. Program was emceed by Tommy Trinder.

## London Scribe Sez Too Many Yank Stars Met Queen at Royal Gala

London, Nov. 6.

A beef about the number of American stars who were presented to the Queen at the Royal Command Film Performance was made last week by Robert Robinson, Sunday Graphic show columnist.

Robinson averred that one of the reasons for the Royal show was to boost the British picture industry. How could that be done when British film actresses were excluded from the presentation list, and half the places went to American stars? "Why use our Queen to give the Americans publicity?"

Querying the number of Yank stars presented, Robinson stated he was told that stars like Marilyn Monroe were the draw for people to buy top price tickets. His comment: "Balderdash! People paid out high prices for one reason only; the Queen would be present. Let the Royal Command Film Performance look more like a charitable and artistic occasion, and less like a publicity agent's picnic."

## Hallowe'en Life-Saver

North Bay, Ont., Nov. 6.

Greasepaint may have saved a life or two here on Hallowe'en.

A child was killed by an auto on Hallowe'en last year because he couldn't see properly through the slits in his hobgoblin mask. This year, the North Bay Kiwanis Club provided theatrical makeup, to replace masks, to 100 youngsters making their nocturnal rounds.

## Politeness—To and From Office Boys

There is little question that show biz "manners" have improved. There is now an awareness of the other greater fellow. Even if born perhaps of the fear of retaliation or the maxim that the office boy may be your boss 10 years hence, intra-trade courtesy in most walks of show business, has made marked strides during the time VARIETY has been reporting events.

True, on certain local casting levels, exaggerated courtesy is sometimes suspected—or at least alleged—as due to payoff. Such charges have been aired of late.

All of which is prelude to an April 19, 1959 vox pop letter from "A Vaudeville Actress" to VARIETY and which was captioned, in that '09 issue of VARIETY, "Offers Himself as Understudy For The 'Office Boy.'" This altruistic vauder, taking umbrage with the smartaleck attitudes of some of the Broadway office boys, was moved to write:

New York, April 19, 1909.

Editor, VARIETY:  
I am the female member of a sketch team and I don't often see the inside of a vaudeville agency, but during the absence of my partner this week I thought I'd make the rounds. I was amazed at the treatment accorded artists by the various office boys—and girls. With one or two exceptions (certainly not more) the agents' employees were extremely haughty and very unobliging.

In the first office I went I found a row of actors leaning against the rail, waiting. I joined the line and waited, while the office boy telephoned a long and tender message to his sweetheart. Just how long it was I can't state exactly, but I know I waited 12 minutes myself before he finished.

The next office was pretty full,

so when the boy told me that Mr. So-and-So couldn't see anything for half an hour I believed him. However, before leaving I asked if Mr. So-and-So would be likely to leave the office before I returned in half an hour. The office boy assured me he would not. In one half hour, exactly, I returned and the boy said differently: "Mr. So-and-So has gone out to breakfast."

I was patient and humble. I sat down and waited 35 minutes and then Mr. So-and-So calmly walked out of his office and into the hall. He didn't see me and I'm not the kind who can grab a man by his coat tails to talk to him, so I waited some more. In 45 minutes he returned and when I stepped before him, and told him the team name, he was glad to see me for he had something to offer us. Yet if I had waited for the office boy to take my name in to him, I'd be waiting yet. Other offices were just as bad. The actor may be useful and even necessary on the stage, but in the agents' outer office he is a blot upon the earth.

Now, in conclusion, I have an offer to make. I think treatment of this sort is entirely unnecessary and I am willing to prove it. I will take the place of the office boy in any recognized agency and for one week I will do his work free of charge. And I guarantee that in that time there will not be one person who enters the office who will leave it feeling that I have humiliated or neglected them in any way. Nor will the agent find my civil treatment unprofitable.

If any agent cares to accept my offer VARIETY has my address.

A VAUDEVILLE ACTRESS.

## Calls Metro Reel Lauding Eisenhower A Corporation Campaign Donation

Hollywood, Nov. 6.

Showing of a Metro "News of the Day" newsreel at the Fine Arts theatre here last week drew a heated protest from BevHills attorney Eric Julber. He charged at the U. S. Attorney's office that the presentation, purportedly lauding the Eisenhower administration, was a violation of Federal law, prohibiting corporations from making campaign contributions.

Protests of Fox West Coast Theatre execs, that a similar presentation was made the week before presenting the Stevenson side, failed to soothe Julber, who charges if this is true, newsreel company is guilty of a double violation.

John Duncan, assistant U. S. Attorney, acknowledged that Julber had referred the matter to his

office, and "We're looking into the matter."

Julber commented that if the U. S. Attorney fails to take action on the matter, he and a group of other attorneys might start a citizen's suit in Federal Court, to halt the practice.

According to the attorney, the entire 10 minutes of the newsreel, shown in conjunction with Metro's "Lust for Life," was a partisan presentation of the glories of the Eisenhower administration. When he protested to the theatre manager, he was told that the newsreel was being shown at all FWC theatres last week, and that a similar presentation of the Stevenson side had been shown the week before.

Further, FWC execs said that all newsreel companies had been making up "inserts" of both sides of the presidential campaigns for years.

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# PUSH OSCAR-GUESSING DERBY

## Faster Amortization of Films

[CURRENT COMPANY TABLES]

That the film companies are drawing the bulk of their rental money from the early dates is shown in the amortization tables they're now using. An investigation shows that Paramount figures on the quickest writeoff of any company, amortizing the costs of its films on the basis of 83% in the first 13 weeks of national release and 100% in 52 weeks.

Amortization tables used by other distributors is as follows:  
**Universal**, 13 weeks, 49%; 26 weeks, 79¼%; 39 weeks, 90¼%; 52 weeks, 97%, and 60 weeks, 100%.  
**Republic**, 13 weeks, 38.8%; 26 weeks, 67.6%; 39 weeks, 81.2%; 52 weeks, 91.2%; 65 weeks, 97.4%; 78 weeks, 100%.  
**20th-Fox**, 13 weeks, 53%; 26 weeks, 75½%; 39 weeks, 88%; 52 weeks, 94.5%; 65 weeks, 100%.  
**Warners**, 26 weeks, 82%; 65 weeks, 100%.  
**Metro**, 12 weeks, 44.1%; 24 weeks, 67.7%; 36 weeks, 77.5%; 52 weeks, 87.7%; 78 weeks, 100%.  
**Columbia**, 26 weeks, 62%; 52 weeks, 85%; 104 weeks, 100%.  
 Col. it's noted, is the only distributor that takes up to two years in fully writing off the cost of its productions.  
 In most instances, 85% of a film's costs is charged against the domestic market and 15% against the foreign.

## 3,000 to 5,000 U.S. Playdates

## For Cheapies, Says Cy Roth;

## British Studios Speeded Up

Work in British studios can now be done "almost as fast" as in Hollywood, says indie producer Cy Roth. As proof he cites his "Fire Maidens of Outer Space" which he brought in on a 10 day sked and a \$120,000 budget.

While this pic is now playing off in the U.S., Roth is heading for London again to set up production deals on two properties—"The Crawling Hand" and "Solar Rescue." He hopes to sell them in the U.S. as a package.

Roth said that there was a potential of between 3,000 and 5,000 bookings for the cheapies in the American market, with a possible gross around \$250,000 to \$300,000. "Exhibitors are hungry for exploitable celluloid," he noted. "Fire Maidens," a science fiction yarn, has recouped 50% of its production cost in four months of release. It's being distributed by states righters.

How tough is it to get financing these days? "Plenty tough," says Roth. "Money is very tight. That's why I'm going to Britain to get my backing."

## WARNERS PARTNERING WITH PRM ARTISTS

Hollywood, Nov. 6. Deal is in negotiation for Warner Bros. and PRM Associated Artists Productions to enter into a co-production arrangement. The pattern is expected to be finalized within the next 10 days to two weeks, according to Ray Stark, AAP production topper, who is handling talks here with major properties now held by PRM would serve as basis for the discussed program. Warners last week acquired the Kathryn Hulme best-seller, "The Nun's Story," from PRM, but transaction is entirely separate from proposed joint production setup and Warners will turn out picture on its own.

### NICK SCHENCK'S STATUS

Two-Year Contract (\$2,500 Weekly) Expires at Year's End

Nicholas M. Schenck's employment contract with Loew's Inc. will terminate on Dec. 31 and in view of his new status as honorary board chairman it's doubted that any new, formal agreement will be entered.

It was learned this week that Schenck signed a two-year pact which took effect Jan. 1, 1955, that provided him a weekly salary of \$2,500. He was still president of the corporation at that time although it was evident that he eventually would surrender the reins.

Terms of the two-year deal represented a substantial cut in pay-off to Schenck. In earlier years he received around \$5,000 per week via salary, participation in profits and other benefits.

## Ricketson Confidence; Adds 20,000 Shares Of National Theatre Stock

Frank H. Ricketson Jr., v.p. and general manager of National Theatres, who last month predicted the shuttering of 5,000 to 6,000 houses, possibly including some of National's outlets, has effectively demonstrated he's not worried about the future of exhibition generally. Ricketson has purchased 20,000 shares of the circuit's common stock, increasing his holdings to 30,042 shares. The hefty buyup ties in with the exec's stated belief that while Class B and C theatres must be dropped, the better type of operation will prosper in the future.

## 20TH WARNS CBS-TV ON GERMAN 'ANASTASIA'

Warning to the television networks that it intends to protect its rights to the title "Anastasia" was issued last week by 20th-Fox.

In a letter to the Columbia Broadcasting System, William C. Michel, exec v.p., said 20th understood that a German picture "may be offered in this country for exhibition theatrically or on television under the title 'Anastasia' or a similar title."

Michel pointed out that 20th had registered the title "Anastasia," its Ingrid Bergman starrer, and had given the production worldwide publicity. It warned that it would fight to protect its rights in the title of the property which it acquired in January, 1955.

The German version, produced by CCC in Berlin, stars Lili Palmer. Several prints of the film are in this country. The picture was shooting at the Berlin studios at the same time as Miss Bergman was filming "Anastasia" in London. No English version of the German "Anastasia" is known to exist. Furthermore, the German picture is more in the nature of a documentary and is not based on the stageplay.

Question arises whether 20th has any legal rights to the "Anastasia" title when in competition with a foreign producer who is not a member of the Motion Picture Assn. of America's Title Registration Bureau.

It's recalled that, when Walt Disney was readying his "Alice in Wonderland" for release, a French puppet film producer brought out his version of the same story—and under the same title—several weeks earlier. Both pictures ran on Broadway at the same time and under the same title.

## N. Y. HOPES FOR STUDIOS' OKAY

By GENE ARNEEL

Progress has been made in New York on a proposed film industry promotional campaign that has as a main so-called stunt "Oscar Derby" in which the public would be asked to guess the Academy Award winners. Overall scheme also calls for the junketing of hundreds of newspapermen to the Coast studios. According to ad-pub execs at the eastern homeoffices, two-prong promotion likely will materialize despite objections raised by their counterparts on the Coast.

Gothamites said this week:

Studio heads and p.r. officials in Hollywood are not so opposed to the two plans as they had been and, indeed, will go along with them so long as there is a tie-in with a Coast-originated idea for an elaborate celebration of the film colony's 50th anniversary. (It was in 1907 that William Selig made the first feature in Hollywood.)

The Oscar competitions, in which the public would be asked to guess winners of the Academy Awards, might be taken over by the Council of Motion Picture Organizations. Move to have this done is now taking place, the idea being that COMPO would drop its own Audience Awards and work on the Oscar gimmick exclusively.

An MPAA ad-pub subcommittee headed by UA's Al Tamarin is now engaged in rewriting the plan for the Oscar Derby in such a way that approval of the Coast dissidents (Continued on page 12)

## U Not Simply 'Bread & Butter' Maker; Daff Details Expanding Position; Chides the 'New York Mentality'

## Goldstein & Rogers Bloc Due to 'Listen' to Vogel Before Next Maneuvers

One of the dissident groups weighing a proxy fight against Loew's Inc. has indicated that it will make an effort to meet with Joseph R. Vogel, the new Loew's prexy, before proceeding with any specific action.

This group is the Lowenstein Foundation (Judge Louis Goldstein) and an unidentified Wall Street faction headed by attorney Saul Rogers. Rogers admitted this week that he was allied with Judge Goldstein in challenging the Loew's management but that neither group had any connection with Howard Stein, of the Wall St. firm of Dreyfus & Co. Stein has been identified as heading another faction that is said to be dissatisfied with the Loew's management. Another group also at odds with the Loew's management is the Wall Street banking group as represented by Lehman Bros. and Lazard Freres.

According to Rogers, his group is not prepared to make a statement at this time. "We have not fully gathered our thoughts as to what form of action to take," he declared.

Universal will make more pictures costing "over seven figures" than ever before in the company's history, according to Alfred E. Daff, executive vice-president. The company's 1956-57 program, Daff hopes, will succeed in laying to rest the theory that U makes only the so-called "bread and butter" pictures. "We got out of that business a long time ago," Daff maintained. He indicated, however, that these pictures served "us well when we were a little company." He blamed the "ingrained habits and ingrained thinking" of the industry for continuing the frame of reference that U is the source of only "gimmick and little pictures."

He pointed out, for example, that several of the major companies make "two or three times as many low budget pictures as Universal." Daff deplored the judgment of pictures by their cost alone and the dubbing of a film a "blockbuster" simply because it cost several millions to produce.

"Cost doesn't govern a picture's success," he said. "There have been a lot of costly flops. There is no such thing as a small or big picture per se. A big picture is one that makes money at the boxoffice irrespective of cost. A small picture is one that doesn't interest the public."

Universal's prime aim, Daff stressed, is to make b.o. successes. And the only way to judge the company's position, he stated, is to compare its annual financial statement with the other film companies and not on the basis of the investment in individual productions.

He noted that Universal has completed 33 pictures and has its release schedule set up until October, 1957. U, he revealed, will be releasing the films at the rate of about three a month. He emphasized that Universal is making pic- (Continued on page 6)

## Massed Assault on Theatre!

Baytown, Tex., Nov. 6.

Some 500 teenagers, bent on revenge for a "raw deal," ran amok here last Wednesday night (31), egg-and-feathering a theatre, barricading a city street and beating a policeman with a club.

The yelling gang—both boys and girls—commandeered a city dump truck, roused the town with a garbage can "tom-tom" dance, let air out of tires and damaged two city patrol cars.

The horde showed up at the Bay Theatre where the manager, H. E. Brunson, had frequently called police for aid against rowdism, and threw dozens of eggs at the theatre front. Then the gang smeared feathers in the "omlet."

## National Boxoffice Survey

Trade Perks Up; 'Giant' New Champion, 'Friendly' 2d, 'Peace' 3d, 'Wonders' 4th, 'Sex' 5th

End of Presidential election campaign and Election Day itself, with added cinema attendance, will give current film session a nice hypo. In addition, many spots are reaping the benefit of additional, strong product launched this stanza. Earlier in this round, heavy rains and generally unfavorable weather hurt.

New blockbuster champion is "Giant" (WB) with better than \$400,000 gross in some 10 key cities covered by VARIETY. Lengthy opus, is hanging up new highs in four or five houses, with totals running from smash to terrific. "Friendly Persuasion" (AA), although in only four keys this preem week for pic, is taking second place. "War and Peace" (Par), in first place for last four weeks, is dipping to third.

"7 Wonders of World" (Cinerama) is capturing fourth money. "Opposite Sex" (M-G) is finishing fifth. "Solid Gold Cadillac" (Col), second last session, will be sixth with surplus of holdovers hurting. "Unquadrant Moment" (U), in 11th place a week ago, is taking over seventh position. "Between Heaven and Hell" (20th) is winding eighth.

"Oklahoma" (Magna) is taking over ninth slot while "Cinerama" is 10th. "Bad Seed" (WB), high on list for many weeks, and "La

Strada" (T-L) round out the Top 12 in that order.

"Lust For Life" (M-G), "Mountain" (Par) and "Fantasia" (BV) (reissue) are runner-up pix in that sequence.

First two playdates of C'Scope version of "Oklahoma" (20th), in N. Y. and Detroit, are very big. At N. Y. Mayfair, it is giving the house its best opening week in years. "Man From Del Rio" (UA), good in L. A., shapes fair in Portland.

"Girl He Left Behind" (WB) is lofty in Buffalo, nice in Boston and sock in Louisville. "The Rack" (M-G), routine in Cleveland, looms light in Frisco and fair in Omaha.

"Teenage Rebel" (20th), reflecting a smart ad campaign, looks a promising newcomer. It is torrid in Portland, good in Indianapolis, big in Detroit, fine in Chi and socko in Buffalo. "Can't Run Away From It" (Col), also new, looms big in K. C., hot in Boston and oke in Cleveland.

Horror combo of "Curucu" and "Mole People" (U) is rated fairish in Minneapolis. "Killers" "Sleeping City," oldie pair from same company, looks brisk in Frisco, and good in Chi and Providence.

"Brave One" (RKO) looks good in L. A. "Bandido" (UA) is fine in Toronto.

(Complete Boxoffice Reports on Pages 8-9)

## FILMAKERS TAKES OVER AMERICAN PICT. CORP.

Hollywood, Nov. 6.

American Pictures Corp., disposing of all its assets, has closed a deal with Filmmakers to take over reissue of three motion picture features produced by APC some years ago. Trio include "Invasion U.S.A." and "1,000 Years From Now," packaged for a local run to test duo's potential prior to signing of Filmmakers pact; and "The Beast of Paradise Isle."

Company, formed in 1951, also is pitching to sell foreign rights to films in Australia, through its rep there. Negotiations likewise are on with distributors in Russia, Spain and Germany for features, all in the exploitation class.

Included in assets of firm are 128 literary properties, ranging from completed screenplays to story lines, and a film library of 30,000 feet of all types of stock footage.

### ALL-NIGHT SESSIONS

Film Ulanova and Bolshoi Ballet During London Engagement

London, Nov. 6.

A two-hour colored picture featuring Ulanova and the Bolshoi Ballet Company in "Giselle" and excerpts from four other ballets has been made by Dr. Paul Czinner for Harmony Films Ltd., in two all night sessions.

"Giselle" was lensed at the Royal Opera House, Covent Garden, after Ulanova and the company had danced it for the Queen, and the shooting of excerpts from "The Fountain of Bakhchisarai," "Wau-purgis Night," "Don Quixote" and the "Dying Swan" which will constitute the latter part of the picture, was done at the Davis Theatre, Croydon, last Thursday (1), after the company had finished their evening performance.

# 'Clumsy Commercial Inserts Ruin Story Mood, See Your TV Films Intact in My Theatre'—Schwarz

San Francisco, Nov. 6.

Whether Maury Schwarz is with 'em or against 'em as regards feature films shown on television, or merely exploiting the subject for what it's worth at his own boxoffice is moot. He has now lined up a series of British double bills for his Rio theatre starting Nov. 15. Each British feature has, says Schwarz, "played television's one-hour circuit three to 10 times." Hence their showing on theatre screen is a "test" case, though what it may prove is a trifle vague.

Schwarz has been telling the public and the press that television mutilates good pictures by splicing in commercials. Story mood is destroyed, entertainment is sacrificed to huckstering. Schwarz has support for this line of argument in the fact that television station film "editors" return prints to inspection depots in a state of broken continuity which theatres would never accept but in many cases the television syndicators don't have adequate prints and will ship a feature to the next tv station which ought to have large sections of footage restored first for story's sake.

When Schwarz recently advertised that the public could now see the old "Intermezzo" with the full story intact, Phil Lasky, head man at KPIX, reacted indignantly since the film had shown over his video outlet. He replied that Schwarz was "careless with the facts."

The new couplings of British veterans of the television wearings are as follows:

- 1) "Brief Encounter" and "I Know Where I'm Going";
- 2) "Notorious Gentleman" and "Blithe Spirit";
- 3) "Stairway to Heaven" and "Dead of Night";
- 4) "Scarlet Pimpernel" and a picture as yet unbooked;
- 5) "This Happy Breed" and "Seventh Veil";
- 6) "Great Expectations" and "The Years Between."

## Hungarian Deal Now From Hunger

Events "in Hungary now have made it doubtful that there will be any deal for the sale of American films there in the near future."

It's questioned whether the new regime will uphold arrangements made by its predecessors. More important, however, is the indication that the current Communist government may not be recognized by the United States.

If this proves to be a fact, it is considered highly unlikely that the American firms will do business in Budapest.

## Feldman-Spewack Deal Involves 350G Ceiling

Charles K. Feldman has purchased film rights to "Potemkin," stage comedy by Samuel Spewack, under a deal agent by Irving Lazar. Transaction involves a ceiling of \$350,000.

Property first opens on London stage in December, with Alfred Drake and Joan Greenwood starred. Herman Levin, producer of Broadway's "My Fair Lady," also will produce Spewack play, to be directed by Peter Glenville, prior to opening it in NY after the London run.

Feldman will film picture after Broadway engagement, and will participate in financing of both this and London presentation.

### Ed Hinchy Exits WB

Ed Hinchy, head of Warner Bros.' playdate department, has resigned effective Nov. 19 and is being succeeded by Ernest Sands, WB's N.Y. branch manager.

Hinchy has been with WB for over 25 years. He started with the company in 1930 as a film buyer.

## ED KNOPF OFF METRO ROLLS TO FREELANCE

Hollywood, Nov. 6.

Edwin H. Knopf, scenario department head from 1936 to 1939 before turning producer in 1941, has secured release from his Metro contract. He bows out of studio after he completes his next assignment, "Tip on a Dead Jockey," to enter indie production.

Initiator for Knopf, who returned last week from France where he produced "Harvest Thunder," will be "The Black Virgin of the Golden Mountain." Phyllis Hastings novel was purchased by producer last week in London.

## Metro Splitting Drag on Proxy Fight Tactics

Point has been raised in Wall Street circles that the Loew's Inc. divorcee might have the effect of staving off the proxy fight now threatened. It's all in the timing.

Corporation has until Feb. 6 to split domestic theatres from production-distribution. This entails issuance of stock in the two new companies to holders of the parent corporation's common issue on an exchange basis.

The annual meeting is set for Feb. 28. This means that the dissident groups will have only three weeks in which to win over proxy support and the difficulty here is increased because of the complications inherent in the exchange of stock.

Meanwhile, it was learned that the Central National trust, which had been a big stockholder in Loew's and was among those quarreling with management, is now out of the picture. The outfit had owned 50,000 shares but over a recent period divested itself of all, or nearly all, of these.

### EXHIB PLEADS GUILTY

Krafcsin Withheld Federal B.O. Tax Payments

Chicago, Nov. 6.

In the first suit ever filed here by the government charging evasion of U. S. theatre admission and income taxes, John M. Krafcsin, 5, owner of the south side Apollo Theatre here, pleaded guilty to the government's charges in U. S. District Court here last week.

The government charged Krafcsin with evading \$4,221 in admission taxes from 1949-50 and \$14,750 in income taxes.

## Too Many Personals for Presley?

### 20th-Fox Frets on Over-Exposure of Personality as 'Love Me Tender' Hits Saturation Bookings

Elvis Presley, whose "Love Me Tender" shapes as a blockbuster in 20th-Fox's eye, is a headache to the company even before his picture is in release.

The 20th brass figures that the lowbudgeter, coming at a time when the Presley fad is still at its height, stands to clean up. 20th execs aren't worried about a repeat of the Warner Bros. dilemma with Liberace, whose "Sincerely Yours" laid an egg. But they wish they could keep their hip-grating hero under wraps until the picture launches on its 600 saturation dates on Thanksgiving.

20th is mighty disturbed over reports that Presley's manager, Col. Parker, has booked the singer for a series of p.a.s. coinciding with the opening of the film. Coast reports

## 20TH'S BUSY SIX WEEKS

Seven Pictures Going Before Cameras Plus Five Currently

Hollywood, Nov. 6. Twentieth-Fox will tee off a record seven films during the next six weeks, continuing studio's sked which now has five pix before the cameras.

New starters will include "Bernadine," "The Way to the Gold," "A Hatful of Rain," "The Wayward Girl," "The Sun Also Rises," "Stopover Japan" and "The Desk Set."

Currently shooting are "Heaven Knows Mr. Allison," "The Girl Can't Help It," "Boy on a Dolphin," "Oh, Men! Oh, Women!" and Darryl F. Zanuck's "Island in the Sun."

### N.Y. to L.A.

Mack Clifford  
Stanley Colbert  
Al Daff  
Charles V. Denny  
Armand Deutsch  
Vera-Allen  
Ken Giniger  
Carol Haney  
Gloria Hecht  
Bob Leavitt  
Robert E. Lee  
Tom McAvity  
Peggy McCoy  
Donald T. O'Shea  
Manie Sachs  
Sol C. Siegel  
Virginia Vincent

### L.A. to N.Y.

Anne Baxter  
Yul Brynner  
Edward Choate  
Lenore Coffey  
Frank Cooper  
William Cowan  
Bing Crosby  
William Dover  
Carl Dudley  
Ken Englund  
Jacqueline Evans  
Harry Foster  
Eva Gabor  
David Golding  
Abby Greshler  
William Holden  
James Wong Howe  
Henry King  
Frank de Kova  
Myrna Loy  
Ranald MacDougall  
Joseph L. Mankiewicz  
Brenda Marshall  
Harry Mines  
Jack Palance  
Gene Reynolds  
Dorothy Shay  
Sam Spiegel  
Dimitri Tiomkin  
Haden Waller  
Bill Watters  
John Wayne  
Lester Welsh

### N.Y. to Europe

Irasema Dilian  
Harry Fromkes  
Martin Harris  
Johanna Johnston  
Ed Lachman  
Harry Lowe  
Ramon Novarro  
Genevieve Tobin

### Europe to N.Y.

Walter Alford  
Anita Ekberg  
Harry E. Gould  
Robert Joachim  
Antoinetta Stella  
Max E. Youngstein

## 20th Plots Replenished Library

Continued from page 1

P. Skouras that a large backlog in a couple of years may be worth its weight in gold, particularly since the production pace of the other studios has been slowed down to a comparative crawl. Inevitably, 20th feels, when the time comes and tv once again goes on the prowl for pix, a well-stocked vault is going to bring a high price.

It's figured, however, that his reasoning has such an irresistible logic that the other studios also will follow suit and step up production.

Looming on the horizon are two developments: (a) home-toll television and (b) shrinkage of the exhibition plant. A company like 20th, protestations notwithstanding, is fully cognizant that paying, if it works, could be a tre-

reached agreement on a 25-picture, \$4,000,000 program whereby Regal will turn out B pix with exploitation angles for the Westwood lot. While Skouras and Regal have agreed on terms, final decision is up to the 20th-Fox board which meets soon on the matter.

Behind the entire deal is a feeling by Skouras that 20th can pick up important second-feature biz by slating such a program. Entire sked of 25 pix would be shot within a one-year period. Skouras negotiated deal with Robert L. Lippert, organizer for Regal. Lippert will act in an advisory capacity for company, of which Edwin Baumgarten is prexy. Skouras seeks B pix with exploitation angles.

Regal has already turned out seven in the program, and has

## Economics of Backlog Sales

Counterpointing prior assertions that the television film market had reached a saturation level, 20th-Fox's deal with National Telefilm Associates for the pre-1948 Fox pictures is seen as proof of the still expanding tv revenue potential for the motion picture companies.

The 20th agreement is generally considered the best yet made, both in terms of revenue and overall conditions. It is seen netting 20th \$50,000,000, taking into account both the license fee and its 50% participation in the NTA Film Network.

It's pointed out, in contrast with deals made by some of the other majors, that 20th is receiving more cash on the barrelhead, that it's holding on to its negative rights after the seven-year period and isn't giving away any foreign rights, and that no actual effort on the part of 20th is required under the contract.

20th's anticipated gross being \$50,000,000, it is getting \$30,000,000 under the license pact alone. That brings the average price on the 390 feature pix sold to \$75,000—a record in the field.

By comparison, Metro estimates to collect \$50,000 per film via its 10-year lease arrangements with the stations. However, M-G is doing the job itself, with resultant overhead. In some instances, Metro bought an interest in stations via a tie-in with the library sale.

Warner Bros., one of the first to let go of its backlog, collected \$21,000,000 for 750 features, or \$28,000 per picture. RKO sold 750 films for \$15,250,000 and got \$20,000 per film. However, both WB and RKO sold the negative rights to their productions. Columbia Pictures is leasing its features to its own tv subsid, Screen Gems.

menous boon to production. There isn't a producer who is not watching developments in that area with great interest, although many feel that—in the long run—the solution would be to make features specifically for such a medium rather than try to put on theatrical product.

The producers, while resigned to the prediction that a great many small film houses will shutter in the next few years, would naturally like to have their cake and eat it too. They would like to maintain the small theatre outlets—at least where it is economically feasible—and yet cash in on eventual tv revenue. But, they figure, if many small houses must close, their contribution income-wise will be covered by future revenue from tv.

### Media Linked?

Events of recent months, involving the sale of so many of the film libraries to tv, and the ratings drawn by the feature product to date, have convinced Hollywood that the destiny of the two media is linked by much closer ties than had been thought in the past. Increasingly, there is a feeling in the industry that Hollywood will dispense celluloid entertainment to all visual media to the point where it will virtually dominate them as it did in the past.

Volume production, shunned by the producers in the past few years, makes sense if it can be a lifesaver for the theatres crying for attractions and at the same time hold an almost certain, large earning potential from tv in years to come. Exhibs have argued that, through largescale production, the percentage of quality films must automatically rise. The producers have contended that volume, equated with mediocrity, is a losing proposition; that it is the big, expensive productions that seem to make the profit grade.

This thinking now appears to be changing. Already, tv filming activities have brought the overhead down in some studios, notably Warner Bros. Also, some of the "epics" will never have much appeal for tv where their visual values are seriously deflated on the small screen.

### Skouras' 25 From Regal

Hollywood, Nov. 6. Spyros P. Skouras, prexy of 20th-Fox, and Regal Films Inc. have

made much progress on lining up the additional 18 pix. Charles Marquis Warren and Robert Stabler, who produced the "Gunsmoke" tv series, have been signed to make eight pix for Regal, the first two horror-type pix, the others westerns. Team already delivered its first pic, "The Black Whip," starring Hugh Marlowe and Coleen Gray.

Deal has also been made with Kurt Neumann to produce a group, and his first two will be in the scientific genre. He begins shooting Dec. 1. In addition, Sam Hersch of Family Films has been signed up to produce several pix, the first to be "Lure of the Swamp."

All the product made for Regal will be shot in Hollywood.

## 20th Earnings Outlook Peg Is Video Backlog

Income of 20th-Fox from its television deals as reflected in 1956 earnings will run to \$5,850,000, which is the exact equivalent of the price the company received for its first batch of 78 films licensed to National Telefilm Associates.

However, the \$5,850,000 includes \$2,340,000 received by 20th under its NTA deal earlier this year for 52 feature pix.

While 20th earnings for the first 24 weeks of 1956 dropped to 82c per share from \$1.06 in the comparable period of 1955, it's fully expected that the company will up its earnings considerably above \$2.28 per share which it racked up for the full year of 1955. Income from its oil wells also will add to the revenue.

Several of the clauses in the NTA deal are arbitrable, such as the one covering home-toll video and the price of the packages following the first two units of 78 licensed. Several features were withheld by 20th from the NTA agree-ment. Among them were Jesse James pictures (20th is making another Jesse James film), "Song of Bernadette," which may be, reissued, "State Fair," skedded as a remake, etc.

# YANKS NIX OLYMPIC 'CONTROL'

## New York Sound Track

Time mag researching a story on the reported Loew's proxy fight. Ponti-De Laurentiis Productions Inc. has changed its name to Fredrick Productions, Inc. Papers to this effect were filed with the Secretary of State at Albany by attorneys Abraham & Koenig. . . . Ed Lachman, head of Lorraine Carbons, left for Europe last week on a six-week business trip.

Ginger Rogers formed Lincoln Productions as an indie unit. . . . William Holden into Sam Spiegel's "The Bridge Over the River Kwai," with Jack Hawkins. . . . Ramon Novarro will film "Just Passing By," his first indie, in Spain instead of Mexico, as planned.

The Trib's Bill Zinsser took a leave of absence to visit the Far East. . . . Columbia has nearly \$10,000,000 tied up in advances to outside producers. . . . UA execs continuing on the hop, Max Youngstein just coming in from two weeks in Europe and Arnold Picker off on another global excursion. . . . Michael Haves, who quit last week as RKO's boss in Latin America, is set to become top man in Europe for Walt Disney's Buena Vista distribution setup. . . . First quarter of Metro's current fiscal year—September through November—is shaping plenty strong.

Before being carried away, a pressagent at United Artists wrote a press haulout proclaiming that a celebration in Iowa for Jean ("Saint Joan") Seberg will be the "most exciting event since the state's admission to the Union." . . . Eric Johnston made it clear that nobody wants to represent MPAA on the COMPO board. . . . 20th-Fox stock shot up \$1.25 per share after announcement of the NTA television deal. . . . The Nat Rudichs had a daughter. . . . Writer George W. George and director Robert Altman, who formed George Robert Productions, are in looking for story properties.

Kirk Douglas is interested in Stephen Longstreet's novel, "The Beach House," as a property for his indie company, Bryna Productions. Producer-actor would also star in the film if deal jells. Douglas would play the role of the Hollywood producer in the Longstreet story. He is currently reading the yarn.

Frank de Kova, who plays Edward G. Robinson's brother Abiram in "10 Commandments," in N. Y. for premiere, first visit east in five years. . . . Metro's "I'll Cry Tomorrow," the story of singer Lillian Roth's fight against alcoholism, has been awarded the German certificate of cultural merit which entitles the film to a tax reduction. . . . Burgess Meredith to narrate "Albert Schweitzer," the feature length film biography. . . . Allied Artists' "Friendly Persuasion," being released abroad by Metro, opens Nov. 22 in London and is set as the New Year's picture for the Associated British circuit. . . . Carol Haney left for the Coast Monday (5) to begin rehearsals for her role in Warners' screen version of "Pajama Game" in which she will duplicate her stage role. . . . Two extra performances at 10:30 a.m. and 5:30 p.m., making a total of four for the day, were offered yesterday (Election Day) by Cinerama for "Seven Wonders of the World" at the Warner Theatre. . . . Producer Sol C. Siegel and director George Cukor returned to the Coast this week after conferring with John Patrick who is adapting "Les Girls" for the screen.

Horst v. Hartlieb, head of Germany's distributors' union, returned home Sunday (4) after surveying the U. S. market. He expects to be back in the Spring. . . . If it weren't for those tv sales, the film companies would by now have cashed in on the Middle Eastern crisis by re-issuing some features with topical interest. . . . Staudes waiting in line in the rain to get to the Rivoli b.o. to purchase "Around the World in 80 Days" tickets last week handed umbrellas and served hot coffee courtesy Mike Todd.

Richard Davis has acquired "Ne Touchez Pas Au Grisby" for his UMPO outfit. . . . Mayor Robert F. Wagner (it could be "Senator" as of this morning) last week proposed a National Commission of Arts that would hand out federally-sponsored scholarships for young artists and also make awards for exceptional achievements in the arts. Wagner addressed a Democratic "Arts for Wagner" reception arranged by City Investing's Robert W. Dowling. . . . Lukewarm reviews for Terence Rattigan's "The Sleeping Prince" on B'way are giving Warner Bros. second thoughts about a possible title change for the Marilyn Monroe-Laurence Olivier starrer.

Walter Winchell says "nobody is gonna play WW in any biopic, when it's made; what's wrong with the original feller doing it?"

MPEA companies hosting Titanus Films' Goffredo Lombardo in New York today (Wed.). . . . Artkin is waiting for an English version of the Soviet "Othello." Nicola Napoli says he has no notification from Moscow regarding the reported deal under which Bernie Kreisler is to take over the picture for the U. S.

"The girl with the CinemaScope name" is Diana Van Der Vlis, cracks Alex Barris in Toronto Globe & Mail. Actress got her pro start at Toronto's Chest Theatre last season, but her name was then 'spelt Vandervliis.

Columbia International proxy Lacy W. Kastner due back from Europe the end of this week. . . . John B. McCullough taking over as chief of the Motion Picture Assn. of America's Foreign Film Advisory Unit. McCullough is the MPAA's technical expert.

## 11 of 15 RKO Films in Tint

Hollywood, Nov. 6. RKO is off on a color binge for its upcoming releasing program, with a total of 11 films of its 15 completed features in tint. This includes pair of films in current release, "The First Traveling Saleslady" and "The Brave One." Color product embraces "Tension at Table Rock," "Public Pigeon No. 1," "Bundle of Joy," "The Girl Most Likely," "Run of the Arrow," "The Day They Gave Babies Away," "The Lady and the Prowler" and "Escapade in Japan," now in final shooting stage in Japan. Black-and-white releases include "Back from Eternity," "Death of a Scoundrel," "I Married a Woman" and "The Young Stranger."

Herman C. Weinberg completed English titles for "Gold of Naples" (L'oro di Napoli), an Italian import which DCA will release in the U. S.

## COMPETITIVE-BIDDING SIRES HIGH RENTALS!

Jacksonville, Nov. 6. Herman M. Levy, general counsel of Theatre Owners of America, appealed to distributors to take an "inventory" of the business so they can "reappraise the facts" relating to competitive bidding in all situations. Addressing the annual convention of the Motion Picture Exhibitors of Florida here last week, Levy said that in too many places the direct result of competitive bidding "is inordinately high film rental." In many instances, Levy charged, the rentals paid as a result of bidding are higher than that which similar theatres would pay if they were not bidding competitively.

Levy maintained that many of the reasons given by distributors to justify bidding have dissipated either by court decrees or patterns developed within the industry itself. He urged distributors to evaluate all competitive bidding situations to determine if the practice could be eliminated.

## FRENCH TO MAKE TINTED FEATURE

Featurelength documentary of the Olympics, which get under way Nov. 22 at Melbourne, Australia, is to be made by the French Productions CSA outfit under Luis Gueguen. Film, in Agfa color and widescreen, should become available in the U. S. in mid-January. The Games end Dec. 8.

Since the U. S. theatrical and tele newsreels are refusing to cover the competition under prevailing regulations, the Australian Olympics committee and the French will do the lensing. The committee gets a contribution from CSA and also a percentage of any profits.

Special short feature, in black-and-white, will be lensed in Melbourne by Drummer Films of Britain. Running between 50 and 60 minutes, the pic is aimed specifically at British audiences and will be released to British theatres on Dec. 17, just a week after the Olympics windup. Special Olympics pic also is being shot for Japan, where two newspapers are sponsoring it.

U. S. television coverage of the Olympics will consist of six half-hour films, lensed by the Australians themselves. The series will be released in the East by Trans-Lux Television. Tom Harmon will do the narration and Bob Matthias special interviews.

Prior to leaving for Melbourne over the weekend, Paul Talbot of Fremantle Overseas Radio and Television, U. S. rep for the Australian Olympics committee, said the U. S. reels were free to avail themselves of the Australian offer of three minutes gratis of Olympics footage "per issue." For the theatrical reels, that would mean six minutes per week, since they have two issues.

Situation is more complicated for the tv reels. They have demanded nine minutes "free" for use on different shows. The Australians insist on the same three minutes. The Americans—and newsreels all over the world—have maintained that the Australian committee is trying to exercise editorial control. It is also charged that the Australians are refusing to accord to the newsreels the same rights of free coverage as are guaranteed to radio and the press.

Under the original arrangement, the U. S. reels were to have shot the Olympics, with a copy of all footage taken going to the Australians for their feature version. However, use of the film in the U. S. would have been limited.

## Warners (Ever Secretive) Thwarts MPEA's Foreign Data Quest

**'Untruthfulness'** Something new has been added in the explanations of "B" ratings by the National Legion of Decency.

In pinning a "B" tag on 20th-Fox's "Desperadoes Are in Town," the Legion gave its objections as: "Tends to justify untruthfulness in plot solution."

The "B" rating identifies a picture as "Morally Objectionable in Part for All."

Motion Picture Export Assn. project to collect statistical information on the foreign market has been stymied by the continued Warner Bros. reluctance to part with facts and figures.

Special MPEA committee was appointed some time ago to try and work out an arrangement whereby some detailed info might be put together by the association on an annual basis. Committee reports to the board today (Wed.) but will be able to say only that Warner Bros. might be willing to cooperate in obtaining certain "broad" statistics.

The overall WB attitude has been that it prefers to take the whole matter up on the board level. There had been hope that, with the company's change of management, and taking into account its willingness to cooperate on the global license formula, WB's "isolationist" attitude might change.

Warner Bros. apparently has told the MPEA committee that it would go along with such surveys as how many exchanges it maintains, how many employees it has in certain territories, etc. "That kind of information we can get on our own," noted a committee member.

MPEA feels that it should have a better insight into the activities of the various companies abroad and should have at its disposal certain pertinent info re billings, etc., which might be useful when emergencies arise. It's proposed that, with all companies cooperating, MPEA put together a consolidated (Continued on page 55)

## New York Actors' Flood Depresses Character Pay?

Hollywood, Nov. 6. Salaries of character and supporting actors are being "depressed" due to heavy influx of Broadway thespians during the past six months, according to Tom Gries.

Director, who recently completed three "Wire Service" subjects and is committed for six more in the Warren Lewis-Don Sharpe one-hour tv series, reports that players who previously demanded \$1,000 now can be secured for \$650.

Fortunately, he points out, there's sufficient jobs available so none are suffering from the cut-back. Approximately 60% of the good NY people are in Hollywood because of the sharp dropoff of tv activity in the east, Gries asserts.

Westward tide is "great for producers," in Gries' opinion, particularly for such shows as "Wire Service," which is semi-documentary. Such series "don't want to repeat faces and always are searching for new people," he declares. The avalanche of eastern talent now provides a fresh stockpile of competent actors.

"One thing we've learned, however," Gries stresses, "N.Y. actors are no better than Hollywood players." Remark is to refute the claim made by certain network officials that N.Y. actors are preferred over screen thespians, since they're "more on their toes."

## Pamela Woolworth's Dragon Films Preps Busy 1957 Feature Sked

Hollywood, Nov. 6. Dragon Films, mainly bankrolled by five-and-dime heiress Pamela Woolworth, is contemplating a two major-feature, five medium-feature production slate for next year, with Cary Grant reading one script and mulling a participation deal for one of the majors.

Film, tentatively entitled "The Prescott Affair," would cost nearly \$1,000,000 and would be second theatrical feature to be made under the Dragon banner. First, "The Silken Affair," is already in the can, filmed in Britain starring David Niven and with Roy Kellino as director. Kellino also has producer-director assignment on "Prescott." "Silken" is slated for RKO release in the U. S. next month.

Besides "Prescott," Dragon has another feature in the \$1,000,000 class on the drawing boards, plus five features to be budgeted at \$300,000 each. Thus, if total slate matures, this means a \$3,500,000 production schedule for 1957.

Additionally, Dragon plans a program of semi-documentaries to supplement the feature production. Firm has no immediate plans for telefilming, according to Kellino.

While some of this product, primarily "Prescott," is slated to lens

abroad, others will undoubtedly be filmed here, says Kellino. "I'm not entirely in agreement on the cheapness of shooting abroad," he comments. "TV film (Kellino is a telefilm vet, principally for Four Star Films) has trained technicians here so that they can shoot features much more quickly and economically today."

Concerning Dragon Films, Kellino discloses that despite the fact that Richard Coit, British industrialist, is v.p. of the firm, it's mainly an American outfit. "They maintain an English office only to avail themselves of the Eady plan," he says.

While RKO has U. S. distrib rights to "Silken Affair," "we're not dependent on any one major distributor," Kellino states. He also discloses that he and "Silken" star David Niven may make another film next summer for Dragon. However, Niven would finance, without Woolworth coin. "Silken," first of the Dragon slate, was brought in for \$300,000, Kellino notes.

Fred Gipson, of Mason, Tex., left for Hollywood Saturday (3) to confer with Walt Disney, who plans to film Gipson's novel "Hound Dog Man."

## Selznick Floods Title Registry

David O. Selznick has gone on a title-registration binge, listing properties with the Motion Picture Assn. of America that range from Stowe to Poe to Shakespeare. And two, "Tara" and "Scarlett O'Hara," are suggestive of Margaret Mitchell.

It's doubted that the producer has any immediate, specific plans to make any pictures under the labels he presented. But he's on the record as the registrant and thus has priority on their use to the extent that other film-makers have or have not filed earlier. His current project is "Farewell to Arms."

"Tara" was the southern mansion of "Scarlett," the southern belle in Miss Mitchell's "Gone With the Wind," which is the Selznick production that made history. Other titles he has registered are:

"Tales of Mystery and Imagination," "Tales of Passion and Romance," "Ten Nights in a Barroom," "Terminal Station," "Terror," "Then Baby Came," "The Thunderer," "Tiger Lily," "Too Good to Be True," "Tom Jones," "The Tragedy of King Richard II," "The Tragedy of King Richard III," "Tristan Shandy," "Troilus and Cressida," "Twelfth Night or What You Will."

Also, "Twice Told Tales," "The Two Gentlemen of Verona," "The Two Orphans," "The Unloved," "Venezia," "Uncle Tom's Cabin," "Venice," "Venus and Adonis," "The Vicar of Wakefield," "The Voice of America" (huh?), "What Every Young Girl Should Know," "What the Doctor Ordered," "The Winter's Tale."

Plus, "The Wolf of Wall Street," "The Life of Isadora Duncan," "St. Elmo," "St. Ives," "Sacred and Profane Love," "The Scarlet Letter," "See Naples and Die," "She Stoops to Conquer," "Silas Marner," "Silver Skates," "The Sixth Man," "The Sleeping Beauty" and "Swan Lake."

Renzo Ruffini of Italy, who's been huddling in Manhattan with IFE's Seymour Poe on the future of the U. S. releasing org, returns to Rome Friday (9).



## Everything But The Truth (COLOR)

Family comedy about what happens when moppet Tim Hovey insists on telling the truth. Fair.

Hollywood, Nov. 6.

Universal release of Howard Christie production. Stars Maureen O'Hara, John Forsythe, Tim Hovey, features Frank Faylen, Les Tremayne, Philip Bourneuf, Paul Birch, Addison Richards, Directed by Jerry Hopper. The screenplay by Maury Gerstman, camera (Eastman Color), Maury Gerstman, editor, Sherman Todd; music supervision, Milton Rosenberg; music, Leonard Rosen, running time, 43 MINS.

Joan Madison ..... Maureen O'Hara  
Ernie Miller ..... John Forsythe  
Willie Taylor ..... Tim Hovey  
Mac ..... Frank Faylen  
Lawrence Everett ..... Les Tremayne  
Mayor Parker ..... Philip Bourneuf  
Senator Winter ..... Paul Birch  
Roger Connolly ..... Addison Richards  
Arthur Taylor ..... Barry Atwater  
Miss Deland ..... Dabney  
Blonde ..... Roxanne Arlen  
Doctor ..... Ray Walker  
Chairman of School Board ..... Howard Negley

This fair family comedy sets about to prove that the truth can sometimes be mighty unpleasant, especially when it's told by such an engaging youngster as Tim Hovey to his elders. The family trade will find it acceptable as a companion feature in the general dual situations.

Young Hovey's work continues to be distinguished by a complete lack of precociousness, and he more than holds his own in an adult company made up of costars Maureen O'Hara and John Forsythe, and featured players that include Frank Faylen, Les Tremayne, Philip Bourneuf, Paul Birch, Addison Richards and others. In fact, he comes off quite a bit better because the script by Herb Meadow and the direction by Jerry Hopper show an admirable restraint in playing his character straight, while the adults are required to be extremely adolescent in their portrayals.

The Howard Christie production, brightly dressed up in Eastman Color, has a small-town setting, where young Hovey, an orphan, lives with his uncle, Barry Atwater. Told to tell the truth at all times by his pretty schoolteacher, Miss O'Hara, the boy pops off in public that his uncle gave the mayor, Philip Bourneuf, a \$10,000 kickback in a civic real estate deal. Plot becomes hodge-podge of frenetics from then on, as the politicians try to make the boy retract his statement and his schoolmarm carries the fight to the capital, even enlisting the help of bigtime columnist, Forsythe, in the battle for the truth, which eventually outs.

Color queen Miss O'Hara looks just that under Maury Gerstman's lensing, and Edward Stevenson gave her some fetching outfits to wear. Forsythe's columnist is very broad, as are his amateur pitches at Miss O'Hara. Faylen, the columnist's business manager; Tremayne, the governor's secretary; Bourneuf, Paul Birch, a Senator; Addison Richards, publisher; Atwater, an educator; Nolan, school principal, also play for a good comedy. Roxanne Arlen spots a good scene in a powder room, wherein she instructs Miss O'Hara in the door-knock technique for handling wolves.

Art direction, editing, set decorations and other technical factors are expert. Brog.

## Suicide Mission

Semi-documentary of little-known phase of World War II. Often exciting.

Hollywood, Nov. 6.

Columbia release of a Michael Forlong production. Features Michael Forlong, Michael Aldridge, Alf Larsen, Per Christensen, T. W. Southam, Oscar Egede Nissen, Directed by Forlong. Screenplay by David Howarth, Sidney Cole. Forlong based on book, "The Shetland Boy" by Howarth; camera, Per G. Jonson, Mattis Mathiesen; editor, Lee Dooley. Running time, 69 MINS.

"Suicide Mission" is a semi-documentary about a group of daring Norwegians in the Shetland Islands during World War II who, under direction of the British Royal Navy but in Norwegian fishing boats, regularly crossed the North Sea in mid-winter to land arms, explosives and agents in their Nazi-held homeland. Film, in which appear several of the hardy Norwegians who participated in the actual heroic exploit, is often exciting and should fit patly into the premium market.

Warwick Productions picked up the finished film in England, produced and directed by Michael Forlong on the scene, for inclusion on indie's Columbia program. Title is geared to fit the action, in which the hazards of the 500-mile crossing, often under Nazi aerial attack, are graphically depicted, occasionally through use of war stock footage. Adapted from David Howarth's book, "The Shetland Boy,"

Forlong has succeeded in a realistic treatment of his subject, in which the camera work of Per G. Jonson and Mattis Mathiesen registers stirring.

Leif Larsen, one of the Norwegian captains during the grueling days of the blockade running, portrays himself as an interesting figure. Balance of pro actors include Michael Aldridge, Alf Larsen, Per Christensen, T. W. Southam and Oscar Egede Nissen, each contributing to excellence of the story development. Howarth, Sidney Cole and Forlong's script-adaptation is a slick job of adventuring.

## Die Halbstarken (The Half-Strong Ones) (GERMAN)

Berlin, Oct. 30.

Union release of Wenzel Luedbecke production. Stars Horst Buchholz, features Karin Baal, Christian Doerner and Jo Herbst. Directed by Georg Tresler. Screenplay, Will Tremper and Georg Tresler; story by Will Tremper; camera, Heinz Fehlike; music, Martin Boettcher; editor, Wolfgang Baum; Delphi Palace, Berlin. Running time, 97 MINS.

Freddy Borchert ..... Horst Buchholz  
Karin Baal ..... Karin Baal  
Jo Herbst ..... Jo Herbst  
Christian Doerner ..... Christian Doerner  
Guenther ..... Guenther  
Antonio Garezzi ..... Stanislaw Ahrens  
Klaus ..... Manfred Hoffmann  
Kudde ..... Hans-Joachim Kellert  
Wolff ..... Wolfgang Heyer  
Herr Borchert ..... Eduard Wandrey  
Pepe Garezzi ..... Eduard Wandrey  
Theo ..... Friedrich Joloff

This film won special attention long before it was even completed. It's the first German pic on juvenile delinquency since postwar Germany's biggest problems. It makes an obvious attempt to cash in on the wide popularity of American pix of the same sort, such as "Blackboard Jungle" and "Rebel Without Cause." It's an obvious effort to give young Horst Buchholz, idol of local boyboos set and winner of the 1955 Federal Film Award for his role in "Sky Without Stars," the opportunity to come along.

"Halbstarken" (which means "Half-Strong Ones") has the kids, the basic problem and also the realistic approach (many roles are played by amateurs), but all similarity with its American precursors stops there. Neither can it stand comparison with Hollywood pix on the same subject. It's little more than a mediocre documentary report concentrating on a corny, thrill story.

Nevertheless, film will appeal to mass audiences here, particularly juveniles. "Halbstarken" may do well in some limited foreign territories. While a superficial script is mostly to blame for this film's shortcomings, there is also some considerable unconviction acting. That also applies to Buchholz and Miss Karin Baal. Buchholz, a handsome lad with talents, is overacting here most of the time. Miss Baal, in her screen debut, is nothing more than a cute looker as seductive gangster's moll and a complete miscast. Although handicapped by the script material, Christian Doerner as Buchholz' brother as well as Jo Herbst and Kalle Gaffkus (both of Buchholz' gang) turn in promising performances.

Georg Tresler makes this film his directorial debut. His direction in the main is rather uneven. Very good is Martin Boettcher's score and there is also a plus in Heinz Fehlike's outdoor lensing which has often sharp documentary flavor. All in all, it's deplored here that such an important theme has been wasted as in this pic. Its characters, although belonging to the young generation, are real hoodlums. Hams.

## Paris Palace Hotel (FRENCH-ITALIAN; COLOR)

Paris, Oct. 30.

Cinced release of Speva Film-Rizzoli production. Stars Charles Boyer, Francoise Arnoul, features Roberto Rizzo, Raymond Bussières, Michele Philippe, Carole, Tilda Thamar. Directed by Henri Verneuil. Screenplay, Charles Spaak, Verneuil; dialog, Charles Spaak, (Eastmancolor), Philippe Agostini; editor, J. Feyle. At Berlitz, Paris. Running time, 105 MINS.

Francoise Arnoul ..... Francoise Arnoul  
Delomel ..... Charles Boyer  
Robert ..... Roberto Rizzo  
Beber ..... Raymond Bussieres  
Mme. Delomel ..... Tilda Thamar  
Michele Philippe ..... Michele Philippe

Film is in the slick femme magazine yarn and is reminiscent of the many pre-war U.S. comedies. Situations make up a Cinderella-type yarn with the main twist having both boy and girl masquerading as rich. There even is the fairy god-mother, an aging, worldly skirt-chaser. Lacking enough inventiveness and flair to dispel the well-known trappings, this remains palatable for U.S. chances mainly on the Charles Boyer name and the Paris locale.

Smart color and production envelop a manicurist and garage mechanic who meet in a posh hotel and pass themselves off as clients. She is invited out by a rich, mid-

dle-aged man (Boyer) who has gotten rid of his wife by feigning gout.

Boyer plays in a suave manner as does Francoise Arnoul as the pert, knowing manicurist. But Roberto Rizzo is much too wooden. Director Henri Verneuil does not manage to imbue this with the charm it needs. Color is good and production fine. It seems an okay local entry but somewhat skimpy for U.S. except mainly in special situations. Mosk.

## La Mort En Ce Jardin (Death In This Garden) (FRENCH-MEXICAN; COLOR)

Paris, Oct. 30.

Cinced release of Disimage-Oscar Danziger production. Stars Simone Signoret, Charles Vanel, Georges Marchal; features Michel Piccoli, Michele Girardon. Directed by Jean-Claude Cocteau. Screenplay, Raymond Queneau, Bu-nuel from a novel by Jose-Arte Aguirre; editor, Marguerite Renoir. At Biarritz, Paris. Running time, 110 MINS.

Charles Vanel ..... Charles Vanel  
Simone Signoret ..... Simone Signoret  
Michel Piccoli ..... Michel Piccoli  
Michele Girardon ..... Michele Girardon  
Georges Marchal ..... Georges Marchal

Adventure-actioner takes place in, some Latino country where strong man tactics are still rampant. It concerns a group thrown together on the lam from the military tyrants and their adventures in a seething jungle, with only two escaping. Though familiar in outline, Luc Bunnell's direct direction gives this an offbeat dimension. It may do for offbeat arty spotting.

Early segments are the jungle narrated to segue into the jungle tract. Bunnell's added intrusion of sudden surrealist touches heighten and deepen this pic. Bunnell's unmitigated statements on the characters remove their conventional trappings. Simone Signoret has the vernal quality of her joy girl. The old miner gets a brilliant portrayal from Charles Vanel while Michele Girardon emerges a new find in her intelligent, poignant mumming of the deaf and dumb girl.

This is an unusual adventure opus that bears special handling. Color is fine, technical aspects and supporting playing all being tops. Mosk.

## Daff on U

Continued from page 3

tures that contain 50 different star personalities, including such names as James Stewart, June Allyson, Jose Ferrer, Errol Flynn, Rock Hudson, Lauren Bacall, Maureen O'Hara, and Esther Williams. "You can't get these people for small pictures," he stressed.

Universal, Daff asserted, does not operate on an average budget for its program. "Each picture is an individual project," he said, "and the investment depends on the property." The U exc stated that production costs continue to rise and that pictures have to gross more to break even. He said he couldn't estimate the exact percentage of the production cost hike.

He dismissed as ludicrous the theory that the industry would shortly operate in a manner similar to the legit theatre showing only to the long-running specials in key first-run houses. He pointed out that Universal has been the leader in advocating the importance of the grassroots theatres as well as the global market.

The fact that Universal often bypasses Broadway engagements or fails to book its pictures in key Main Stem houses does not reflect on the quality of the company's product, Daff indicated. "We do what is most advantageous for our pictures," he said. He termed the "New York mentality" as "facetious" and said that N. Y. is not representative of America and that Gotham is no longer the "showcase of the motion picture industry." On the basis of its "grass-roots approach," Daff said U is interested in serving all exhibitors and moving its pictures down to the nabes and smalltowns as quickly as possible.

Universal, Daff said, will also continue to make a group of "showmanship" pictures. "There is a large audience for these films," he noted. "This does not mean they are cheap, exploitation films." He cited U's current horror package of "The Mole People" and "Curucu, Beast of the Amazon" as examples of this type as well as the upcoming "Rock, Pretty Baby," a rock 'n' roll entry. Later, which cost just under \$1,000,000 to make, "is not an important picture," Daff said, "but it will gross more than many multi-million dollar pictures."

## Capsule Foreign Film Reviews

Paris, Oct. 30.

Le Sang A La Tete (The Blood to the Head) (FRENCH). Fernand Rivers production. Stars Jean Gabin, Jean Gabin, Monique Hellaud, Paul Frankeur, Jose Quaglio. Directed by Gilles Grangier. Screenplay, Georges Grangier from the novel, "Le Fil Carle-naud," by Georges Simenon; camera, Andre Thomelet; editor, Eul Capelle. At George V, Paris. Running time, 90 MINS.

Stolid pic brings still another of Georges Simenon's sociologically themed books to the screen. It also remains literary in this tale of a self-made man whose loss of his wife to a delinquent youth brings out the latent envy and hatred of the remainder of the town. Main attribute is the solid performance by Jean Gabin who walks through this with a resolute-ness and understatement that gives the film its few dramatic moments. He gives it more than director Gilles Grangier has been able to.

Somewhat inconclusive in characterization, with technical credits only par and supporting cast adequate, this shapes mainly as a possible dueler for the U.S., with theme and Gabin name exploitable. Otherwise this surface-sketched pic on smalltime Gallic pettiness lacks the depth to put it into the specialized groove for U.S. chances. Mosk.

Le Chateillon Du Liban (FRENCH-ITALIAN; C/SCOPE; COLOR). SNCF release of Jeanne Film-CTC-Cino Del Duca production. Stars Jean-Claude Cocteau, Gianna-Maria Canale; features, Jean Servais, Omar Cherif, Luciana Paolucci, Michel Piccoli, Charles Vanel, Jean-Pierre Aumont, Maurice Auberge from novel by Pierre Benoit; camera (Eastman-color), Lucien Joulin; editor, L. M. Azar. At Normandie, Paris. Running time, 100 MINS.

Old hat tale of adventure in the desert has served for film vehicles before, and here it's updated to concern two engineers searching for uranium. Story covers the skulduggery with Arabs, mysterious foreign representatives and beauteous femmes fatales.

Done in CScope and with a well-worn adventure line, this is not for arties, of course and its lack of names makes this limited for general spots also. However, it is neatly done and has good color with some fine action bits. Offbeat locale might make this worth dubbing. Acting is okay and desert activity takes emphasis away from the rather familiar happenings. Mosk.

Mannequins De Paris (FRENCH-FRANCE; COLOR). Pathe release of S. N. Pathe-PAC-Contact production. Stars Jacqueline Robinson, Ivan Desny, features Gloria Aron, Jacques Perru, Yvelle Tani, Max Revol. Directed by Andre Hunebelle. Screenplay, Francois Cam-paux, Michel Audard, Hunebelle; camera (Eastmancolor), Paul Cotere; editor, Jean Feiste. At Marignan, Paris. Running time, 90 MINS.

Anamorphoscope pic, with process still somewhat buckling in perspective and not completely clear in color rendition, this is definitely unsuitable for arty houses on its lack of story or point. Pic has little for general spots except the pulchritude of the top mannequins of Paris trotted out as often as possible in all manners of undress. More like a documentary on haute couture presentations, hand story line concerns a businesswoman who neglects her designer husband for biz. He strays but comes back to the fold. Commentary and usual model mishaps make up brunt of this pic. Director Andre Hunebelle gives lacklustre treatment and seems tied down by the screen size. Acting and other aspects are generally lowlevel, this is strictly exploitation here, with less chances in the U.S. Mosk.

Lorsque L'Enfant Parait (When the Child Appears) (FRENCH; COLOR). CFF release of CFFC production. Directed by Michele Bolond. Screenplay, Frederic Gendel, Sherman Sidney from a play by Andre Roussin; camera (Eastmancolor), Marcel Girgion; editor, Gilbert Natot; music, Henri Sauguet. With story line, Gaby Morlay, Brigitte Aubier, Guy Bertil, Alia Riba, Suzy Prim, Armande Arlet. At Biarritz, Paris. Running time, 90 MINS.

Since as a hit play it ran here for four years, Andre Roussin's comedy, spoofing Ministers and pregnancy naturally was finally brought to the screen. The film form unfortunately the dialog is kept too intact and the telegraphed proceedings lose their impact. This type of legit, without sprightly handling, soon bogs down on film, as this does. It lacks a definite stand on satire. This looks unlikely for arty U.S. chances. The palaver about the various would-be mothers is tasteless rather than smart. Pic also looks limited for exploitation.

A minister trying to shut down bagnios and get special allowances for large families comes home to find his over-middie-aged wife is expecting a baby, with the inevitable eggs about who the father may be dragged in. His daughter, ready to wed a nobleman, suspects she is pregnant, and his son,

blantly announces he is to have a child by his father's secretary.

With this setup as the foundation, the director tries to slick things up with a light touch. Color is good, but to many interiors are used. Acting is in the stage vein as are many sets. Mosk.

Bob Le Plaineur (FRENCH). Mondia Film release of Jenner-Cynde-Play. Film production. Directed by Jean-Pierre Melville. Screenplay, Auguste Le Breton, Michel Cammer, Henri Deces, editor, Manique Bonnot. With Roger Duchesne, Isabelle Correy, Daniel Cauchy, Howard Vernon. Guy Decombat. At Radio Cine, Paris. Running time, 95 MINS.

Pic is in the "Riffi" classification and is even written by the same man. It concerns the last job of an aging gangster who has been involving himself to gambling until the final heist presents itself. However, here the similarity ends, for this lacks the suspense, characterization and deft direction of the predecessor.

This plods through its tale of the underworld without adding the needed fill to make it unusual. Its only American interest would be for dueler chances on its locale and action. Otherwise lagging direction so-so thesping and usual femme and lowdown aspects of this type production make this an ordinary entry. Production values show a tight budget and technical values are below par. Mosk.

Ensayo De Un Crimen (Attempt at a Crime) (MEXICAN). ASCA production and release. Directed by Luis Bunuel. Screenplay, Juan Jose Aranda, from play by Usgil; camera, Augustin Jimenez; editor, Pablo Gomez; music, Jesus Bracho. With Ernesto Alonso, Miroslava, Ariana Weller. Reviewed in Paris. Running time, 90 MINS.

A macabre comedy, loaded with shock portions and erotic symbolism, this is an offbeat slanted mainly for specialized spotting in U.S. This is serio-comic study of a rich young man whose obsession to kill is always stymied.

Luis Bunuel's sadistic touches sometimes jolt rather than tickle, but the whole film is carried out with a successful tongue-in-cheek attitude. It may have something for specialized audiences in America. However, there may be censor trouble.

Ernesto Alonso, as a child, wished for the death of his governor while playing a musicbox which she had told him, in fancy, had the power to grant wishes. She is killed by a stray bullet. The child thinks he killed her and he confuses it with a feeling of pleasure. Later in life, as a rich, independent man, he finds the music-box again which sets up a desire to kill. He plans some crimes but he is always thwarted and his victims killed before he can get to them.

Acting of the late Miroslava as two of the intended victims and Alonso as the would-be killer catch the right note of mock comedy and seriousness. Technical credits are all topnotch and music is exceptional. Mosk.

## Jack Warner Unloads

Washington, Nov. 6.

Latest monthly "insider" report by the Securities and Exchange Commission discloses Jack L. Warner unloading some of his very substantial holdings of Warner common. Until recently, he had been building up.

In September, says the report, he sold 50,000 of his own holdings and 12,000 from his trust account as issuer, which would be the company. In August, he disposed of another 1,000. This still leaves the studio prexy with 147,999 shares of common in his own name, plus 1,400 in the trust.

Albert Warner also sold some back to the issuer. He got rid of 6,500 shares. He still owns 12,000, plus 2,700 in a trust account. Charles Allen, Jr., reported selling his 5,750 shares to "the issuer." He disclosed, however, that Allen & Co. owns 150,000 shares.

Harold J. Mirisch disposed of 4,000 shares of Allied Artists common held by his Kenilworth Investment Co. Kenilworth still has 22,000 shares. Mirisch also has 12,000 in his own name.

Herbert B. Lazarus sold 1,000 AB-PT common last month and has 500 left.

Peter Colefax added 500 shares of National Theatres common, building up his interest to 3,500. Y. Frank Freeman added 1,100 shares of Paramount Pix common, now owns 4,400.

William J. German and Carl B. Heine added 100 shares apiece of Associated Motion Picture Industries last July. German now has 1,158. Heine owns 200.

## Inside Stuff—Pictures

After the press show of the German "Anastasia" film at Berlin's Gloria Palast, coproducer Guenter Matern and also pic's publicity manager, had a fine exploitation gag available. He introduced to the press a number of persons who are closely connected with the woman who claims to be Anastasia. Lineup included Prinz Friedrich Ernst von Sachsen-Altenburg, whose family was closely in touch with the Czar's family; Friedrich Dassel, a former Czarist captain, who knew Anastasia as a child personally; Frau Doris Rittmann and Frau Fiedler, both nee Wingender, who both claim they know the woman who's supposed to be Anastasia, and Dr. Vermehren, the lawyer on Anastasia's side. Prince Friedrich Ernst said that he knows for sure that the living Anastasia is Anastasia, the last Czar's daughter. He also said that in 1928, 44 surviving members of the Czar's large family of relatives were asked whether the respective woman is or is not the daughter of the Czar and that only 12 persons answered she's not Anastasia. Dassel, the ex-Captain, said that he first was doubtful but now he also knows that she's the genuine Anastasia. Frau Rittmann and Frau Fiedler, however, said she's not Anastasia. They say the woman in question is a former field-hand by the name of Franziska Schanzkowsky. They have known the latter very well and opine it's just impossible that she's really Anastasia.

Anyway, the whole setup of pro and con persons has resulted in many new stories concerning the Anastasia mystery, consequently also word-of-mouth.

Helen Ainsworth, former agent and now an indie producer in association with actor Guy Madison, said last week her aim is to make "women's pictures"—those with romantic angles. She's the only femme film-maker working full time, she said, and figures "woman's intuition" should be important in selection of stories and their development. The Ainsworth-Madison company, Romson Productions, has a six-picture deal with Columbia, latter to finance and produce. First of the package, "Reprisal," with Madison starred, is completed. Second, "The 27th Day," is now editing and Miss Ainsworth has hopes of rolling a filmization of the Louis L'Amour novel, "Sky Ring Water," in Puerto Rico around Jan. 1.

Miss Ainsworth disclosed she also plans to present the old legitier, "And So to Bed," at the Pasadena Playhouse and if this clicks she will picture the property. "Bed," a comedy by James B. Fagan, opened on Broadway in November, 1927, and ran 189 performances.

During preparation of the script for Universal's Lon Chaney biopic, "The Man of a Thousand Faces," producer Robert Arthur discovered that nobody knows silent star's full first name, not even the late actor's son, Lon Jr. During research on Chaney's life both Alonzo and Lorenzo turned up as the full first name, but neither could be verified. It's even possible he was christened just plain Lon and therefore didn't have to abbreviate a longer tag.

Adolphe Trichet, head of the French Syndicate of Film Exhibitors, is back in Paris after a four week sojourn in the U. S. under tow of the Theatre Owners of America. Trichet told the VARIETY Paris reporter that the main thing that struck him there was the anxiety of American exhibs before the falling production rate of Hollywood. Since 1956 sees only 200 films, and '57 bodes 175 while '58 will fall to 150, he feels this is the main American exhib difficulty.

Basketball is more of a financial headache than exhibition for Bennie Berger, North Central Allied president and theatre circuit owner. Whereas his chain of 10 showhouses is still believed to be a profitable operation, Berger has revealed that the Minneapolis Lakers professional league basketball team of which he's a 66 2/3% owner, lost \$70,000 the past two seasons.

## Adrien Rемаuge Sees 'Aid' Smart Only If General

Any "aid" system for distribution, set up in the U.S. and supported by the French industry, must cover all distributors active in handling the French product, Adrien Rемаuge, prexy and director general of France's Pathe Cinema, said in Gotham Monday (29).

What was primarily needed, he added, wasn't so much a new distribution channel as an effort to help properly launch French productions in the key cities. He didn't feel it was "good business practice" for the French Government and industry to enter into any arrangement under which they would wholly or partially guarantee a U.S. distribution operation against loss in the handling of the French films.

Pathe not only is a producer, but it also distributes films and runs a tour circuit of some 35 houses in French key cities.

Remaугe's remarks came in the midst of continuing discussions re the possibility of a new distribution org in the U.S., devoted largely to French product. Project is being sparked by Richard Davis and Ilya Lopert and is aimed at including as many of the indies as possible. There is no doubt, however, that even if the setup comes to pass, a number of distibs will not be in a position to join and pledge their product.

It is these individuals who, in Remaугe's opinion, must also be able to benefit from any French support. "The French funds that would be spent would be public funds. They could not be given to any particular group. The financing, in any case, should come in (Continued on page 15)

# SHODDY HOUSES, ROWDY JUVES SET AS THEMES FOR ALLIED'S DALLAS MEET

## Briefs from Lots

Hollywood, Nov. 6.

Samuel Fuller will write, direct and produce "China Gate," with a Far East war background, for 20th-Fox release. Roger Corman signed Richard Garland and Russell Johnson with Pamela Duncan in "The Attack of the Crab Monsters" for Allied Artists. Jules Schermer checked in at Warners under a producer contract. UPA upped Pete Burness from director to producer of the "Mister Magoo" theatrical cartoon series. Columbia has Richard Conte for "The Brothers Rico." Robert W. Kent resigned as story supervisor at Columbia to become producer for Edward Small Productions, starting with "Chicago Confidential" and "Last Gun in Durango." Tom Conway drew one of the top roles in Alex Gordon's "Voodoo Woman," for American International release.

Columbia assigned Glenn Ford to star in "Three-Ten to Yuma," with Delmar Daves directing. Metro bought "The Catwalk," an original by John Champion. Herbert Lytton drew a role in "Top Secret Affair" at Warners. 20th-Fox assigned Ken Scott to narrate "Three Brave Men." Same studio handed Patricia Poston a term contract. George D. Sinton succeeds Loren L. Ryder as head of Paramount's sound department. Universal gave Ed Chevie release from his exclusive producer pact. John Emery cast in "The Girl Can't Help It" at 20th-Fox. James Cagney's first director chore at Paramount will be "Short Cut to Hell." Two versions of "Pulse of the Sea," directed by Gene Fowler Jr., will be filmed—one for theatrical release and one to be shown to medical interests.

Kurt Neumann draws producer-director reins on Regal's "War of the Universe" for 20th-Fox release. Irene Jam's pacted by RKO and will test for second femme lead in "Stage Struck." Henry Fonda-Susan Strasberg-Herbert Marshall tripler. Robert Vaughn on loanout from Hecht-Lancaster to Columbia Pictures for "The Young Rebels," for which Roger

Smith also is set. Harper Goff will be production designer and assistant to producer Jerry Bresler on Bryna's "The Viking." American-International purchased "Jet Fighter," original by Mark Hanna. Harry Carey Jr., Chubby Johnson, Byron Foulger, Rodolfo Acosta and Frank Herstie go into Benedict Bogeaus' 20th-Fox release, "Conquest," starring Ray Milland. Gilbert Kurland to Manila to explore filming possibilities for U.S. "No Power on Earth" in Philippines.

Jean Pierre Aumont returning to Metro to play opposite Eleanor Parker in "The Painted Veil." Sam Katzman assigned William Leslie as male lead in "The Night the World Exploded." Celia Lovsky signed by U for a role in "Man of a Thousand Faces." Francis D. Lyon bought a circus story, "Sawdust in His Shoes," for indie filming. Batjac's "Legend of the Lost." Joan Collins signed a new two-year deal with 20th-Fox. Warners assigned Dani Crayne as femme lead in "Shoot Out at Medicine Bend."

## BOUNCES E. F. ROBERTS

Cooper Foundation Theatres, which is run by trustees of the estate of J. H. Cooper, is continuing its pink-slipping of old-line execs. E. Frank Roberts, who joined Cooper in 1934 and who was comptroller and a member of the management group since early last year, left the chain over the past week.

Roberts is one of several who have parted company with the trustees. Some months ago Pat McGee, who was well respected in the trade and was active in industry affairs on the institutional level, was removed as general manager.

In January, 1955, Roberts was shifted from comptroller to assistant manager and last November was assigned to the post of manager of concessions.

## Stars Slow-Risers In Today's Market

—EXHIBS HARDER TO SELL THAN PUBLIC  
—STUDIOS GUILTY OF TYPING EXISTING STARS  
—THALBERG STAR-MAKING NOW IMPOSSIBLE

Lack of volume production has been an important factor in stunting the growth of a new flock of screen stars, indie producer Milton Sperling opined in Gotham last week.

Sperling, whose United States Pictures releases via Warner Bros. and is financed by the company, also said overall industry conditions weren't conducive to experimentation with talent. "In today's market, with its great risks, it seems madness to turn out a big picture starring an unknown," he observed.

"Actually, it's the exhibitors who have been keeping the star system alive. They want names to put on their marquee. The theatre owners have to be sold as hard as the public on the new faces."

Sperling, whose last release for WB was "The Court Martial of Billy Mitchell" and who has completed "Top Secret Affair" (based on John P. Marquand's novel "Melville Goodwin, U.S.A."), felt that the public today was as enthusiastic and emotional as ever about their stars. "If anything they're more so," he said, pointing to Elvis Presley et al. On the Warner lot, Natalie Wood is drawing a large amount of fan mail, he pointed out.

### Team-Mating

"The development of new players is of utmost importance to the industry," he thought. "One way of licking the problem is to cast an unknown with an established star. It's either that or buying a property with a stellar role that could lift a player to stardom." Sperling felt that "Marjorie Morningstar," which he has purchased, may do this for some newcomer.

He noted Hollywood's tendency to "type" stars. "Once they're in a big success, chances are you'll see them in the same kind of role over and over again," he said. "It's not the players' fault entirely. For instance, I have Susan Hayward and Kirk Douglas in "Top Secret Affair." It's a comedy and the roles are a complete departure for both. They are both delighted. Yet, Miss Hayward told me that, after she appeared in "I'll Cry Tomorrow," she was sent a dozen scripts. In all of them her part was that of a drunk."

Sperling recalled the days of Irving Thalberg, when a star would appear in one big picture and

then would be cast in a number of smaller ones, exploiting his or her name. "Today, the story has become the foundation of any film. Players no longer make so many pictures, and each production is like an industry in itself," he said.

Indies, ever more active in Hollywood, are facing greater casting problems than the studios, Sperling held. "Those percentage deals now commanded by the top players are rough on a big company, they're even rougher on the independent," he commented. "After all, the studio at least collects all the profits on a production. We have to split ours. And when you go in for percentage deals, how many ways can you divide the take?"

### Writers As Businessmen

Sperling said he regretted the lack of original screenplays, but could understand the reasons very well. "The writers are businessmen. Television keeps them busy on a year 'round basis. If they do have free time, they prefer doing a book or a play. In any case, they'll do better than working on an original which they may or may not sell and for which—at best—then can get \$25,000. They must figure on spending three to four months writing the script. They can make more being employed in that same period."

Added to this, Sperling opined, is the fact that "there's no respect being an original." Cost of production is high, he said, and the desire to avoid risks wherever possible is great. "It seems reckless to spend \$2,000,000 on a property none has heard of. Producers today want acceptable, pre-sold material, such as hit plays and novels. Then at least we know it's something the audience will want to see."

Rise of indie production on the Coast, though within the fold of the majors, has led to "a diversification of taste" among the filmmakers, Sperling maintained. "There are new loud voices being heard in Hollywood. It used to be only five studio heads. Now there are some 50 men making suggestions and decisions." And he added:

"I am frankly amazed at the ability of the 'old czars' to adapt themselves to these new conditions. It is, after all, a lot different from the way things used to be run in the past."

By HY HOLLINGER

Allied States Assn., which in recent years has been mainly concerned with industry trade practices and particularly with the question of the product shortage and high film rentals, is broadening the scope of its considerations in analyzing the ills that face the nation's theatres. At its annual convention in Dallas—Nov. 27-29—the exhibitor group is placing on the agenda the problems of theatre operation that involve a modern and updated plant, cleanliness, good projection, good sound, comfort and courtesy.

In addition to the usual discussions of trade practices, the convention will attempt to present realistically "what exhibitors can do to make their houses more attractive and their presentations more pleasing." The problem of combatting the rowdiness of teenage delinquents will also be weighed.

On the basis of a pre-convention bulletin issued by general counsel Abram F. Myers, it appears that Allied will attempt to discuss freely whether "exhibitors are doing their part towards regaining the lost audience."

Serious thought will also be given to the advisability of halting continuous performances in some sections. Scheduled for discussion will be a proposal in favor of a two-a-day policy.

Preliminary agenda for the convention also lists the following topics that will be considered:

1. The Motion Picture Assn. of America's and the Council of Motion Picture Organizations' public relations plans for stimulating business. (Re the MPAA plan, Myers says: "For one thing, there is gratification that the film companies at long last are taking cognizance of the boxoffice depression and are indicating a willingness to join with the exhibitors in doing something about it.")
2. The advisability of Allied's return to COMPO's ranks.
3. Arbitration. Is there a chance that a voluntary system for settling industry disputes can be established?
4. Film and film rentals.
5. What can be done to encourage the production of more pictures?
6. What are the product prospects for 1957?
7. What efforts have been to comply with the report of the Senate Small Business Subcommittee relating to cooperation between exhibition and distribution to settle the problems confronting the industry.

## Cowpox on Video Open New Doors To Hoss Opry Men

Hollywood, Oct. 30.

A new aspect of show biz has developed that is paying off in big dividends for former action faves as well as present-day stars, Smiley Burnette, vet western comic who previously appeared as sidekick of such oater stars as Gene Autry and Charles Starrett, reported yesterday.

There is now a big demand for appearances at rodeos, fairs, carnivals home and au'o shows and other public events, which has almost entirely supplanted theatre engagements that formerly prevailed, according to the thesp.

Burnette returned over the weekend from his latest junket through the Mid-West, where he appeared last week with Eddie Fisher at a land development show in Tulsa. Co-appearance drew between 8,000 to 10,000 persons at each of two shows, he said, typical of the turnout at most of these affairs. For the past year, he pointed out, he has been able to lure such draws in all parts of the country. So have such personalities as Tex Ritter, Johnny Mack Brown, Rex (Continued on page 18)

# L.A. Lagging But 'Sex' Hot \$68,000 In 11 Spots; 'Man' Good 25G, 'Seed' Fairish 23G, 'Friendly' Fancy 15G

Los Angeles, Nov. 6.

Despite some good openers, first-run boxoffice is softening up current week, mostly because of several light reissue bills and slowing longruns. "Friendly Persuasion" is a bit disappointing at Fox Wilshire albeit good with \$15,000. Pace picked up after slow start with change in ads to emphasize Gary Cooper and rifle instead of eopy lauding Wyler.

"Opposite Sex" looms neat \$18,000 in two theatres plus \$50,000 in three rabes and six ozoners. "Man From Del Rio" is rated good \$25,000 in three first-runs, plus one nabe. "Bad Seed" shape fair \$23,000 or close in three locations.

**Estimates for This Week**  
Fox Wilshire (FWC) (2,296; \$125-\$175) — "Friendly Persuasion" (AA). Good \$15,000. Last week, "Bad Seed" (WB) (9th wk-5 days), \$3,400.

State, Hawaii (UATC-G&S) (2,404; 1,106; 80-\$1.25) — "Opposite Sex" (M-G) and "Dance Hall Girl" (Indie). Neat \$18,000. Last week, "High Society" (M-G) (2d wk), \$10,700, plus \$43,800 in 4 nabe, five drive-ins.

Orpheum, Hollywood, Uptown (Metropolitan-FWC) (2,213; 756; 1,715; 80-\$1.25) — "Man From Del Rio" (UA) and "Flight to Hong Kong" (UA). Good \$25,000 including one nabe. Last week, "Attack" (UA) and "Thunder Over Arizona" (Rep) (2d wk), \$16,400, including one nabe.

Downtown Paramount, Wilshire, Vogue (ABPT-SW-FWC) (3,300) (Continued on page 18)

## 'Giant' Mammoth \$55,000, Hub; 'Run Away' Speedy 28G, 'Girl' Lofty 17G

Boston, Nov. 6.

Biz is on upswing again with a big round of new product. Five new pix this frame, with "Giant" at Metropolitan a mammoth leader. "Back From Eternity" shapes slick at the Memorial. "You Can't Run Away From It" also now looks torrid at the State and Orpheum. "Tension At Table Rock" is good at Pilgrim. Another newie, "Girl He Left Behind," shapes fine at Paramount and Fenway.

**Estimates for This Week**  
Astor (B&Q) (1,500; 75-\$1.25) — "Solid Gold Cadillac" (Col) (5th wk). Fourth week ending today (Tues.) was big \$12,000.

Beacon Hill (Beacon Hill) (678; 90-\$1.25) — "Fantasia" (BV) (re-issue) (4th wk). Smooth \$8,000. Last week, \$12,000.

Cinorama (Cinorama Productions) (1,354; \$1.25-\$2.65) — "Seven Wonders of World" (Cinorama) (11th wk). Torrid \$32,500 or over. Last week, \$33,000.

Exeter (Indie) (1,200; 63-\$1.25) — "Secrets of Reef" (Cont) (3d wk). Nice \$17,500. Last week, \$8,000.

Fenway (NET) (1,373; 60-90) — "Girl He Left Behind" (WB) and "Dark Venture" (Indie). Okay \$5,000. Last week, "Bridey Murphy" (Par) and "Murder, Inc." (Indie), \$3,000 in 5 days.

Kilmore (Indie) (700; 85-\$1.25) — "La Strada" (TSL) (5th wk). Fine \$6,000. Last week, \$9,000.

Memorial (RKO) (3,000; 60-90) — "Back From Eternity" (RKO) and "Great Day in Morning" (RKO). Brisk \$14,000. Last week, "Between Heaven and Hell" (20th) and "Ali Baba" (Indie), \$16,000.

Metropolitan (NET) (4,357; 90-\$1.50) — "Giant" (WB). Boffo \$55,000 or over. Last week, "War and Peace" (Par) (5th wk), \$17,500.

Paramount (NET) (1,700; 60-90) — "Girl He Left Behind" (WB) and "Dark Venture" (Indie). Neat \$12,000 or less. Last week, "Bridey Murphy" (Par) and "Murder, Inc." (Indie), \$8,000.

Pilgrim (ATC) (1,000; 65-95) — "Tension At Table Rock" (RKO) and "Finger of Guilt" (Indie). Good \$9,000. Last week, "While City Sleeps" (RKO) and "Magnificent Roughnecks" (AA), \$3,500.

Saxon (Saxon) (1,100; \$1.25-\$2.20) — "Oklahoma" (Magna) (9th wk). Hep \$19,000. Last week, same.

Orpheum (Loew) (2,900; 60-90) — "You Can't Run Away From It" (Col) and "He Laughed Last" (Col). Hot \$18,000. Last week, "Bandido" (UA) and "Shadow of Eagle" (UA), \$14,000 in 9 days.

State (Loew) (3,600; 60-90) — "Can't Run Away From It" (Col) and "Laughed Last" (Col). Fine \$10,000. Last week, "Bandido" (UA) and "Shadow of Eagle" (UA), \$8,000 in 9 days.

## Broadway Grosses

### Estimated Total Gross

This Week .....\$613,700  
(Based on 23 theatres)  
Last Year .....\$628,900  
(Based on 21 theatres)

## 'Giant' Record At Huge \$41,000, Pitt

Pittsburgh, Nov. 6.

"Giant" is just that at the Stanley, a blockbuster, which is making it tough for everything else downtown. It's headed for new house record. "Opposite Sex" might have a chance against any other opposition but it's being held to okay Penn figure. "Between Heaven and Hell" at Fulton is fairly fine. "Teenage Rebel" at Harris is only fair. "Lust for Life" picking up a bit at Guild.

### Estimates for This Week

Fulton (Shea) (1,700; 65-99) — "Between Heaven and Hell" (20th). Fine \$8,500 or near. Last week, "Uncharted Moment" (U), \$9,000 in 9 days.

Guild (Green) (500; 85-99) — "Lust for Life" (M-G) (7th wk). Should go to big \$2,500 and may keep it around for one more. Last week, \$2,100.

Harris (Harris) (2,165; 65-99) — "Teenage Rebel" (20th). Look like fair \$7,000. Last week, "Solid Gold Cadillac" (Col) (3d wk), \$7,500.

Nixon (Rubin) (1,700; \$1.25-\$2.40) — "Oklahoma" (Magna) (23d wk). Continuing to dip as end of run approaches. Picture comes out Nov. 24 and house goes back to legit two nights later. Fair \$6,000, same as last week.

Penn (UA) (3,300; 65-99) — "Opposite Sex" (M-G). Not more than okay \$11,000 looked for. Last week, "War and Peace" (Par) (3d wk), \$12,000.

Squirrel Hill (SW) (900; 85-99) — "Private's Progress" (DCA) (2d wk). Good \$3,500; indicates another holdover. Opening week was \$4,200.

Stanley (SW) (3,800; 99-\$1.50) — "Giant" (WB). Shooting for new house record and should beat "House of Wax" (WB), which held mark. Should skyrocket to mighty \$41,000 at least on first stanza. Last week, "Attack" (UA), \$11,000.

Warner (SW) (1,365; \$1.25-\$2.40) — "Seven Wonders of World" (Cinorama) (29th wk). Dropping off a bit, same experience as previous two Cinorama's had at this time of the year, but still running far ahead of both. Fine \$14,000 same as last week.

## New Fare Ups Det.; 'Sun' Hot 17G, 'Rebel' Rugged 18G, 'Okla.' Sock 15G

Detroit, Nov. 6.

Pate picks up this week with three active newcomers. "Run for Sun" is great at the Palms. "Teenage Rebel" shapes very good at the Fox. "It Conquered World" — "She Creature" duo looks swell at the Broadway Capitol. Cinemascope version of "Oklahoma" is fine in first week at the United Artist where the Todd-AO version just recently concluded a 36-week run. "Seven Wonders of World" continues smash in 21st week at Music Hall. "Solid Gold Cadillac" is sturdy in second Michigan session.

### Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-\$1.25) — "Teenage Rebel" (20th) and "Strange Adventure" (Rep). Good \$18,000 or near. Last week, "Between Heaven and Hell" (20th) and "Stagecoach to Fury" (20th) (2d wk), \$14,500.

Michigan (United Detroit) (4,000; 90-\$1.25) — "Solid Gold Cadillac" (Col) and "Strange Intruder" (AA) (2d wk). Holds at big \$14,000. Last week, \$18,000.

Palms (UD) (2,961; 90-\$1.25) — "Run for Sun" (UA) and "Huk" (UA). Great \$17,000. Last week,

## Omaha Offish But 'Hell' OK 9G; 'Peace' Big 5G

Omaha, Nov. 6.

Biz is in the doldrums at downtown first-runs this week despite three new entries. "Between Heaven and Hell" is best of lot, being fairly good at the Orpheum. "Beyond Reasonable Doubt" is mighty light at Brandels and "Rack" looms modest at State. "War and Peace" which perked up considerably in second stanza at the Omaha, is still good but is slated to bow out after three weeks.

**Estimates for This Week**  
Brandels (RKO) (1,000; 75-90) — "Beyond Reasonable Doubt" (RKO) and "First Traveling Saleslady" (RKO). Mild \$2,300. Last week, "Back From Eternity" (RKO) and "Cha, Cha, Cha, Boom" (Col), \$3,200.

Omaha (Tristates) (2,000; 90-\$1.25) — "War and Peace" (Par) (3d wk). Shapes good \$5,000. Last week, \$7,000.

Orpheum (Tristates) (2,890; 75-90) — "Between Heaven and Hell" (20th) and "No Place to Hide" (AA). Fairly good \$9,000. Last week, "Toward Unknown" (WB), \$8,000.

State (Goldberg) (860; 75-90) — "Rack" (M-G). Modest \$4,000. Last week, "Opposite Sex" (M-G) (2d wk), \$4,500.

## 'Giant' New High 50G Tops Frisco

San Francisco, Nov. 6.

"Giant" is heading for a record-breaking \$50,000 week at Paramount here this stanza. "Friendly Persuasion" looms as sockeroo in smaller United Artists Theatre. Reissue combo of "Killers" — "Sleeping City" is very brisk at Golden Gate. "The Rack" is rated light at Warfield but "Solid Gold Cadillac" still is great in third round at St. Francis.

"Lust For Life", "Riff" and "Ballet of Romeo and Juliet" are holding very well for longrun arties.

### Estimates for This Week

Golden Gate (RKO) (2,859; 80-\$1) — "Killers" (U) and "Sleeping City" (U). Good reissue pair looks brisk \$12,000 or near. Last week, "Search Bridey Murphy" (Par) and "Calling Homicide" (AA), \$6,000.

Fox (FWC) (4,651; \$1.25-\$1.50) — "Between Heaven and Hell" (20th) and "Stagecoach to Fury" (Indie) (2d wk). Down to mild \$7,500 in 6 days. Last week, \$15,000.

Warfield (Loew) (2,656; 65-90) — "Rack" (M-G). Light \$10,000. Last week, "Power and Prize" (M-G) (2d wk), \$8,000.

Paramount (Par) (2,646; \$1.25-\$1.50) — "Giant" (WB). Heads for mighty \$50,000. Last week, "War and Peace" (Par) (4th wk), \$14,000.

St. Francis (Par) (1,400; \$1-\$1.25) — "Solid Gold Cadillac" (Col) (3d wk). Holding on at smash \$11,000. Last week, \$12,000.

Orpheum (Cinorama Theatre Calif.) (1,458; \$1.75-\$2.65) — "Cinematic Holiday" (Indie) (67th wk). Nearing end of run with great \$13,200. Last week, \$14,000.

United Artists (No. Coast) (1,207; 70-\$1) — "Friendly Persuasion" (Continued on page 18)

## Dailies' Strike Hurts Cleve. But 'Giant' Wham 40G, 'Mountain' 15G

Cleveland, Nov. 6.

## Key City Grosses

### Estimated Total Gross

This Week .....\$2,781,600  
(Based on 22 cities and 234 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year .....\$2,629,300  
(Based on 24 cities and 216 theatres.)

## 'Giant' Grabs Top St. Loo Coin, 30G

St. Louis, Nov. 6.

Champ here this round is "Giant," with upped scale helping it to a mighty total at the St. Louis. "Rebel in Town" looks good at Orpheum while "Fastest Gun Alive" looms fast in second Loew session. "Seven Wonders of World" still is solid in 28th Ambassador frame. "La Strada" looks in two houses.

**Estimates for This Week**  
Ambassador (Indie) (1,400; \$1.20-\$2.40) — "Seven Wonders of World" (Cinorama) (28th wk). Neat \$12,000. Last week, \$12,500.

Esquire (Indie) (1,400; 75-90) — "Storm Center" (Col). Mild \$5,500. Last week, "Catered Affair" (M-G) (2d wk), \$5,000.

Fox (F&M) (5,000; 51-75) — "The Mountain" (Par) and "Strange Intruder" (AA). Opened today (Tues.). Last week, "Uncharted Moment" (U) and "Raw Edge" (U), big \$17,000.

Loew's (Loew) (3,221; 50-85) — "Fastest Gun Alive" (M-G) and "Cash On Delivery" (UA) (2d wk). Good \$7,500 after \$11,500 initial frame.

Orpheum (Loew) (1,914; 50-85) — "Rebel in Town" (UA) and "Huk" (UA). Good \$7,000. Last week, "Bandido" (UA) and "Hot Cars" (UA), \$4,500.

Pageant (St. L. Amus.) (1,000; 90) — "La Strada" (T-L). Great \$6,000 or near. Last week, "Night Number Came Up" (Indie), \$2,000.

Richmond (St. L. Amus.) (400; \$1.10) — "La Strada" (T-L). Fine \$2,000. Last week, "Night Number Came Up" (Indie), \$1,500.

St. Louis (St. L. Amus.) (4,000; 90-\$1.25) — "Giant" (WB). Mighty \$30,000. Last week, "War and Peace" (Par) (4th wk), \$10,500.

Shady Oak (St. L.) (800; \$1.10) — "Ladykillers" (Cont) (4th wk). Hot \$3,000. Last week, \$3,500.

## 'Gold Cad' Boff \$17,000, Toronto; 'Dolls' Bangup 23G, 'Peace' 16G, 5th

Toronto, Nov. 6.

Only newcomer is "Solid Gold Cadillac," wham at Shea's. But it's wham revival week with "Guys and Dolls" in for the first time at pop scale doing hefty biz at three-house Odeon setup. Reissue of "Rebecca" is also doing very big trade in two spots. Fifth frame of "War and Peace" is terrific at Imperial.

### Estimates for This Week

Carlton, Colony, Fairlawn (Rank) (2,518; 839; 1,165; 60-\$1) — "Guys and Dolls" (M-G). First time at pop prices for a hefty \$23,000. Last week, "Bigger than Life" (20th), \$16,000.

Christie, Hyland (Rank) (877; 1,357; 75-\$1) — "Rebecca" (20th). (Reissue). Very big \$11,000. Last week, "Autumn Leaves" (Col), \$6,000.

Circle, Towne (Taylor) (750; 695; 60-\$1) — "Private's Progress" (IFD) (5th wk). Fine \$6,000. Last week, \$7,000.

Downtown, Glendale, Seabro, State, Westwood (Taylor) (1,054; 995; 694; 698; 994; 50-75) — "Cry in Night" (WB) and "Storm Fear" (UA). Fair \$13,500. Last week, "Burning Hills" (WB) and "Steel Jungle" (WB), \$13,000.

Eglinton, University (FP) (1,080; 1,556; 60-\$1) — "Bad Seed" (WB) (3d wk). Neat \$10,000. Last week, \$13,000.

Imperial (FP) (3,344; 75-\$1.50) — "War and Peace" (Par) (5th wk). Still terrific at \$16,000. Last week, \$19,000.

International (Taylor) (557; \$1) — "Citizen Kane" (RKO) (reissue) (4th wk). Fine \$2,500. Last week, \$3,000.

Loew's (Loew) (2,098; 60-\$1) — "Bandido" (UA) (2d wk). Holding (Continued on page 18)

Although some deluxe houses undoubtedly are being hurt somewhat by shutdown of three Cleveland newspapers as a result of Guild strike starting last Thursday (1), not even this or warm weather, however, is hurting "Giant" and some other newcomers. "Giant" looms terrific at Allep, for best mark at this house for the last 10 years. "Mountain," too, looks good at State. "You Can't Run Away From It" shapes okay at Hipp despite elongated title. "Rack" is routine at Stillman.

### Estimates for This Week

Allen (Stanley-Warner) (3,000; \$1-\$1.50) — "Giant" (WB). Firmly set, and shapes huge \$40,000, best here in last 10 years. Last week, "Cry in Night" (WB), \$8,000.

Hipp (Telems) (7,700; 75-\$1) — "You Can't Run Away From It" (Col). Okay \$12,000. Last week, "Between Heaven and Hell" (20th), \$15,000.

Ohio (Loew) (1,244; 70-90) — "Moon is Blue" (UA) and "High Noon" (UA) (reissues). Average \$6,000. Last week, "Search for Bridey Murphy" (Par), \$3,000.

State (Loew) (3,500; 70-90) — "Mountain" (Par). Good at \$15,000. Last week, "Power and Prize" (M-G), \$7,000.

Stillman (Loew) (2,700; 70-90) — "Rack" (M-G). Ordinary \$5,000. Last week, "Attack" (UA), same.

## 'Hell' Torrid \$10,000 In Balto; 'Eve'-No' Terrif 21G, 'Sex' Big 8G, 2d

Baltimore, Nov. 6.

Surprise gross of current frame is the bold second week for combo of "Because of Eve" and "She Shoulda Said No" at Century. "Between Heaven and Hell" looms nice at the New. "Search For Bridey Murphy" was dull last week at Hipp. "Bigger Than Life" is modest at the Cinema. Second week of "Opposite Sex" is brisk at the Town.

### Estimates for This Week

Century (Fruchtman) (3,000; \$1.25) — "Because of Eve" (Indie) and "She Shoulda Said No" (Indie) (2d wk). Torrid \$21,000 after \$19,000 opener, way over hopes.

Cinema (Schwaber) (460; 50-\$1.25) — "Bigger Than Life" (20th). Mild \$3,500. Last week, "Fruits of Summer" (Indie) (3d wk), \$1,500.

Film Centre (Rappaport) (890; \$1.50-\$2.50) — "Oklahoma" (Magna) (36th wk). Nice \$6,000 following \$6,500 last week.

Free West (Schwaber) (460; 50-\$1.25) — "Private's Progress" (DCA) (3d wk). Still potent at \$3,000 after \$3,500 in second.

Hippodrome (Rappaport) (2,100; 50-\$1.25) — "Friendly Persuasion" (AA). Opens tomorrow (Wed.). Last week, "Search for Bridey Murphy" (Par), dull \$4,500.

Little (Rappaport) (310; 50-\$1.25) — "Lust For Life" (M-G) (5th wk). Big \$3,000 after same in fourth.

Mayfair (Hicks) (980; 30-90) — "Raw Edge" (U) and "Outside Law" (U). Moderate \$3,900. Last week, "Pillars of Sky" (U) (2d wk), \$3,000.

New (Fruchtman) (1,600; 50-\$1.25) — "Between Heaven and Hell" (20th). Nice \$10,000 or close. Last week, "Rebecca" (SRO) (re-issue), \$6,500.

Playhouse (Schwaber) (410; 50-\$1.25) — "The Mountain" (Par) (2d wk). Pleasing \$3,500 after \$4,500 opener.

Stanley (WB) (3,200; 50-\$1.50) — "War and Peace" (Par) (4th wk). Holding nicely at \$6,500 after \$8,000 for third.

Town (Rappaport) (1,400; 50-\$1.25) — "Opposite Sex" (M-G) (2d wk). Brisk \$8,000 following \$9,500 opener.

## 'REBEL' RICH \$12,000, PORT; 'ROCK' OK 7G

Portland, Ore., Nov. 6.

First-run biz is skidding here this stanza. However, "Teenage Rebel," aided by a great ad campaign, is heading for a smash session at the Fox. "Tension at Table Rock" is just okay at Orpheum while "Man From Del Rio" is rated fair at Liberty. "War and Peace" continues lusty in second Paramount week.

### Estimates for This Week

Broadway (Parker) (1,875; 90-\$1.25) — "Shattered to install Todd-AO process with "Oklahoma" opening Nov. 9. Last week, "Opposite Sex" (M-G) and "Beyond Reason" (Continued on page 18)



# SVENSKA TOWN'S RHAPSODY

**Hot H.O.'s Help Chi; 'Rebel' Sturdy**  
**\$29,000, 'Giant' Wow 63G, 'Friendly'**  
**Fat 33G, Both 2d, 'Peace' 22G, 5th**

Chicago, Nov. 6.

Several strong holdovers are helping biz in the Loop this frame, despite fog and rain over the weekend.

"Teenage Rebel" looks nice \$29,000 for opener at Oriental. "Pri-vate's Progress" is neat \$7,500 in first Surf week. Reissue combo of "Boom Town" and "Annie Get Gun" looks okay \$4,500 in first Monroe stanza. "Bullfight" is heading for socko \$6,500 in same week at World.

"Giant" is still smash in second session at the Chicago. United Artists' "Friendly Persuasion" is swell in first holdover week. "Opposite Sex" is lagging a bit in second Woods frame. Twin bill of "Odongo" and "Gamma People" stays sturdy at Roosevelt.

"Power and Prize" is holding well in the second stanza at the Esquire. In second round at Grand, double bill of "The Killers" and "Sleeping City" looks good for oldies.

"War and Peace" shows strong holding power in fifth frame at State-Lake. At Loop, "Lust for Life" is still healthy in fifth session. "Oklahoma" is buff in 45th McVickers week. "Cinerama Holiday" is showing a closing spurt in 72nd round at Palace.

## Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.80) — "Giant" (WB) (2d wk). Sock \$63,000. Last week, \$72,000.  
 Esquire (H&E Balaban) (1,400; \$1.25) — "Power and Prize" (M-G) (2d wk). Sturdy \$9,000. Last week, \$11,000.  
 Grand (Indie) (1,200; 98-\$1.25) — "The Killers" (U) and "Sleeping City" (U) (reissues) (2d wk). Good \$7,000. Last week, \$9,000.  
 Loop (Tele-M) (606; 90-\$1.25) — "Lust for Life" (M-G) (5th wk). Stout \$8,000. Last week, \$9,500.  
 McVickers (JL&S) (1,580; \$1.25-\$3) — "Oklahoma" (Magna) (45th wk). Great \$22,000. Last week, \$17,500.

Monroe (Indie) (1,000; 67-87) — "Boom Town" (M-G) and "Annie Get Your Gun" (M-G) (reissues). Okay \$4,500. Last week, \$5,000.  
 Center (Col) and "Miami Exposure" (Col) (2d wk), \$5,000.  
 Oriental (Indie) (3,400; 98-\$1.25) — "Teenage Rebel" (20th). Lusty \$29,000. Last week, \$23,000.  
 Palace (Indie) (1,484; \$1.25-\$3.40) — "Cinerama Holiday" (Cinerama) (72d wk). Nifty \$24,000. Last week, \$24,500.

Roosevelt (B&K) (1,400; 65-95) — "Odongo" (Col) and "Gamma People" (Col) (2d wk). Good \$15,000. Last week, \$18,000.  
 State-Lake (B&K) (2,400; 98-\$1.50) — "War and Peace" (Par) (5th) (Continued on page 18)

**'Hell' Happy 9½G,  
 Prov.; 'Killers' 6G**

Providence, Nov. 6.  
 Majestic's "Heaven and Hell" is topper in a rather spotty week here. State is very mild with "Run for the Sun." Strand fairly good with "The Mountain" oldie combo. "The Killers" and "Sleeping City" is okay at Albee.

## Estimates for This Week

Albee (RKO) (2,200; 60-85) — "The Killers" (U) and "Sleeping City" (U) (reissues). Okay \$6,000. Last week, \$6,500.  
 Majestic (Pay) (2,200; 60-85) — "Heaven and Hell" (20th) and "Cry In the Night" (WB). Happy \$9,500. Last week, \$10,000.  
 Strand (Silverman) (2,200; 60-80) — "The Mountain" (Col). Fine \$7,000. Last week, \$7,500.  
 Search for Bridey Murphy (Par) and "1984" (Col), \$3,000.

**TOP FILMS RUN  
 AHEAD OF 1955**

Minneapolis, Nov. 6.

Presence of several particularly outstanding pictures like "War and Peace" is largely credited for grosses in this territory's United Paramount circuit of 50 theatres running approximately 25% ahead of those for corresponding 1954 and 1955 periods.

Current returns are encouraging to Charles Winchell, the chain's president-general manager here. Generally, only soft spots are in some North Dakota situations where tele is getting in its initial licks, according to Winchell.

Individual exhibitors here aver that with only occasional exceptions the top pictures are garnering their best takes ever. Also, Cine-

(Encouraged by a stretch of abnormally mild October weather, two of the Twin Cities area's 11 drive-ins were still open through the first November week. A single local outdoor theatre once before, in 1954, had braved the elements this long.)

rama's "Seven Wonders of World" has been averaging \$500 to \$1,500 a week more than its two predecessors did for like periods, according to Phil Jasen, its managing director here.

Lineup of newcomers holds little in the way of substantial boxoffice fodder. Although both "Opposite Sex" and "Unguarded Moment," top the arrivals, only "Moment" looks lively. "Curuch" and "Mole People" thrill duo, is only fairish at Orpheum. In its 14th week, "Seven Wonders of World" continues to prosper. Fourth round of "The Solid Gold Cadillac" and third of "Between Heaven and Hell" and "Fantasia" look promising, too. On the weekend the films had to compete with the attention centered on the Minnesota U homecoming football game with Pitt, drawing a 63,000 capacity crowd.

## Estimates for This Week

Century (S-W) (1,150; \$1.75-\$2.65) — "Seven Wonders of World" (Indie) (14th wk). Little variance from week to week. Dandy \$18,000. Last week, \$19,000.

Gopher (Berger) (1,000; 85-90) — "Man From Del Rio" (UA) and "Flight to Hong Kong" (UA). Tepid \$3,200. Last week, \$3,500.  
 "Bridey Murphy" (Par) split with "Northwest Passage" (M-G) and "The Yearling" (M-G) (reissues), \$1,800.

Lyrie (Par) (1,000; 85-90) — "Between Heaven and Hell" (20th) (3d wk). Okay \$4,500. Last week, \$6,200.

Radio City (Par) (4,100; 85-90) — "Opposite Sex" (M-G). Much liked musical should be helped by reviewers' praise. Oke \$11,000. Last week, \$14,000.  
 Midland (Loew) (3,500; 60-80) — "Power and Prize" (M-G) and "Thunder Over Arizona" (Rep). Opened last Saturday and stays only 5 days. Dull \$4,000. Last week, "Attack" (UA) and "Star of India" (UA), \$7,500 in 9 days.

Missouri (SW) (1,194; \$1.20-\$2) — "This Is Cinerama" (Cinerama) (21st wk). Still lusty at \$12,000. Last week, \$14,000.  
 Paramount (United Par) (1,900; 75-90) — "Toward Unknown" (WB) (2d wk) so-so \$5,000. Last week, \$10,000.

Roxy (Durwood) (879; 75-90) — "You Can't Run Away From It" (Col). Big \$7,000. Stays. Last week, "Back from Eternity" (RKO), \$3,500.

Tower (Fox Midwest) (1,400; \$1.50-\$2) — "Oklahoma" (Magna) (3d wk). Light \$5,000. Last week, \$6,000, well under hopes.

Uptown, Esquire, Fairway, Granada (Fox Midwest) (2,043; 82-90; 700; 1,217; 75-90) — "Between Heaven and Hell" (20th) with "Strange Adventure" at Esquire and Granada. Fair \$13,000 in 8 days. Last week, "Unguarded Moment" (U) and "Raw Edge" (U), \$11,000.

Vogue (Golden) (550; 75-90) — "Ulysses" (UA) and "Encore" (Indie) (reissues). Fair \$800. Last week, "Dial M for Murder" (Par) and "Stranger on Train" (Par) (reissues), same.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetical admission prices, however, as indicated, include the U. S. amusement tax.

**Balloting Boosts B'way; 'Persuasion'**  
**Tallies Tall 145G, 'Oklahoma' Grinds**  
**To Smash 32G, 'Afrique' Nervous 7½G**

Most Broadway deluxers are suffering from a wide assortment of ailments in current session but nearly all were helped by Election Day yesterday (Tues.). Unfavorable weather, a plethora of extended-runs, final election excitement and counter-attraction of UN special sessions and the muddled international situation all are hurting. Heavy all-day rain on Wednesday (31) proved a real crippling blow to numerous first-runs.

Standout of new entries looks to be "Oklahoma," on a continuous policy and showing in CScope and at popscale. It is heading for a smash \$32,000 opening week at the Mayfair. "Friendly Persuasion" with stage-show shapes good \$145,000 on initial stanza at the Music Hall. Excellent reviews and favorable word-of-mouth helped after a sluggish start. "Port Afrique" looks only fair \$7,500 in first round at the Globe.

Second session of "Solid Gold Cadillac" at the Victoria hit wow \$29,000. Pic is now in third week. "Girl He Left Behind" looks mild \$28,000 on initial holdover round at the Paramount.

## Estimates for This Week

Astor (City Inv.) (1,300; 75-\$2) — "Bad Seed" (WB) (9th wk). Eighth frame ended last night (Tues.), was trim \$13,000 or over. Seventh week, \$16,000.

Baronet (Reade) (430; \$1.25-\$1.80) — "Snow Was Black" (Cont) (4th wk). Third round ended Sunday (4) was fancy \$7,800. Second week was \$9,200.

Capitol (Loew) (4,820; \$1.25-\$2.50) — "War and Peace" (Par) (12th wk). The 11th session concluded yesterday (Tues.) was okay \$25,000 or close. The 10th week was \$27,000. "Opposite Sex" (M-G) is due in Nov. 15.

Criterion (Moss) (1,700; 75-\$2.30) — House now shuttered. "Ten Commandments" (Par) due to preem night of Nov. 8, regular run starting Friday (9). House now being readied for this preem, with tickets on sale for past several weeks.

Fine Arts (Davis) (468; 90-\$1.80) — "Marcelino" (UMPO) (3d wk). Second stanza finished Sunday (4) was solid \$11,500. First was \$14,500.

Globe (Brandt) (1,500; 70-\$1.50) — "Port Afrique" (Col). First stanza ending tomorrow (Thurs.) looks like fair \$7,500. In ahead, "Pillars of Sky" (U) (3d wk), \$7,000, including preview on closing Thursday.

Guild (Guild) (450; \$1.17-\$1.75) — "Private's Progress" (DCA) (16th wk). The 15th week ended Monday (5) was oke \$5,000. The 14th session was \$6,000. "Magnificent Seven" (Col) opens Nov. 18.

Mayfair (Brandt) (1,736; 79-\$1.80) — "Oklahoma" (20th). This CScope version and playing at popscale looks like wow \$32,000, best at house in last five years. Week ends tomorrow (Thurs.). In ahead, "Attack" (UA) (6th wk-9 days), \$10,500.

Normandie (Trans-Lux) (592; 95-\$1.80) — "The Rack" (M-G) Opened Monday (5). "Storm Center" (Col) got only \$2,500 in nine days of second week.

Palace (RKO) (1,700; \$1.80-\$7.50) — Judy Garland and alvaude stage-show on two-a-day (7th wk). Sixth session completed last night (Tues.) was SRO \$56,700 for 8 shows. Fifth was \$56,650. Stays indef.

Paramount (AB-Par) (3,665; \$1.22) — "Girl He Left Behind" (WB) (2d wk). This stanza winding up tomorrow (Thurs.) looks to hit mild \$28,000. The first week was \$32,000. "Love Me Tender" (20th) due in Nov. 15.

Paris (Pathe Cinema) (568; 90-\$1.80) — "Silent World" (Col) (7th wk). Sixth week ended Sunday (4) was sockeroo \$13,000. The fifth was \$15,800.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.85) — "Friendly Persuasion" (AA) with stage-show. Initial session finishing today (Wed.) looks to hit good \$145,000. Holding. In ahead, "Tea and Sympathy" (M-G) and stage-show (5th wk), \$95,000, but winding a nice run here. "Persuasion" feed off rather slowly but has built, with

excellent reviews naturally helping.

Rivolt (UAT) (1,545 \$1.25-\$3.50) — "Around World in 80 Days" (Todd-AO) (3d wk). This stanza winding up next Friday (9) is likely to hit capacity \$35,000. Second was same. Stays on, with more seats to be available via additional matinees starting Nov. 17.

Plaza (Brecher) (525; \$1.50-\$2) — "Lust For Life" (M-G) (8th wk). Seventh round completed Monday (5) was great \$15,900 after \$18,500 in sixth.

Roxy (Nat'l. Th.) (5,717; \$1.25-\$2.50) — "Giant" (WB) with stage-show (4th wk). Present session ending today (Wed.) is heading for mighty \$102,000, being helped by extra show on Monday (5) night and last night (Tues.). Third week was \$107,000. Stays on, with no early change now contemplated.

State (Loew) (3,450; 78-\$1.75) — "Death of Scoundrel" (RKO). Opened Monday (5). In ahead, "Between Heaven and Hell" (20th) (4th wk-4 days), dipped to light \$6,300. Third full week was \$9,000.

55th St. Playhouse (B-F) (300; \$1.25-\$1.50) — "Vittelloni" (API-Janus) (3d wk). Second week ended Monday (5) night was big \$8,300. First week, \$6,300.

Sutton (R&B) (561; 95-\$1.75) — "Grand Maneuver" (UMPO) (6th wk). Fifth frame ended Monday (5) was okay \$5,500. Fourth was \$6,500.

Trans-Lux 52d St. (T-L) (540; \$1.50) — "La Strada" (T-L) (14th wk). The 16th week ended Sunday (4) was great \$8,100. The 15th week was \$9,600.

Victoria (City Inv.) (1,060; 50-\$2) — "Solid Gold Cadillac" (Col) (3d wk). Second session completed yesterday (Tues.) held at wow \$29,000. First week was \$36,500.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.50) — "Seven Wonders of World" (Cinerama) (31st wk). The 30th stanza finished Saturday (3) was smash \$44,700. The 29th week was \$46,700.

Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80) — "Wee Georgie" (Arthur) (5th wk). Fourth round ended Sunday (4) was great \$11,300. Previous week was \$13,100.

**Philly Sluggish  
 But 'Sex' \$16,000**

Philadelphia, Nov. 6.

An exceptionally good Saturday after three days of rain failed to lift biz out of doldrums here. Lack of new product and pre-election activity are contributing to the general slump. However, "Opposite Sex" shapes nice at Arcadia, and is holding. Moppets are helping "Fantasia," but reissued Disney opus still is on disappointing side at Goldman. "Unguarded Moment" shapes fairish at Randolph.

## Estimates for This Week

Arcadia (S&S) (528; 99-\$1.80) — "Opposite Sex" (M-G). Nice \$16,000. Holds. Last week, "High Society" (M-G) (10th wk), \$5,800.

Boyd (SW) (1,430; \$1.25-\$2.60) — "Seven Wonders of World" (Cinerama) (28th wk). Holds at \$13,000. Last week, \$15,000.

Fox (20th) (2,250; 75-\$1.80) — "Best Things in Life" (20th) (3d wk). Good \$11,000. Last week, \$13,000.

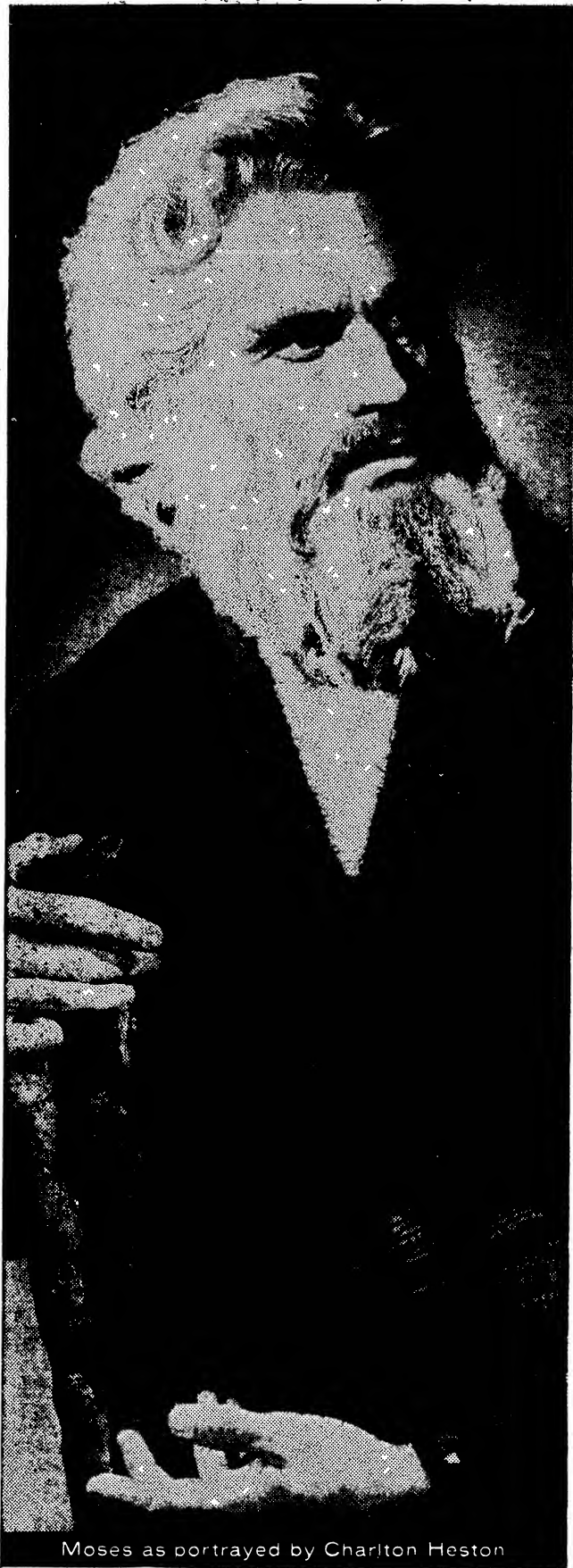
Goldman (Goldman) (1,250; 65-\$1.35) — "Fantasia" (BV) (reissue). Disappointing \$10,500. Last week, "Tension Table Rock" (RKO), \$10,000.

Green Hill (Serenia) (750; 75-\$1.25) (closed Sundays) — "Private's Progress" (DCA) (5th wk). Oke \$3,000. Last week, same.

Mastbaum (SW) (4,370; 90-\$1.49) — "Solid Gold Cadillac" (Col) (4th wk). Sliddng to \$10,000. Last week, \$13,000.

Midtown (Goldman) (1,000; \$1.20-\$2.40) — "Oklahoma" (Magna) (10th wk). Sturdy \$9,000. Last week, about same.

Randolph (Goldman) (2,250; 99-\$1.49) — "Unguarded Moment" (U). (Continued on page 18)



Moses as portrayed by Charlton Heston

NEW YORK

FRIDAY, NO  
CRITERION

Twice Daily - All

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The Ten Com

sk

CHARLTON HESTON • YUL BRYNNER • ANNE BAXTER • EDWARD ROBERTS

SIR CEDRIC HARDWICKE • NINA FUCH • MA

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Based upon the HOLY SCRIPTURES and other ancient anVISTAVISION  
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ER 15<sup>TH</sup> - STANLEY-WARNER BEVERLY HILLS



# Academy Fears 'Commercialization' But N.Y. Thinks That's Academic After Oldsmobile's Hard-Sell

Although it has made certain concessions in that direction, the Academy of Motion Picture Arts & Sciences is trying hard to avoid "commercialization" of its Oscar Awards. The point is somewhat lost on New York minds in the light of the Oldsmobile hard-sell auspices.

The Academy has opposed—and still is opposing—the proposed (New York idea) Oscar Derby project, although it may be adopted and carried through whether the Academy likes or not.

So far, the Academy board has not yet acted on the idea. But George Seaton, Acad prexy, is opposed, and he has in his corner two influential voices—Y. Frank Freeman and Dore Schary. Both are reported feeling strongly against any promotional venture that might in any way lower the "prestige" of the Academy.

The feeling there is that the Academy voting is being done by a select group and on a purely artistic level. Seaton reportedly feels that a public vote preceding the actual Oscar poll would "commercialize" the awards, if only by inference.

The Academy has, of course, allowed the awards presentation ceremonies to be televised and commercially sponsored for some years now, so that the "let's keep it clean" pitch of certain Acad members comes as a surprise in New York.

An added Academy argument is that the public might be voting on films which it has not yet actually seen. In many instances, films are opened in Los Angeles just before the deadline, i.e. the end of the year, in order to qualify for Oscars.

The sweepstakes project, as proposed by Robert Taplinger, Warner Bros. v.p., would take in at least some of the technical categories. This, again, is a bone of contention with the Academy which feels that the public at large isn't qualified to make selections in that area. The vast majority of patrons are unaware as to the identities of soundmen, special effects men, etc.

## More Light On The \$25,000 Grant For Oscar Derby Bally

Question as to whether the Motion Picture Assn. of America did or did not vote an allocation of \$25,000 for the so-called Oscar Derby promotion has been answered. The donation to start the project rolling was approved, but conditionally.

Four persons among those who attended an MPAA meeting in New York two weeks ago said without qualification following the session that such a contribution was made. A conflict cropped up on the Coast subsequent to this. Hollywood adub execs stated that the 25G was voted upon but it was not conclusive.

It turns out that the Coast sources were correct. The New Yorkers this week said that a check on the minutes of the MPAA confab revealed that Paramount president Barney Balaban went along with the money allocation but on the condition that studio heads would agree with the program. The Gothamites added that Balaban's reservation, which was accepted by the MPAA board, was expressed in so few words and so quickly that they were unaware of it.

### Broccoli Shows Wares

Dallas, Nov. 6. Albert R. Broccoli, the film producer, was here on Thursday (1 screening his latest Warwick Production for R. J. O'Donnell, general manager of the Interstate Theatre Circuit and other officials of the chain.

Entitled "Zarak" it costars Anita Ekberg, Victor Mature and Michael Wilding. It was filmed in Africa.

### DeBra's Committee

Motion Picture Assn. of America has established a national promotion committee, with Arthur H. DeBra as chairman, to work with member companies on national tie-ins and serve as a central source for all new promotional programs. DeBra also heads MPAA's community relations division.

The unit is designed as a clearing house for any business-building program originating with any industry group.

## More 'Topicality' In Trailerizing Current Films

Industry is giving renewed attention to trailers, with the accent on topicality.

"I think our trailers can stand improvement," opined Robert Taplinger, the new Warner Bros. adub v.p., in N.Y. last week. "There's too much standardization in trailer presentation today."

Part of the at'empt to get away from this, Warners is fusing the two "Giant" preems on the Coast and in New York into a trailer for the theatres. Accumulation of star personalities at the openings will be featured.

At 20th-Fox, the Elvis Presley rumpus in Memphis, attendant to his appearance there, has been incorporated into the Movietone newsreel, adding up to a hefty plug for the pic. Reels generally have covered the big openings and have incorporated them into their footage.

While the companies seem to have cooled off somewhat on television exploitations, there's still plenty interest in the selling power of the medium. "I think television can definitely help a film, if the 'plug' is well done," says Taplinger. "On the other hand, a poor presentation can hurt a picture. It's time we started to think of tv as a medium to which we have to adapt ourselves."

One recent instance of heavy tv plugging, with apparent good results, is the triple exposure of footage from "The Silent World" on the Omnibus show on ABC-TV. Film is current at the Paris Theatre, N.Y., and is doing exceedingly well there. Six minutes from the picture were screened on the show on three successive Sundays.

Mike Todd also may eventually use tv to give "Around the World in 80 Days" a promotional boost. He had four hours of "documentary" film left and has edited the footage down into an hour and a half picture that adds up to a "behind the scenes" show on how "80 Days" was lensed. While Todd has no definite plans as yet for the footage, he may sell it either to tv or make a special theatrical subject out of it.

### Six Metros Coming Up

Metro's tentative release slate from November to January calls for the issuance of six new pictures, five reissues, and the "special handling" of "Teahouse of the August Moon."

"Teahouse" has been booked to open in November in Chicago and Los Angeles and will be the Christmas attraction at N. Y.'s Radio City Music Hall. Company also anticipates several other holiday bookings.

Regular November releases include "The Rack" and "Julie" plus the reissue of "A Tale of Two Cities" and "Marie Antoinette." Set for December are "The Great American Pastime," "The Iron Petticoat," and the reissue of "Mutiny on the Bounty." The January entries are "Edge of the City," "Slander" and the reissue of "Green Dolphin Street" and "Boys Town."

## How Come They Never Picked on Pop, Asks Wrong-Name Fleischer Hollywood.

Editor, VARIETY:

A few weeks ago I read with interest and amusement the article written by Charles Vidor (or was it King Vidor?), relating how he was always "the wrong Vidor." King (or was it Charles?) has his problems and no one is more sympathetic than I.

At least there are grounds for his (or their) difficulties. They both have the same last name and spell it alike. But take the name "Fleischer" and I almost wish you would. I am, as far as I know, the only Richard Fleischer active as a movie director. There is neither a King Fleischer nor a Charles Fleischer to worry about—and these two non-existent fellows seem to be my only friends.

Just look what happened to me on my latest picture, "Between Heaven and Hell," for 20th-Fox. In your issue of Oct. 10 it was stated, "Director Fleischman has drawn the most out of the action scenes." If you like action scenes, you should have seen what Director Fleischman drew out of me when I read that one erring sentence in what was otherwise a sterling review.

That was bad enough but last week came the crusher. Robert Wagner, the star of the film and a lad I regarded quite highly until now, took the back page of DAILY VARIETY to offer his thanks to the producer, David Weisbart (whose name NEVER gets misspelled) and to me, director Richard Fleischer. Now I don't know what a "c" means to you—aside from a hundred bucks, a note on the piano, or the letter that makes "e" come before "i"—but to me it's a precious part of my name, which carries a certain weight in banking circles when accompanied by the signatures of my business manager and wife.

The funny thing is that my father, Max, who has the same last name I have—complete with the "c"—never had any trouble in all the years he was producing those wonderful cartoons. Is there a moral here? Is a Fleischer to be penalized for working with flesh-and-blood performers?

This has been going on too long. When I directed "20,000 Leagues Under the Sea" I ran into the same problem. Life magazine ran an eight-page layout on the film, got every fact correct, identified each member of the crew and cast with unfailing accuracy, including one Eddie Czyski, and glowingly described the contributions of the director, Robert Fleischer. In Mexico, where I made "Bandido," the local press handles such handles as Armendariz and Cantinflas with typographical ease. Yet you'd have thought I fought at the Alamo the way they butchered my name.

I'm a gentle man, as Rex Harrison sings in "My Fair Lady." I will give the world one more chance. But I warn you that if these errors persist during my direction of Kirk Douglas in the \$3,000,000 Bryna film, "The Viking," to be made for UA release next spring, I shall take steps. I'll change my name to Richard Vidor—and let the chips, reporters and linotypists fall where they may.

Richard Fleischer.

### Des Moines Staff Shifts

Des Moines, Nov. 6. With Kermit Carr leaving Tri-States Theatre Corp. here to take over management of the (late) Ralph D. Goldberg Theatre chain in Omaha, Carr's booking and buying duties will be taken over here by Don Allen. Latter will continue to be in charge of all Tri-States theatres in Des Moines, Omaha, Kansas City, Sioux City, Waterloo, also Grand Island, Hastings and Fairbury, Neb.

Don Knight, who has been manager of the Des Moines theatre here and also city manager for Des Moines, will now take over all advertising and publicity for the Tri-States theatres. Tony Abramovich is returning to Des Moines from Grand Island, Neb., to manage the Des Moines theatre and act as city manager. Pat Elliott is Abramovich's successor to Grand Island.

Leon Dougherty, Tri-State's manager in Hastings, Neb., will supervise in Fairbury and Grand Island in addition to Hastings.

## Grist for Ballyhoo Debate [ON HOW MUCH TUMULLING]

Theorists, on how to publicize and merchandise a motion picture are in the throes of frustrations as a result of recent happenings on the boxoffice scene.

There's support for the argument that the industry, traditionally known for its workout of hyperbole, might well be influenced to subtle down in its promotion of product. There's support for the argument that Barnum & Bailey bally still provides a big payoff. And there's evidence, too, that a little dishonesty in ads can help ticket sales and doesn't necessarily hurt.

To take the three points in order:

The approach to market with "Around the World in 80 Days" was so gentle that producer Mike Todd and distributor United Artists were suspected of almost trying to keep the picture a secret. There was no string of advance screenings to stir any word of mouth. UA and Todd stentors did little in the way of talking it up.

This was unusual, nay, rare. Film companies almost invariably beat the drums well in advance of a picture when the picture is a sure-fire click or when it's a nervous entry. In either case, they've had it figured, the more publicity the better.

But not with "80 Days." It went into New York's Rivoli on an elaborate ad campaign and only a couple of showings for the press immediately preceding the public unveiling. What happened, of course, is now history. Not knowing what to expect, the press and trade viewers came out raving. The deliberate absence of any effort to pre-sell the production made for that element of happy surprise.

As for keeping the Rivoli dark at matinee time four days a week, well, this has been carefully designed, too. A UA exec figures the money it's costing to play only 10 a week, instead of the roadshow two a day, could well be charged off to advertising. For the policy has further intrigued the public and has made a ticket to "80 Days" the hardest in Gotham to come by.

On point two, the "hard sell" is still very much reliable, and evidence of this is Hecht-Lancaster's "Trapeze." That some in the trade were disappointed with this was clear. The reviews were short of rave. But the campaign was thorough and hard-hitting. The budget was close to \$2,000,000. The result was the biggest grosser in UA history.

Re point three, both Warners' "Bad Seed" and Metro's "Lust for Life" were subject to criticism because of advertising that strayed from the facts. The art work made it appear that Vincent Van Gogh was lustful for a dame. Not so in the picture. The "Seed" ads conveyed anything but the film's story of a little girl with a bent for homicide.

It's conceded that ads influence the boxoffice so the ads for the two aforementioned films must have been influencing factors. "Seed" is near the top of money-makers on the WB lineup for this year. "Lust" has been playing limely but the grosses have been tremendous.

So that's the way it goes. No matter which way the theorist turns, there's bound to be a picture and a campaign that refutes his argument.

### Oscar Derby

Continued from page 3

dents would (or might) be won. It's recognized that a large segment of the public will not have seen all pictures in Acad Award contention each year. But they still could vote their choices on a strictly guess basis and it would, it's believed, serve to heighten interest in the Awards.

Cooperation of the Academy of Motion Picture Arts & Sciences is desirable, of course, but not necessary. There's nothing to prevent the industry from embarking on the contest even if the Acad persists in remaining aloof. A branch of the Canadian film industry has conducted similar Oscar sweepstakes, no clearance with the Acad was deemed necessary and public participation was found favorable. Several newspapers similarly have conducted such contests.

The COMPO tiein would serve a dual purpose. First, the outfit has the organization, including its many exhibitor members whose participation obviously is needed. Second, the Acad has been particularly hostile toward the Audience Awards and the dropping of these could pave the way toward a compromise on the Oscar Derby.

(Further, the Audience Awards promotion was dealt a body blow over the past week as Elmer Rhoden, president of National Theatres, stated he would withdraw his circuit from participation so long as the voting period remains at the end of the year. In past, Rhoden was one of the most enthusiastic Audience Awards rooters.)

The original MPAA program called for 300 fourth estaters on an excursion to the Coast for one week's round of activities. In mind was a concentrated coverage of the film colony that would be unprecedented. Now, though, the thinking tends to staggering the newspapermen's visits and with the 50-year jubilee as the focal point.

### '80 Days' Frisco Dating

San Francisco, Nov. 6. "Around the World in 80 Days" will replace "Oklahoma" at the 1,200-seat Coronet here Dec. 27. Prices are not yet set but Todd-AO film will play on a roadshow basis. "Oklahoma" is now in its ninth month, has enjoyed a successful run despite pre-opening fears that location of Coronet, a neighborhood house a couple of miles from downtown Frisco, might hurt business.

## National Bally Gotta Be Local In Ties—Daff

Any national public relations program for the industry, whether carried out by the Motion Picture Assn. of America or the Council of Motion Picture Organizations, will be "useless" and "a waste of time" if it is not implemented and pushed strongly on the local level, according to Alfred E. Daff, Universal's executive v.p.

Daff said this week that he had no objection to "a sustained national campaign" but he stressed that the solution to most of the problems confronting the nation's theatres could be solved "not on a national or regional basis but on a local level."

The Universal executive, long an advocate of grassroots bally activity, reiterated a similar position taken last week by S. H. (Si) Fabian, president of the Stanley Warner circuit. In an address before a southern Theatre Owners of America unit, Fabian asserted that a majority of the problems faced by theatres in the current unsteady market could be alleviated by local cooperation and local business-building efforts. The same approach has been pitched by Leonard Goldenson and Edward L. Hyman, president and v.p. respectively of the American Broadcasting-Paramount Theatres chain. Hyman is currently on a nation-wide tour of the AB-PT affiliates to pitch the necessity of local efforts on the part of the theatres.

Daff, in calling for stepped-up local bally and exploitation by individual theatremen, said exhibitors should not "expect the picture to do all the work."

### 'Written On the Wind'

Qualifying for Oscar

Universal has scheduled a number of Christmas Day openings for "Written on the Wind," including a booking in Hollywood, in order to qualify the film as an Academy Award contender. In addition to the Coast date, the picture will bow in Chicago, New Orleans and Tulsa.

The film, which stars Rock Hudson, Lauren Bacall, Dorothy Malone and Robert Stack is scheduled for regular release in January.

# New Austrian Coin-Raising Plan Via Home Pix Syncing Blasted by Wolf

Vienna, Oct. 30.

A clever scheme to add revenue to the \$1,200,000 budget for 1957 and at the same time curb the import of American films is being concocted behind closed doors here. Basic idea is to induce foreign companies to synchronize their output for use in the Austrian Republic.

Leverage to force this will be to charge seven to 10 times as much duty on foreign pictures if synchronized in West Germany than for those synced here.

Wolfgang Wolf, chief of the Metro-20th-Fox setup here, explained to VARIETY: "It cannot be done, simply because Austria has no first-class facilities and no trained actors. During my activities here as American film officer, U. S. money was raised for that purpose. The Grinzing Studios were opened, but when work started on negatives and screenplays, practically everybody was disappointed with the results. They moved to West Germany, and it took five years to train the actors. We cannot afford another five years of training."

American pictures are synchronized in what could be called "neutral German." The Austrians call it Prague German, as allegedly during Imperial days the Prague Germans spoke the most pleasing dialect. The Viennese are very narrow-minded and scoff at this, criticizing everything that is not in Viennese dialect as "Prussian." But actually the West German synchronizations are very good, and are understandable in every German-language territory.

There was some talk about a compromise. A certain percentage would be synchronized in West Germany, the remainder in Austria. With not even a German-Austrian film exchange in legal operation, chances of this are practically nil.

"Synchronization in Austria would, however, mean considerable financial savings," added Mr. Wolf. "Nevertheless, this idea of multiplying duties would be an encroachment of the most favorable treatment clause."

## 2 Top Mexico Studios Getting Own Color Labs Set for '57 Operation

Mexico City, Oct. 30.

Evidence of a sharp rise in local color production during the coming year is the announcement here this week by both Tepeyac and Churubusco studios that they expect to have their new tinting plants in full operation by mid-1957. Theodore Gildred, Tepeyac general manager, announced that his studios are now in negotiations with officials of Pathe laboratories and expect to settle a deal for a Pathe associated lab to be operated on a 50/50 basis. Tepeyac would up half the investment capital as well as half of the equipment costs.

In charge of supplying technicians for the new Churubusco Studios plant will be Vernon T. Dickens, chief supervisor of the technical end of Kodak Mexicana. Dickens leaves here this week on an extended trip to Hollywood, New York and London to study new color development techniques at company plants. Upon his return, he will hold retraining classes for local workers, already well advanced in the handling of tint processing, in an effort to make the Churubusco setup a worldwide model of modern development technique.

Altogether it is expected that more than 70% of next year's locally-produced product will be tinters. It is believed here that the major percentage of U.S. films shot in this area will use the local color labs in an effort to cut down on the previously heavy overhead costs incurred in shipment to the U.S. or to the English labs.

Only plant now tinting for local consumption is Laboratories Mexico, which is considered understaffed for the amount of work coming in. Most producers' commitments for the coming year show a heavy turn toward tinters and it is believed here that the two new studio labs will just about meet the local requirements including a projected five or six Mex-U.S. or other foreign co-productions.

## Dancigers Pacts Mex, U.S. Production Deal

Mexico City, Oct. 30.

Announcement was made here this week by producer Oscar Dancigers that he has signed a co-production deal with Elmorest productions, for the filming locally of "Conquest," to be a 20th-Fox release. Color C-Scope shooting on the film which stars Ray Milland, Anthony Quinn and Debra Paget will start in November, with Allan Dwan megging.

Dancigers said the salvation of the Mexican industry lies in the European and U.S. markets. It must have more official aid, such as that given by the governments of Germany, France, Italy, England and Spain, where recoupment would not be possible without foreign markets. Dancigers has just returned from Paris where his latest Franco-Mexico-production, "Death in the Garden," was premeed. Film stars Simone Signoret, Charles Vanel and George Marshal and was directed by Luis Bunuel on location and in studios here.

## Fear Higher Rome Taxes at Pix B.O.

Rome, Oct. 30.

Despite the already heavy fiscal cut exercised on Italo film box-offices, in general, Rome pix patrons are likely soon to find their film admissions increased by 10% if a currently discussed law goes into effect.

Increase would be part of a general raise in certain taxes in here, in order to gather coin for a special Roman fund designed to aid the city's development as the nation's capitol. Tourist per-diem taxes also would be hiked under the proviso.

Film industry people are up in arms against the threat of an increase in the already steep tax. They further point out that in a way Rome is biting off the hand that feeds it. It's known that the pic industry is one of the largest sources of the city's revenue, at the same time keeping a sizable segment of its population off the unemployed lists.

## New Rating for Too Lusty Pix in Mexico

Mexico City, Nov. 6.

A new censorship classification covering overly-lusty 'pix was announced here this week by local government film supervisor, Jorge Ferretis. Though films are not clipped in this area they do get classification, with government agents checking patrons as to age groupings. Recent months have shown much stronger supervision of classified films with entrance to plenty houses denied teenagers wanting in where films were out of their category.

Classifications here are "A" for adults, adolescents and kids, "B" for Adults and Adolescents and "C" for Adults only. New classification, "D" will cover films which according to Ferretis' office are "too strong for normal public showing." First locally made film to get the "D" seal-will be Unipromex' "Los Amantes" (The Lovers), produced by Lalo Quvedo. Also on the list for "D" rating will be the Gallic-made "Street of Painted Mouths."

Ferretis said: "There exist various films which can only be exhibited in specialized showings for a definite audience. Any theatre exhibiting this type of film, will in the future advertise it as such, so that the public can easily identify it."

## Pickles' Straight Play

Blackpool, Eng., Oct. 30.

Wilfred and Mabel Pickles, English radio and tv personalities, will be featured here next summer in a straight play.

Husband-wife duo will be in a new comedy under the H. M. Tennent banner at the Grand.

## Robert Stolz Musical Set for Vienna Preem

Vienna, Oct. 30.

"Oh Mademoiselle," musical comedy by Robert Gilbert and Rudolf Weys with music by Robert Stolz, will have its world premiere in the Theater in der Josefstadt here on New Year's Eve. Director Peter Presses has started with the preparations and designated Nicole Heesters and Helmuth Qualtinger for the leads.

The plot by the two librettists Robert Gilbert and Rudolf Weys involves a love story in modern Paris. On the same day, Stolz will also preem his new piece show "Melodies of Love" in Vienna.

## British Exhib Comes Out Vs. Selling Tele Theatres' Ace Product

Leeds, Eng., Oct. 30.

Cinema exhibitors should not be prepared to sell to tv the product which earns them their livelihood, according to Jack X. Prendergast, big local exhib.

"What can be intelligent in that?" he asked, at a meeting of the Leeds section, Cinematograph Exhibitors Assn.

If they sold films to the BBC, a time would come, he warned, when big productions like "King and I" (20th), "Guys and Dolls" (M-G) and "Oklahoma" (Magna) would be televised. The patrons would then get into a habit of saying "Why go to the cinema? They will be on tv shortly."

The exhib said there was evidence that the cinema-going habit was coming back. Already one big film producing company in America was pulling out from the tv setup.

He added: "The original pattern of this 'film for tv' business was based on the quick dollar. All sorts of people here and in America scrambled to get on to the bandwagon. They were opportunists who saw dollars in tv, and so long as they got dollars, they were not particular whether it was films or tv, and it seems to me they are not particular now. They want to be in two businesses, and to sell in two markets, and are prepared to scrap films and cinemas in favor of tv."

## 'SAILOR' BIG GROSSER ON 1ST LONDON DATES

London, Oct. 30.

"Sailor Beware," the Romulus release based on the current legit hit at the Strand Theatre, has beaten everything this year on the first leg of its London presentation on the Associated British Cinemas circuit, other than "Privates' Progress." At the same time, the stage version gross has also shown an upward trend, and the advance now stands at substantially over \$25,000.

In its first round on the three-way London release system, "Sailor" grossed about \$17,000 more than "Moulin Rouge" (UA) and also beat "African Queen" (UA). It's also ahead of "Baby and the Battleship," which had been one of the season's biggest grossers.

Production stars Peggy Mount, who was brought in as an unknown for the original West End production. John Woolf paid \$56,000 for the screen rights after the rave notices received on West End presentation. The legit version is presented by Jack Waller.

ABC toppers believe that the box results may have been helped substantially by a series of teaser ads on commercial tv.

## Whistling at Vienna Opera Causes Strike

Vienna, Oct. 30.

A curtain strike was called by the State Opera stars here because at a recent guesting of West German tenor Rudolf Lustig there was too much whistling (whistling is sign of disapproval here). To make things worse, demonstrations against a "Tannhaeuser" production in the new style by Wieland Wagner were continued by a group of youngsters on the street.

It is the first time that a singer was attacked in mild form when leaving the stage entrance, because of allegedly false notes. Directed by Josef Gielen also brought disapproval of the fourth gallery, which here is considered the deciding factor in acceptance or non-acceptance.

## West End Film Biz Still Sluggish;

## 'Bus' Sock 10G, 2d, 'Dolls' Torrid

\$13,000, 6th, 'Attack' Big 7G, 3d

London, Oct. 30.

## 'King,' 'Tattoo' Score In Johannesburg's Cinemas

Johannesburg, Oct. 30.

In spite of night's performances during the Festival for the long haired, Johannesburg cinemas have been packed with top-line pix providing competitive entertainment. "King and I" (20th) in its first week looks like becoming a long tenant of the 20th Century.

African theatres crashed into the limelight with the provocative "Rose Tattoo" (Par), launched with well done publicity. Arrangements were made for Anna Magnani to come out in person to launch the film. At the last moment she cabled that she could not come. But the lunch—to meet the press—was to go on just the same, and at her expense. Magnani was held up because of further negotiations with her Hollywood contract.

## Italo Prods. Still Yen Spectacles

Rome, Oct. 30.

Latest title registrations at the Rome ANICA office, always indicative of production plans of the near future, show that Italo filmmakers are keeping their eyes set on costume spectacles. These make up a large majority of the most recent registration.

Expectedly, Dino DeLaurentis has registered "The Divine Comedy" while his ex production partner, Carlo Ponti, has set down, among others: "Romulus, King of Rome" and "Taras Bulba." "Cleopatra" and "Anthony and Cleopatra" were listed by Panitalia Films Dario Sabbatello registered "Benvenuto Cellini" while Jolly Film announced "Ettore Fieramosca."

Lux Film, which has been out of active production for some time, registered "all around" the Aeneid, with "L'Eneide," "Enea a Didone" and "Enea."

Lux is also down for "Il Bel Paese" while Renato Rascel, the comic who wrote "Arrivederci Roma," registered that as a film title.

## See Zurich Swinging To B'way Productions

Zurich, Oct. 30.

Usually conservative and stolid on its show biz, this city, Switzerland's largest, has gone Broadway these days. A glimpse at current theatre and film bills shows the following: Schauspielhaus (straight legit) has "Rainmaker," "Diary of Anne Frank" and "View From Bridge"; Stadttheater presents the first U. S. musical to hit this city; "Kiss Me, Kate"; Hallenstadion, Madison Sq. Garden-type outlet, features Morris Chalfen's "Holiday On Ice"; and five of the leading cinemas are showing "High Society" (M-G), "Court Jester" (Par), "Picnic" (Col), "Gaby" (M-G) and "Away All Boats" (U).

And coming up in the immediate future are "Rebel Without A Cause" (WB), "Serenade" (WB), "Lust for Life" (M-G) and "Catered Affair" (M-G). Latter is tagged "Wedding Party" here. With such a lineup, few New Yorkers visiting here will forget being homesick for Broadway shows.

## Sees \$2,500,000 Gate At Aussie Olympics

Melbourne, Oct. 30.

Sir Harald Alderson, prexy of the Olympic Federation controlling the Olympic Games here, sees a \$2,500,000 intake at the boxoffice via seat ticket sales for the Games. Knight added the sports show would not cost the Aussie government or the local taxpayers a cent in overhead.

Seats, according to the prexy, had found a ready sale abroad and a great influx of visitors was expected commencing early next month.

The slackening off in first-run business, noted recently, has continued through the last stanza, with only two newcomers doing above average. "Bus Stop," boff in opening round at Carlton was smash \$10,000 in second week. "The Gun Runner," sturdy in Warner initial week, held at solid \$8,600 in second.

Stout holdovers were led by "Guys and Dolls," its sixth Empire week ending with around \$13,000. "Oklahoma" shaped fancy \$8,500 in its final (7th) week at the Odeon, Leicester Square. Rialto's fourth frame of "King and I" looks big \$5,000. "Attack" continued in fine style with around \$7,000 in its third London Pavilion week.

## Estimates for Last Week

Astoria (Rank) (1,650; 40-70) — "Nightfall" (Col) and "7th Cavalry" (Col). Heading for fine \$7,000 or more.

Carlton (20th) (1,128; 70-\$1,700) — "Bus Stop" (20th) (2d wk). Smash \$10,000 or near. Opening week was \$11,300.

Casino (Indie) (1,337; 70-\$2,150) — "Cinerama Holiday" (Robin) (36th wk). Boff \$19,000.

Empire (M-G) (3,099; 65-\$1,950) — "Guys and Dolls" (M-G) (6th wk). Fast \$13,000. Previous week was \$14,000.

Gaumont (CMA) (1,500; 50-\$1,700) — "House of Secrets" (Rank). Fair \$2,500.

Leicester Square Theatre (CMA) (1,376; 50-\$1,700) — "Mountain" (Par) (3d wk). Stout \$6,000 or near. "Mam'selle Pignalle" (Indie) preems Nov. 8.

London Pavilion (UA) (1,217; 50-\$1,700) — "Attack" (UA) (3d wk). Trim \$7,000 or over. Last week, \$8,400. "Unidentified Flying Objects" (UA) follows Nov. 2.

Odeon, Leicester Square (CMA) (2,200; 50-\$1,700) — "Oklahoma" (RKO) (8th wk). Current run ended Oct. 29 with \$8,500 in 5 days. Seventh frame hit \$10,500. Transfer Oct. 30 to Odeon, Marble Arch. "Battle of River Plate" (Rank) follows here Oct. 31.

Odeon, Marble Arch (CMA) (2,200; 50-\$1,700) — "You Can't Run Away From It" (Col) (3d wk-5 days). Around \$3,500. Previous week was modest \$4,700. "Oklahoma" (RKO) comes in next.

Plaza (Par) (1,902; 70-\$1,700) — "Cell 2455, Death Row" (Col) (3d wk) and "Bermuda Affair" (Col) (3d wk). Mild \$5,000, same as previous frame. "Autumn Leaves" (Col) bows Nov. 2.

Rialto (20th) (592; 50-\$1,300) — "King and I" (20th) (4th wk). Big \$5,000 or over. Third round was \$5,500.

Ritz (M-G) (432; 50-\$1,300) — "Bhowani Junction" (M-G) (5th wk). Neat \$2,800, same as last week.

Warner (WB) (1,785; 50-\$1,700) — "Gun Runner" (WB) (2d wk). Solid \$8,600 or near. Last week, \$10,000.

## Rank Warns About 1,000 Cinemas Would Have To Close If Tax Isn't Cut

London, Nov. 6.

A frank warning to the Treasury that unless there was a considerable admission tax reduction, about 1,000 cinemas would be forced to close within the next two years and, in turn, this would have a crippling snowball effect on British studios, has come from J. Arthur Rank. He already has announced shuttering of 9 of his company's picture houses.

Rank explained that the closing of these houses meant that not only the industry, but the tax man also would be subject to diminishing returns. Money paid in film hire by the theatres would cease, thus cutting down the potential earning power of a producer.

Rank felt that the injury already done to the industry by heavy tax demands was beyond repair, and even if there were a cut in taxation, which he was sure the Chancellor of the Exchequer would propose if economic conditions permitted, the theatres which had already closed were not likely to reopen.



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The Great Pre-Sold  
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## CINEMASCOPE



# PLAY IT NOW AT POPULAR PRICES





## Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Monday (5)

1956	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
32½	22½	Am Br-Par Th	186	24½	22½	24½	+ ¾
32½	22½	CBS "A"	102	30¾	27½	30¾	+1½
32½	22½	CBS "B"	73	30¾	27½	30¾	+1¼
26¾	18½	Col Pix	27	19½	18½	18½	— ¼
16¾	14	Decca	30	14½	14	14½	+ ¼
100¾	75¾	Eastman Kdk	78	94¾	90	94½	+3½
47½	3½	EMI	168	3½	3¼	3½	+ ¼
12	7	List Ind.	150	7½	7¼	7½	—
25½	18½	Loew's	270	20½	19½	19½	— ¼
9¼	7	Nat. Thea.	208	8¼	7½	7½	+ ½
36½	30½	Paramount	32	35½	31½	31½	— ¼
36½	18½	Philco	138	19½	18½	18½	— ¼
50½	36½	RCA	253	38½	36½	38½	+1¼
87½	5½	Republic	34	5½	5¼	5½	+ ¼
15½	12½	Rep., pfd.	4	12½	12½	12½	— ¼
17½	14½	Stanley War.	53	14½	14½	14½	— ¼
29½	22½	Storer	30	27	25½	27	+1½
29½	21½	20th-Fox	136	25½	24	25	— ½
29½	24½	Univ. Pix.	1	25	25	25	— ½
82½	74½	Univ., pfd.	*10	75	75	75	— ½
29½	18½	Warner Bros.	29	27	26½	26½	+ ½
141¼	101	Zenith	12	109½	106	109	+1

## American Stock Exchange

6¼	3½	Allied Artists	31	5½	4½	4½	— ¾
13¼	9¾	All'd Art., pfd.	2	11½	11½	11½	— ¾
2½	1½	C & C Super	176	1½	1¼	1¼	—
10	5½	Du Mont	86	5½	5½	5½	—
4½	2½	Guild Films	46	3	2½	2½	—
9½	3	Nat'l Telefilm	157	9½	8½	8½	—
5½	2½	Skiatron	6	3¼	3¼	3¼	—
13¼	7½	Technicolor	169	8½	7½	8	—
4	3	Trans-Lux	4	3½	3½	3½	—

## Over-the-Counter Securities

	Bid	Ask	
Ampex	32¾	37	—2
Chesapeake Industries	2	3	—
Cinerama Inc.	1½	2	— ¼
Cinerama Prod.	3	3½	—
DuMont Broadcasting	6	6¾	—
Magna Theatres	27½	3¾	— ¼
Official Films	13½	2¼	—
Polaroid	8½	8½	—2
U. A. Theatres	6½	7½	—
Walt Disney	18½	20½	—

\* Actual Volume.

(Quotations furnished by Dreyfus &amp; Co.)

## Broadcasting Topped Theatres

ABC Gross of \$50,733,000 Exceeds Paramount Circuit's \$48,872,000 First Half of 1956

Broadcasting division of American Broadcasting-Paramount Theatres nosed out the theatre division in terms of gross business for the first six months of 1956. Television and radio accounted for \$50,733,000 during that period, compared with \$48,872,000 from theatrical exhibition.

However, the theatre end was the big money-maker during the summer, whereas ABC fell off as does the entire broadcasting industry in the hot months.

AB-PT refrains from any breakdown on money from its two major divisions in the corporation's financial statements. However, official corporate papers disclosed the sources of income of the first half of this year.

## OSCAR HANSON FETE

Honor Canadian Once Head of Tiffany Films Sales in N. Y.

Toronto, Nov. 6.

Oscar Hanson, president of Sterling Films, and founder of Canadian Picture Pioneers, has been selected "Pioneer of '56" by this trans-Canada fraternal group and will be given a banquet and onyx and gold plaque at the organization's annual dinner on Nov. 22 at the Royal York Hotel. When Hanson founded the Canadian Picture Pioneers (limited membership entailing 25 years in association with the motion picture industry), the first objective was to send food and clothing, during World War I, to members of the British film industry.

Hanson is now producers' representative in Canada for Allied Artists of Hollywood and Lion International Films of Britain.

Some years ago he was general sales manager for Tiffany Films (defunct) in New York then returned to Toronto to form Empire Films (now Empire-Universal) in a partnership with the late N. L. Nathanson, then president of Famous Players (Canadian).

## Adrien Rемаuge

Continued from page 7

part from theatre receipts on a pro-rata basis, as is done in France," he commented.

Remauge appeared doubtful of the practicality of his own suggestion, i.e. that an equitable method might be found to support all indies.

The Pathe topper reported his company was turning out between 10 and 12 pix a year, most of them now coproductions. Pathe has a working arrangement with the East Germans, under which the Reds supply material and studio facilities and the French company comes up with the rest. The East Germans then get the finished film for their area, with Pathe obtaining the rights for the west. Remauge termed this policy "satisfactory" and preferable to an outright sale of pix to the East.

The bulk of Pathe's production is being done with Italy. However, Pathe and other French companies have completed an elaborate coproduction with Japan. Pic is called "Typhoon Over Nagasaki" and Pathe will have U.S. rights on it.

As for French production on the whole and taken in toto, it shows no profit even with Government aid coin thrown in, according to Remauge. On the general run of films, the domestic market doesn't allow recoupment. France's markets in Germany and Italy are up markedly, he reported.

French exhibition hasn't been hit the same way as theatres in the U.S., the Pathe exec said. In fact, there are too many films and the problem is to find enough outlets. Television doesn't loom as much of a b.o. factor, he opined.

In the U.S., Pathe, which already owns the Paris Theatre and a house in Philadelphia, may add more houses, either via lease or booking arrangements, Remauge noted. He said he was in N.Y. to o.o. the situation and study the position of French pix generally. He's been huddling with Duncan McGregor, Pathe's U.S. topper, and returns to France in a week.

TROUBLE BREEDS KNOW-THYSELF-BETTER  
YEN, INCREASES FILM BIZ RESEARCH

## Broidy: 'Be My Guest'

As a goodwill gesture and a means of testing reaction to the company's fresh product, Allied Artists prexy Steve Broidy has mailed each stockholder an invitation to attend a showing of AA's "Friendly Persuasion" during its current run at the Radio City Music Hall, N. Y.

Broidy, who enclosed a pair of tickets good for any performance, notes "I would be most happy to have your comments." He also adds that booking of the William Wyler production at the Hall "marks a significant milestone in your company's long-range upgrading program, which has been moving toward a goal of producing and distributing an increasing number of major motion pictures."

Spain, Denmark  
Terms Boomerang  
On U.S. If 'Easy'

Decision to continue the ban of American film shipments to Spain and Denmark involves an important question of precedent, Motion Picture Export Assn. prexy Eric Johnston said last week.

"If we accept harmful trading conditions in these relatively unimportant markets, what do we do when these same restrictions are proposed in the important ones," he asked.

Johnston didn't think that the MPEA was at more than a temporary disadvantage in the two markets concerned. During his visit to Spain earlier in the year he had found a great desire for American pictures, he reported, adding that other nations' product did not seem to take the place of the absent Hollywood pix.

Actually, both in Spain and in Denmark, American films are being shown. The indies, if not active via the MPEA, are shipping in product. Also, MPEA members with longstanding commitments are fulfilling them.

In Spain, MPEA is resisting a Spanish demand that, for every four U. S. films released, the Americans distribute one local feature. In Denmark, a question of rental terms is involved, with exhibs claiming they can't up the terms due to heavy taxes.

Selective Showcasing Is  
Still Metro's Strategy  
On Van Gogh Biopic

Metro has decided to continue with its policy of showcasing "Lust for Life." Kirk Douglas-starring biopic on Vincent Van Gogh, in specialized theatres after a couple of experimental openings in conventional firstruns. Film, which has been doing exceptionally well in art locations, was run off in standard Loew's houses in Syracuse and Nashville and neither engagement measured up to expectations.

"Life" is thus now established as another example of the type of product that requires the long-haul treatment—that is, extensive runs in small theatres to be followed by the normal payoff in subsequent situations.

Phenomenal reception of the production at the pint-sized Plaza Theatre in New York had been indicated as the tipoff that bookings in bigger theatres, with a quick dollar return, would be in order. It's now in its seventh week at the Plaza and business has been consistently topnotch.

However, M-G has concluded, on the basis of the Nashville and Syracuse dates, that the film is best suited for openings at the art spots.

The motion picture industry, notorious for the lack of statistical data about itself, is becoming research conscious. The new interest in compiling facts and figures about itself is development of the general drop in business. The urge to pinpoint the cause and resolve a solution has prompted the industry to consider management surveys, audience opinions, and film-going habits.

The motion picture business has not been able to agree even on the exact number of theatres operating in the United States. Different groups have different estimates on the number of theatres. In addition, no one appears to agree on the size of the film-going audience.

In the past, sporadic attempts have been made to assemble statistical information, but this was accomplished via a hit or miss technique on an individual basis, with the data obtained usually in dispute. Individual film companies and the Motion Picture Assn. of America have attempted various surveys but these efforts, in the long run, proved of little value.

The recent tax fights, sparked by the Council of Motion Picture Organizations, played up dramatically the need for up-to-date and accurate data about the industry. These facts were essential in order to present to Congress the necessity for a tax cut. The tax campaign brought to the forefront Sindinger & Co., the research organization hired to provide the info for the tax rights.

## Tax Campaign

On the basis of its work for the tax campaigns, the Sindinger outfit has been able to extend its services to the industry and, as a result, has emerged as the leading source of research information relating to the motion picture business. Sindinger's service has been retained on an individual basis by both exhibition and distribution. Several theatre chains have employed the Sindinger researchers to discover the film-going habits of the population in their regions.

The film companies, for their part are starting to use Sindinger extensively for the pre-testing of advertising campaigns. In recent months, Universal, Metro, and Warner Bros. have retained the research organization to discover the want-to-see appeal of their advertising. Occasional efforts in this direction have been made in the past by individual companies or by publications seeking the advertising business of the film industry. However, it was not done on a regular basis and there were many in the industry who questioned the testing techniques employed.

With the film business spending more and more money on blockbuster entries, the need for coming up with a successful and appealing advertising campaign became extremely important and served to prompt the film companies to resort to the research methods employed by other leading advertisers.

The Sindinger ad testing technique consists in the main of the following:

Determining the want-to-see motivating power of the advertising. This is accomplished by showing potential film-goers up to five different ads to discover which ones would induce an individual to see a specific picture. As a result of one recent preliminary study, an ad campaign was revised, with changes being made in both copy and typography.

## 'Appeal' Weighing

The new campaign was also tested and information was sought on the appeal of the property based on each ad. In addition, interviewees were given a synopsis and results were sought after they were exposed to all the ads and the synopsis. The data compiled also presented the film company with info on magazine readership and reports on mag readership relating to the advertising appeal of each magazine's audience.

Answers received were broken down to include the percentage of men and women questioned, frequent and infrequent film-goers, age groups, occupational class, and section of country. The age

breakdown used by Sindinger lists these age groups—12-14; 15-24; 25-34; 35-44; 45 and over. The occupation classifications are listed in four categories—1. professional and kindred, including managers, office and clerical, proprietors, and sales personnel; 2. craftsmen, including service workers, farmers, and laborers; 3. housewives; 4. students.

Efforts are made to determine the extent of the public's retention of motion picture ads by asking the interviewees to name the picture and the magazine in which the ad was seen. One recent Sindinger survey revealed that 40.5% of those queried could name one or more films ads and also the magazine in which they appeared.

Stocks Sluggish,  
But Bernhard Co.  
Touts Potential

Although film stocks have been slow in trading over the past few months, except in a few instances where a company has become engaged in a capital gains deal, the industry this week was given an unusually enthusiastic upbeat appraisal by a Wall Street outfit. Arnold Bernhard & Co., investment advisers, sees the stock issues of the 10 key film and theatre outfits as having an appreciation potential of 58% in the next three to five years. This compares with an expected gain of only 20% of all stocks listed on the New York Stock Exchange in the same period.

In its Value Line survey, the Bernhard organization is particularly high on the prospects for National Theatres, Stanley Warner, Paramount, 20th-Fox and Technicolor. All are said to be underpriced on the Big Board currently. Bernhard makes the point that Hollywood filmmakers have made notable progress in turning out quality product and the public, more and more breaking away from television, is buying it.

The sale of old pictures to tv is regarded as portending good things to come for theatres, which of course is in conflict with many theatre men's expressions of fear. The Wall Street appraiser quotes National Theatres president Elmer Rhoden as saying the tv-ing of Metro's "30 Seconds Over Tokyo" on the Coast had little effect on theatre business which, in fact, actually showed a slight overall improvement.

"Here then," states Bernhard, "is at least an indication that the widespread apprehension that the televising of pre-1948 films would be highly detrimental to theatre business may be unfounded. We are inclined to interpret the success of KTTV (which drew a mammoth audience with 'Tokyo') as an indication that today's television viewers are more attracted to fine motion pictures, even old ones, than the vaudeville-type programs or playway shows generally presented by the tv networks. In short, the American public is becoming increasingly quality conscious. And that is what Hollywood can offer."

## Bernhard further envisions:

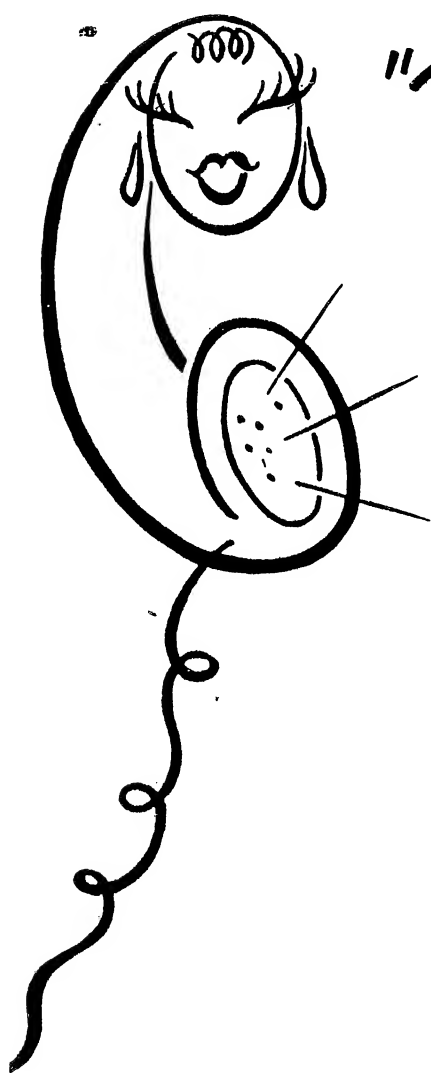
A stronger theatre economy via the elimination of marginal houses with the cash proceeds to be used for diversifications or strengthening surviving situations;

An overall improvement in profits next year after the costs of current releases are amortized this year and subsequent income is credited to net income;

A "changing economic philosophy" which is already reflected in talks of studio mergers and consolidation of distribution facilities. (20th-Fox and Warners would save \$16,000,000 annually by sharing the same studio, says Bernhard);

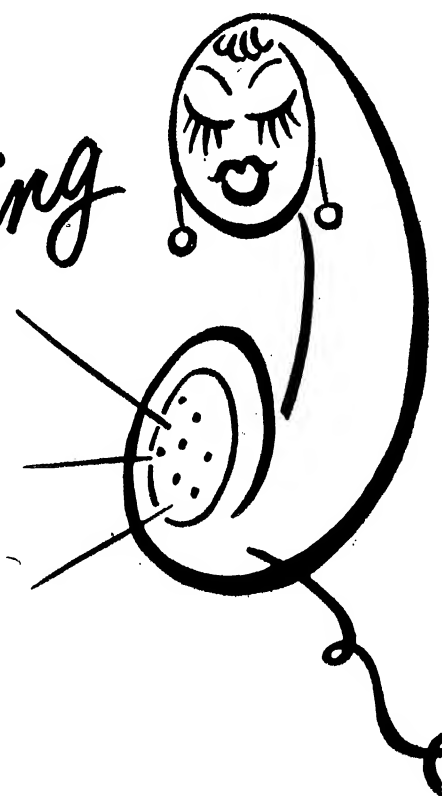
The adoption of modern management procedures.

Leo Carrillo is in Dallas for a board meeting of Film Corp. of America, which he is forming.



"Darling, is it  
true what they  
say about **THE**  
**OPPOSITE**  
**SEX?**"

"Yes, dear, we're  
a success—  
and in blushing  
Color, too!"



M-G-M presents in CinemaScope and METROCOLOR • JUNE ALLYSON • JOAN COLLINS • DOLORES GRAY • ANN SHERIDAN • ANN MILLER in "THE OPPOSITE SEX" • co-starring Leslie Nielsen • Jeff Richards • Agnes Moorehead • Charlotte Greenwood • Joan Blondell • Sam Levene • and Guest Stars: Harry James • Art Mooney • Dick Shawn • Jim Backus • with Bill Goodwin • Screen Play by Fay and Michael Kanin • Adapted From a Play by Clare Boothe • New Songs: Music by Nicholas Brodsky • Lyrics by Sammy Cahn • Directed by David Miller • Produced by Joe Pasternak

# 'Tell Us the Right (Law) of It'

## Fox West Coast Asks Court to Rule — Fore stall Antitrust Litigation

Los Angeles, Nov. 6. — Declaratory relief was asked by Fox West Coast Theatres in a suit filed in Federal Court here against Beacon Theatres Inc., operator of the Bel Air Drive-in, near San Bernardino.

Beacon, according to complaint, claims its ozone is not in competition with any other theatre, stand-ard or drive-in, in the San Bernar-dino area, and therefore is entitled to play day-date with first-run Los Angeles, instead of competing for run with any other theatre in the territory.

FWC contends in suit that its California Theatre and Bel Air are competitors and each should have the right to negotiate a prior run over the other. Court is asked by FWC to determine what the clearance should be, so it cannot later be claimed that chain partici-pated in a "conspiracy to vio-late antitrust laws." Beacon is charged by FWC with threatening it and a number of distributors with antitrust suit unless its de-mands for day-date first-run with Los Angeles are met.

The Bel Air is in the unique po-sition of never having opened. It was completed early in October and slated to open its gates Oct. 17, but couldn't get product to meet date.

## Allied States Assn. Rejoining COMPO?

Indications are that Allied States Assn. is paving the way to rejoin the Council of Motion Picture Organizations as an active participant. Rube, Shor, National Allied prexy, will shortly name a committee to negotiate with a similar group representing COMPO.

On the basis of the discussion with COMPO, the Allied committee will report to its board of directors at the exhibitor organization's na-tional convention in Dallas on Nov. 25. It'll be up to the board to de-termine whether Allied should re-sume its membership or whether it should continue its present po-licy. It's noted that the board may ask the delegates to the conven-tion for an advisory vote on the question.

Although National Allied re-signed from COMPO more than a year ago over a disagreement on the group's policies and the ac-tivities of executive director Robert Coyne (who was charged with ini-tiating projects without consulting the members), several Allied units continued their association with COMPO and continued to pay their annual dues.

COMPO reached new heights when the all-industry org succeeded in winning another reduction in the Federal admissions tax. Na-tional Allied refused to support the tax fight, maintaining that tax reduction could not be obtained during the last session of Congress. However, several Allied units joined the tax fight and have been grateful to COMPO and Coyne for pushing the fight. These Allied units are said to be sparking the drive for the national group's re-turn to COMPO's fold.

## O'Seas 'Peter Pan'

Continued from page 2

jected tour, Miss Martin would again play "Peter Pan" on NBC television as in the past two years. Tentative date is week before Easter. Miss Martin was all for abandoning "Pan" as a perennial tv vehicle until broached by Wolf on the world tour. She immedi-ately accepted the proposal pro-viding it could be played to mil-lions of kiddies around the world. State Department and UN officials are enthusiastic about the world tour of "Pan" but are withholding official sanction until the situation in the middle east clears.

Meanwhile, Wolf is going ahead with plans for the junket, with NBC closely cooperating with gov-ernment agencies. If the tour fails to materialize due to unsettled con-conditions in Europe, it is doubtful that Miss Martin would again es-say the "Pan" role on television.

## FESTIVAL OF CARTOONS

Guild and Makers Combine At Hotel Pierre, N. Y.

A festival of cartoons produced in the east for tv, the screen, and industrial and commercial purposes will be offered at the Hotel Pierre, N.Y., on Nov. 26. Festival, dubbed "Animation One," is being jointly sponsored by the N.Y. Screen Cartoonists Guild and the leading eastern animated film pro-ducers.

Studios participating include UPA Pictures, Transfilm, Terry-toons-CBS, Storyboard, Shamus Culhane Productions, Preston Blair Productions, Pelican Film, Paramount, NBC, Lars Caloniou, Frances Lee, Film Graphics, David Piel, Cinefects, Bill Sturm, Ani-mation, Film Creations, Film Art, Elektra, Animated, Anderson Craig, ABC, and Academy.

## Small Dates 40% On MG 'Society'

Columbus, Nov. 6. Long rapped for its tough sales policy on "I'll Cry Tomorrow" and "High Society," Metro has re-lented to some extent, according to the Independent Theatre Owners of Ohio. Where rentals on these pix were once fixed at 50%, re-visited terms are now "near normal" and some exhibitors are said to be buying on this basis.

ITOO exec secretary Bob Wile points out in the organization's current bulletin that as first-run terms on these pictures where un-sold in key towns and important situations "Metro is still asking 50% on firm deals. In lesser towns, where unsold, 40% is asked." In small situations where unsold the arrangement is flat rental.

In analyzing the situation Wile asserts that many Ohio theatres wouldn't find "High Society" a particularly outstanding picture "because of its title and the na-ture of the story, despite the fact that it is entertaining. In other words it's not a big grossing pic-ture for small towns."

## Upstate New York Deal Set on Film Cartage

Albany, Nov. 6. An agreement by which distrib-uting companies, under certain cir-cumstances, would pay for the cir-cuiting of prints, was reached with Smith Howell Film Service, at a meeting in the 20th Century-Fox studio.

The Syracuse company, which also operates in the Buffalo ex-change district, had proposed shift-ing service from a Tuesday-Thurs-day-Saturday schedule to a Mon-day-Wednesday-Friday one. This would take off two trucks, but might, at the same time, sharply reduce vital week-end circuiting.

To maintain the present setup, distributor representatives agreed that where bookings would be ac-cepted, at their convenience, a \$1.50 fee should be paid to Smith Howell. Who shall bear the cost of circuiting a print is to be de-cided when the booking is made.

Only on "important" bookings will the distributors pick up the tab.

Traditionally, exhibitors pay shipping costs, usually on a weekly or per-show basis, with the truck-ing company or other carrier serv-icing them. It is based on ship-ment from the exchange center, al-though there may be occasions when a print is moved only 10 miles (from one house to another nearby).

Several distributing companies, in advance of the local meeting, reportedly sent letters to exhib-itors asking them to designate an-other carrier—if they wished. This could be Railway Express, whose charges are said to be higher than those of trucking companies.

Bookers and/or branch man-agers, plus representatives of Schine, Kallet and Stanley Warner circuits, attended the confab here.

## October's Oomphy 10

1. "War and Peace" (Par).
2. "Tea and Sympathy" (M-G).
3. "Gold Cadillac" (Col).
4. "7 Wonders" (Cinerama).
5. "Best Things Free" (20th).
6. "Oklahoma" (Magna).
7. "Attack" (UA).
8. "Bad Seed" (WB).
9. "Toward Unknown" (WB).
10. "Lust For Life" (M-G).

## Schines Created 'Homeitis' Years Ago, Sez Hart

Auburn, N.Y.

Editor, VARIETY: I was interested in Jerry Wald's comment anent Joe Vogel's letter which appeared several weeks ago. He discusses the possible tieup between downtown department stores and the theatres—and sug-gests a tiein which would sell the idea of "shop downtown, dine, see a movie etc. . ."

Several years ago, when business was first affected by the inroads of tv, a complete campaign was designed and put into effect by the Schine Theatres which did just such a job. It was based on a word which we devised called "HOMETIS." In a series of insti-tutional ads we urged the man of the house to take the missus out at least once a week. We appealed to the others of the family to look out for "Homeitis"—don't let the four walls close in on you, etc., etc.

To promote the idea we tied in such businesses as the restaurants, night clubs, taxicabs, dress shops and, in fact, every possible mer-chant who was affected by tv. They all pitched in and helped put over the campaign. It was further ad-vanced by a series of devices where people were selected to be the guests of the group for free din-ners, taxi service and guests at the theatres.

Now here was an idea fully de-veloped and which was given much publicity in all the trade papers and, as I recall, even broke one of the wire services. I was advised that theatre organizations all over the country as well as National Scrge became interested in using the idea. But nothing happened.

Now we see the formation of a high powered committee of top men trying to devise just such an idea. The MPAA, the TOA, the AST and every conceivable organi-zation have committees trying to devise means of perking up busi-ness—means which must inevitably use some, or all of the ideas which now repose in the files of the Schine Theatres.

To my knowledge no one has approached our organization with a request to sit in. It demonstrates the fact that our industry has the greatest group of rugged individ-ualists but is pathetically shy of the common sense it takes to get organized and work together for the good of all. It also demon-strates the fact that in the Schine Theatres we have an energetic group of showmen who are, per-haps, years ahead of the others in constructive thinking.

Lou S. Hart

(Auburn Theatre, Auburn, N.Y.)  
(Zone Manager, Schine Theatres)

## Behavior Clue in Kids' Attire?

### Ways to Curb Hooliganism Studied—New 'Vandal-Proof' Seats

Columbus, Nov. 6. Hard pressed by teenage rowdies, Ohio exhibitors are studying new methods of foiling the customer bent on mischief and disorder. Two-day convention of the Inde-pendent Theatre Owners of Ohio which gets under way here next Tuesday (13) will have a demon-stration of National Theatre Sup-ply's "vandal-proof" seat.

Another angle worth exploring, ITOO exec secretary notes, is in-sisting upon better dress for youth-ful patrons. "Several exhibitors have told us," he said, "that the attire of the youngsters has a great deal to do with their behavior."

## Indian Summer & Lukewarm Grosses But 'War and Peace' Firmly Paced And 'Sympathy' Hits October's No. 2

(VARIETY's survey of how principal product fared at the boxoffice the previous month is not fully national but based on reports of correspondents in 23 representative key cities over the U. S. and Canada. As such, it usually reflects the strength boxoffice-wise of key produc-tion but does not pretend either to be an index of total gross or total earnings of any current picture.)

October was a long Indian Summer month—almost too long for some exhibitors. These exhibits found too many lukewarm pictures and too few boxoffice blockbusters to satisfy their needs. Result was a spotty 31-day period, hurt by the weather and the Presidential cam-paign hoopla. As a consequence, the big money collected came from the first four ranking grossers. Oddly enough, although plenty of theatre managers complained, the to-al gross from some 24 repre-sentative key cities covered by VARIETY nearly every week ran ahead of 1955.

Winner at the wickets last month was "War and Peace" (Par), with a record of finishing in first place four successive weeks in VARIETY's weekly surveys. The somewhat lengthy opus overcame the long running-time to unwaveringly hold to top rating in October.

"Tea and Sympathy" (M-G) landed in second place through sheer weight of plentiful playdates since the pic was not second every week during the month in weekly surveys.

"Solid Gold Cadillac" (Col) was easy third-place winner, and likely will be heard from additionally in the future. It was out in release to any extent only three weeks of the month. "Seven Wonders of World" (Cinerama) topped fourth money, collecting more than \$1,000,000 gross as it was released in more key cities than in September.

"Best Things in Life Are Free" (20th), a newcomer, captured fifth place, although not showing too much strength on holdovers. "Ok-la-homa" (Magna) wound up sixth. It was fifth in September.

"Attack" (UA) was a fairly con-sistent grosser which enabled it to land in seventh position. "Bad Seed" (WB), third in September, finished eighth, attesting to its sus-tained strength on extended runs. "Toward the Unknown," another from WB, managed to cop ninth position. "Lust For Life" (M-G) rounds out the Big 10 winners, winding up in 10th slot.

"Cinerama Holiday" (Cinerama), "Between Heaven and Hell" (20th), a newcomer; and "La Strada" (T-L) were the runner-up pix in that order.

"Bus Stop" (20th), second-place winner in September, had some additional profitable playdates last month, enabling it to finish fifth one week. "High Society" (M-G), champ grosser in August and Sep-tember, landed in seventh place one week. But it now is largely playing first-runs in smaller spots or is on subsequent-run engage-ments. "The Mountain" (Par), a new entry, was a runner-up pic near the end of the month.

Besides "Gold Cadillac," which likely will be heard from some more, there were several promis-ing productions just launched as the month closed. An outstanding film in this category is "Giant" (WB). It is rated wow in N. Y., Chicago and L. A., only three spots where opened thus far. "Tension at Table Rock" (RKO), also new, started out a bit uneven but is showing well in several keys.

"Friendly Persuasion" (AA), which opened at the N. Y. Music Hall last week, was rated smash in opening stanza in Chi. "Back From Eternity" (RKO) showed up somewhat spotty so far, but man-aged to finish 10th one week and as a runner-up another session.

"Opposite Sex" (M-G), just get-ting around as October ended, shows considerable promise, with bulk of playdates so far good to strong. "Teenage Rebel" (20th), also new, showed up great in a couple of preem dates. "Un-guarded Moment" (U) also hints promise with some fine engagements. It landed in 11th place one week in October.

"Power and Prize" (M-G), a dis-appointing pic at the wickets, still managed to become a runner-up one round. "Pillars of Sky" (U) also was a runner-up pic another week as was "Fan-asia" (BV) (re-issue).

"Girl He Left Behind" (WB) was fairly good on preem date at N. Y. Paramount. "Search for Bridey Murphy" (Par), also new, never did catch on excepting in a very few keys.

In reserved-seat category, "Around World in 80 Days" (Todd) was capacity on its first two weeks at N. Y. Rivoli. Demand for tick-ets is so great that additional matinees are being added this month. Present arrangement calls for only 10 shows per week.

## French 'Centre' Too Intrusive?

French industry, and particu-larly the production end, feel that the French Government's Centre National de le Cinematographie should be revamped and its pow-ers sharply curtailed, Adrien Re-maige, top exec of France's Pathe Cinema group, said in N. Y. re-cently.

Remaige said he and other pro-ducers took the position that, like any other industry, the French film biz should be allowed to function without such direct supervision.

"There is no reason why there cannot be an office within the Ministry of Commerce that follows industry progress much as is done with other industries," he declared. He added that the French Aid Fund for film production could be administered from that same of-fice.

"The Centre has powers that are poorly defined and are at times badly exaggerated," Remaige opined. "It's very annoying for us to have this kind of close super-vision when others are free of it." He stressed that his objections were directed only against the Centre and not its director, Jacques Flaud, who—in Remaige's opinion—was doing a good job.

The French producers some time ago appointed a committee to study the Centre, which is a rem-nant from the German occupation. The committee has issued its (neg-ative) report. However, Remaige didn't feel that any early action on removal of the Centre, or a redef-inition of its functions, was likely.

## Mann Acquires 2d Artie

Minneapolis, Nov. 6. Ted Mann has added a second art theatre, the neighborhood Westgate here, to his chain of 10 houses, leasing it from the Edna Theatre Corp. headed by Martin Stein who'll continue to operate his non-art neighborhood Edna. Acquisition terms secret.

Mann will continue to operate the Westgate, a 600-seater, as an art house.



Picture Grosses

**'Moment' Robust \$8,000, Cincy; 'Attack' Oke 12G 'Killers'-'City' Hep 6G**

Cincinnati, Nov. 6. Election campaigns and foreign war rumbles are drawbacks to downtown trade this week. All major houses have new bills, with gross outlook fair to fancy. Topping the town in coin is "Attack" in the Albee, but just okay. "Un-guarded Moment" at Keith's is rated fancy. "Mountain" in the Palace shapes mild. "Killers" plus "Sleeping City" pair of oldies, looks fine at Grand. Still hefty in 27th week, "Seven Wonders of World" is feeling a seasonal nip.

**Estimates for This Week**  
Albee (RKO) (3,100; 75-\$1.25)—"Attack" (UA). Okay \$12,000. Last week, "Opposite Sex" (M-G), \$15,500.  
Capitol (Ohio Cinema Corp) (1-376; \$1.20-\$2.65)—"Seven Wonders of World" (Indie) (22d wk). Still plenty hefty with \$25,000, after last week's \$29,500.  
Grand (RKO) (1,400; 75-\$1.10)—"Killers" (U) and "Sleeping City" (U) (reissues). Fine \$6,000. Last week, "Search Bridey Murph" (Par) and "Raw Edge" (U), \$5,000.  
Keith's (Shor) (1,500; 75-\$1.25)—"Un-guarded Moment" (U). Fancy \$8,000. Last week, "Solid Gold Cadillac" (Col) (3d wk), \$7,500.  
Palace (RKO) (2,600; 75-\$1.10)—"The Mountain" (Par). Mild \$7,000 or near. Last week, "War and Peace" (4th wk), at 90-\$1.50 scale, \$8,000.

**'Rebel' Rousing \$10,000, Indpls.; 'Attack' Oke 8G**

Indianapolis, Nov. 6. First-run pix are mostly bunched in middle-income bracket this stanza, one big exception being "Oklahoma," which still is clicking nicely in 10th week at Lyric. It is leading the city again. "Attack" at Loew's shapes nice. "Teenage Rebel" at Indiana looms fairly good.

**Estimates for This Week**  
Circle (Cockrill-Dolle) (2,800; 90-\$1.25)—"War and Peace" (Par) (3d wk). Neat \$7,500, making it about \$32,500 for run.  
Indiana (C-D) (3,200; 60-85)—"Teenage Rebel" (20th) and "Outside Law" (U). Fairly good \$10,000 or near. Last week, "Between Heaven and Hell" (20th) and "Stagecoach Fury" (20th), \$7,000.  
Keith's (C-D) (1,300; 60-85)—"The Mountain" (Par). Fair \$6,000. Last week, "Fantasia" (BV) (reissue) (2d wk), \$5,000.  
Loew's (Loew) (2,427; 60-80)—"Attack" (UA) and "Shadow of Eagle" (Indie). Nice \$8,000. Last week, "Power and Prize" (M-G) and "Gun Brothers" (UA), \$5,000 in 6 days.  
Lyric (C-D) (850; \$1.25-\$2.20)—"Oklahoma" (Magna) (10th wk). Steady \$15,000. Last week, same.

SAN FRANCISCO

(Continued from page 8)  
(AA). Heading for sockeroo \$16,000 or near. Last week, "Man From Del Rio" (UA) and "Flight to Hong Kong" (UA), \$12,000 for 9 days.  
Stagedoor (A-R) (440; \$1.25-\$1.50)—"Lust For Life" (M-G) (7th wk). Still big at \$3,900. Last week, \$4,600.  
Larkin (Roseher) (400; \$1)—"Riff" (Indie) (3d wk). Good \$4,700. Last week, \$4,400.  
Vogue (S.F. Theatres) (377; \$1)—"La Strada" (T-L) (9th wk). Big \$2,000. Last week, \$1,900.  
Coronet (United California) (1-250; \$1.10-\$2.75)—"Oklahoma" (Magna) (37th wk). Holding at okay \$10,800. Last week, \$11,000.  
Rio (Schwarz) (397; \$1)—"Intermezzo" and "Bill of Divorcement" (reissues) (3d wk). Okay \$1,200. Last week, \$2,000.

U'S 'BEAST' & 'MOLES'

Goosepimple Subjects Paired for Action Market  
Horror package of "Curucu, Beast of the Amazon" and "The Mole People" is being launched this week by Universal in a number of key cities.  
Initial bookings will be followed by a territorial saturation-kickoff out of the Boston exchange involving some 60 theatres. The New England engagements will start Nov. 14.

**'GIANT' WOW \$46,000, D. C.; 'OKLA.' FAT 18G**

Washington, Nov. 6. Biz generally looms solid here currently thanks to the hypo of several new pictures. Biggest of the newcomers is "Giant," day-dating in two houses, for a terrific total and new house records at both theatres. Among other newcomers, "Best Things in Life Are Free" looms strong. "Between Heaven and Hell" is on disappointing side, "Last Wagon," also a new pic, shapes nice. "Oklahoma" is rated fine at Uptown, deluxe nabe.

**Estimates for This Week**  
Ambassador (SW) (1,490; \$1.25-\$1.50)—"Giant" (WB). Whopping \$19,000 or near. Last week, "Tension Table Rock" (RKO), \$4,500.  
Capitol (Loew) (3,434; 70-90)—"Between Heaven and Hell" (20th). Pleasing \$15,000. Last week, "War and Peace" (Par), upped prices, \$15,000 for 5th week.  
Columbia (Loew) (1,174; 70-90)—"Last Wagon" (20th). Nice \$8,500. Last week, "Boss" (UA), \$6,200.  
Dupont (Lopert) (372; 90-\$1.15)—"Bringing Up Baby" (RKO) (reissue). Nice \$4,500. Last week, "Bridey Murphy" (Par), under \$2,000 and yanked after 5 days.  
Keith's (RKO) (1,939; 70-90)—"Shake, Rattle, Rock" (Indie) and "Runaway Daughters" (Indie). Good \$8,500. Last week, "Back From Eternity" (RKO), \$8,000.  
Metropolitan (SW) (1,490; 90-\$1.50)—"Giant" (WB). Mighty \$27,000 and new high here. Last week, "Tension Table Rock" (RKO), \$7,700.  
Palace (Loew) (2,360; 70-90)—"Best Things in Life" (20th). Strong \$18,000. Last week, "Tea and Sympathy" (M-G) (4th wk), \$6,000 in 6 days.  
Playhouse (Lopert) (456; 75-\$1.15)—"Lust For Life" (M-G) (7th wk). Good \$4,000 and goes one more week. Last week, \$4,500.  
Plaza (T-L) (290; 90-\$1.35)—"La Strada" (T-L) (4th wk). Fine \$4,000, as last week. Holds.  
Trans-Lux (T-L) (600; 90-\$1.35)—"Solid Gold Cadillac" (Col) (4th wk). Fancy \$12,000 to hold even with preceding week. Stays on.  
Uptown (SW) (1,100; \$1.20-\$2.20)—"Oklahoma" (Magna). In Todd-AO widescreen process, this is heading for fine \$18,000 in first week or a bit over. Playing 17 shows weekly. First week included one sellout. House is two miles uptown, making it away from midtown first-runs.  
Warner (SW) (1,300; \$1.20-\$2.40)—"Cinerama Holiday" (Indie). Perked to \$12,500 in 57th week. Last week, \$11,500.

PORTLAND, ORE.

(Continued from page 8)  
able Doubt" (RKO) (5 days) (2d wk). Thin \$4,800.  
Fox (Evergreen) (1,536; \$1-\$1.50)—"Teenage Rebel" (20th) and "Cry In Night" (WB). Torrid \$12,000 or near. Last week, "Solid Gold Cadillac" (Col) and "While City Sleeps" (Col) (3d wk), \$6,800.  
Guild (Indie) (400; \$1.25)—"Fantasia" (BV) (reissue) (6th wk), nights and weekends only. Fine \$2,000. Last week, \$3,900.  
Liberty (Hamrick) (1,890; 90-\$1.25)—"Man From Del Rio" (UA) and "Flight To Hong Kong" (UA). Fair \$7,000 or under. Last week, "Boss" (UA) and "Huk" (UA), \$4,900.  
Orpheum (Evergreen) (1,600; \$1-\$1.25)—"Tension at Table Rock" (RKO) and "Murder On Approval" (RKO). Just okay at \$7,000. Last week, "Hot-Rod Girls" (Indie) and "Girls In Prison" (Indie), \$9,800.  
Paramount (Port-Par) (3,400; \$1-\$1.50)—"War and Peace" (Par) (2d wk). Lusty \$10,000. Last week, \$15,200.

CHICAGO

(Continued from page 9)  
wk). Solid \$22,000. Last week, \$24,000.  
Surf (H&E Balaban) (685; \$1.25)—"Private's Progress" (DCA). Hefty \$7,500. Last week, "1984" (Col) (4th wk), \$4,000.  
United Artists (B&K) (1,700; 98-\$1.25)—"Friendly Persuasion" (AA) (2d wk). Swell \$33,000. Last week, \$38,000.  
Woods (Essaness) (1,206; 98-\$1.50)—"Opposite Sex" (M-G) (2d wk). Lagging at \$21,000. Last week, \$26,000.  
World (Indie) (430; 98)—"Bullfight" (Janus). Smash \$6,500. Last week, "Proud and Beautiful" (Indie) (4th wk), \$2,800.  
Ziegfeld (Davis) (430; 98)—"Wild Fruit" (UMPO) (3d wk). Slow \$2,500. Last week, \$3,400.

TORONTO

(Continued from page 9)  
nicely at \$8,500. Last week, \$12,000.  
Shea's (FP) (2,375; 60-\$1)—"Solid Gold Cadillac" (Col). Wham \$17,000 or over. Last week, "Best Things in Life" (20th) (3d wk), \$7,000.  
Tivoli (FP) (995; \$1.50-\$2)—"Oklahoma" (Magna) (28th wk). Neat \$8,000. Last week, same.  
Uptown (Loew) (2,745; \$1-\$1.25)—"Hot Cars" (UA) and George "Hound Dog" Lorenz' rock-n-roll stageshow. Fair \$19,000 but Toronto teeners' attendance is not up to expectations. Last week, "Tea and Sympathy" (M-G) (3d wk), \$10,000 at 75c-\$1.25 scale.

**'Peace' Tall \$16,000; 2d, Denver; 'Boss' Fine 11G**

Denver, Nov. 6. "War and Peace" shapes stand-out here this round, being socko in second week at Denham, and continues on there. "Oklahoma" still is strong at Tabot and holds for fourth round. Best newcomer is combo of "The Boss" and "Huk," rated fine at Paramount. "Between Heaven and Hell" looms stout in second frame at Centre. It holds. "Bigger Than Life" shapes nice at Aladdin. It stays over.

**Estimates for This Week**  
Aladdin (Fox) (1,400; 70-90)—"Bigger Than Life" (20th). Nice \$5,000. Holds. Last week, "Private's Progress" (DCA), \$4,000.  
Centre (Fox) (1,247; 70-\$1.25)—"Between Heaven and Hell" (20th) (2d wk). Stout \$11,000. Stays on. Last week, \$12,000.  
Denham (Cockrill) (1,750; 90-\$1.50)—"War and Peace" (Par) (2d wk). Socko \$16,000. Continues. Last week, \$20,000.  
Denver (Fox) (2,525; 70-90)—"Mohawk" (20th) and "Queen of Babylon" (20th). Okay \$11,500. Last week, "Solid Gold Cadillac" (Col) and "Cha, Cha, Cha, Boom" (Col) (2d wk), \$8,000.  
Paramount (Wolfberg) (2,200; 70-90)—"Boss" (UA) and "Huk" (UA). Fine \$11,000. Last week, "Un-guarded Moment" (U) and "Show-down Abilene" (U), \$14,000.  
Tabot (Fox) (930; \$1.25-\$2)—"Oklahoma" (Magna) (3d wk). Sturdy \$12,000. Stays on. Last week, \$16,000.  
Vogue (Sher-Shulman) (442; 70-90)—"House of Ricordi" (Indie) (2d wk). Good \$1,000. Last week, \$1,100.

LOS ANGELES

(Continued from page 8)  
2,344; 885; 85-\$1.25)—"Bad Seed" (WB) and "Amazon Trader" (WB). Fair \$23,000 or near. Last week, D'town Par, "Swamp Women" (Indie) and "Gunslinger" (Indie), \$8,400; others in units.  
Hillstreet, Iris, El Rey (RKO-FWC) (2,752; 816; 861; 80-\$1.25)—"Rawhide" (20th) and "Buffalo Bill" (20th) (reissues). Thin \$7,500. Last week, Hillstreet with Iris, Wiltern, "Killers" (U) and "Sleeping City" (U) (reissues), \$15,100 plus \$26,700 in 10 nabs.  
Warner Downtown (SW) (1,757; 80-\$1.25)—"Magnificent Obsession" (U) and "Glenn Miller Story" (U) (reissues). Scant \$4,000 or close. Last week, with Vogue, El Rey, "Odongo" (Col) and "Reprisal" (Col), \$10,600.  
Four Star (UATC) (868; 90-\$1.50)—"Brave One" (RKO) (2d wk). Good \$8,000. Last week, \$10,700, strong, but below hopes.  
Los Angeles, New Fox, Ritz, Loyola (FWC) (2,097; 965; 1,363; 1,248; 90-\$1.50)—"Best Things in Life" (20th) and "Magnificent Roughnecks" (AA) (2d wk). Dull \$11,500 in 4 days. Last week, \$20,100.  
Chinese (FWC) (1,908; \$1.25-\$2.40)—"Giant" (WB) (3d wk). Hefty \$37,000. Last week, \$40,600.  
Fox Beverly (FWC) (1,334; \$1.25-\$1.50)—"Silent World" (Col) (4th wk). Nice \$4,000. Last week, \$5,300.  
Pantages (RKO) (2,812; \$1-\$1.75)—"Tea and Sympathy" (M-G) (5th wk). So-so \$7,000. Last week, \$7,600.  
Fine Arts (FWC) (631; \$1.25-\$1.75)—"Lust For Life" (M-G) (7th wk). Neat \$5,000. Last week, \$5,900.  
Hollywood Paramount (F&M) (1,468; \$1.25-\$2.40)—"War and Peace" (Par) (11th wk). Smart \$10,000. Last week, \$11,700.  
Warner Beverly (SW) (1,612; 90-\$1.75)—"Gold Cadillac" (Col) (11th wk). Light \$3,700. Last week, \$4,500.  
Egyptian, United Artists (UATC) (1,411; 1,242; \$1.10-\$2.75)—"Oklahoma" (Magna) (51st wk-5 days, at Egyptian, 46th wk U.A.). Okay \$12,500. Last week, \$11,900, pic having closed 51-week stay at Egyptian.  
Warner Hollywood (SW) (1,364; \$1.20-\$2.65)—"Cine Holiday" (Indie) (52d wk). Started current session Sunday (4) after medium \$17,600 last week.

Mid-East Crisis, Hungary's Plight

Continued from page 1

dollar returns of 42% to 50% of revenue deriving from the so-called foreign market, which embraces all but the U. S. and Canada.

For the film companies, Cairo is the headquarters of the Middle East. All companies maintain offices in this capital city with the exceptions of Republic and Allied Artists, which deal through agents. Branches in Tel Aviv are run by all Yank outfits with the exception of Rep. AA, Columbia, Universal and United Artists, which operate through franchise holders.

British R-main Cool

London, Nov. 6. London theatrical attractions were unaffected by events in Egypt and Hungary last week. Britishers not only patronized both legit and film theatres in usual volume for this season of year but advance seat bookings continued normal.

Television reports to nation of Prime Minister Anthony Eden and Labor oppositionist Hugh Gaitskell over the weekend had no visible dent on boxoffice.

Vienna Shocked

Vienna, Nov. 6. Soviet Union's crushing conquest of Hungary after what appeared to be a successful revolution shocked and frustrated show biz circles here. Only last week, Austrian circles were expecting the resumption of a real cultural exchange from behind the Iron Curtain.

Several Hungarian show biz people planned in to Vienna last week hoping to reenter their country and resume their posts. Tibor Pol-

War Footage Skimpy

American newsreels have been receiving footage from freelancers on Cyprus and with the Israeli forces, but not from Egypt, where the airports have been closed.  
A few Egyptian shots have come out via neighboring Arab countries. On the whole, pictorial coverage of the Middle East eruption has been extremely skimpy.

Berlin's 'Solidarity'

Berlin, Nov. 6. Berlin represented a study in contrasts in its reaction to the Hungarian revolt. Before the Russians stepped in to crush the revolt, West Berlin radio stations skipped amounts of their light stuff in favor of Hungarian classical music to show their solidarity with the Hungarian people. SFB (Sender Freies Berlin) collected money for Hungary.

On the other hand, East Berlin

PHILADELPHIA

(Continued from page 9)  
Fair \$15,000. Last week, "Tea and Sympathy" (M-G) (5th wk) \$8,500.  
Stanley (SW) (2,900; 99-\$1.80)—"War and Peace" (Par) (7th wk). Light \$6,000. Last week, \$9,000.  
Stanton (SW) (1,483; 99-\$1.49)—"Francis in Haunted House" (U) and "Raw Edge" (U). Modest \$7,500. Last week, "Bridey Murphy" (Par) and "Edge of Hell" (U), \$7,000.  
Studio (Goldberg) (400; 99-\$1.49)—"Lust For Life" (M-G) (5th wk). Good \$5,000. Last week, \$6,000.  
Trans-Lux (T-L) (500; 99-\$1.80)—"Riff" (Indie) (4th wk). Oke \$3,100 in final 6 days. Last week, \$3,900.  
Viking (Sley) (1,000; 75-\$1.49)—"Power and Prize" (M-G) (2d wk). Moderate \$7,700. Last week, \$12,000.  
World (Pathe) (409; 99-\$1.49)—"Adorable Creatures" (Indie) (3d wk). Dull \$1,000 in 5 days. Last week, \$2,000.

stations minimized the dimensions of the Hungarian upheaval, putting the spotlight on more "suitable" subjects. In all, show biz connections between East and West are still as they used to be.

DeMille Delays His Egypt Documentary

Cecil B. DeMille's documentary on Egypt, old and new, started while he was there lensing "The 10 Commandments" as a gesture of reciprocity for government's co-operation on Bible pic, is in the abeyance stage and its completion may be delayed indefinitely. Whether delay is due to the international squabble now raging in that part of the world, however, isn't clear, although it's conceivable that present military moves by Israel, England and France could change the look of the "new" Egypt.

Part of footage includes sites and scenes in Egypt, including Sinai Peninsula, where "Commandments" was filmed. The "new" Egypt is the sensitive portion of doc, since Nasser and his regime necessarily must be featured. DeMille had promised to turn negative over to Egypt for release in Moslem countries. Paramount, if deemed advisable, would release film elsewhere.

'Chatterley's' Day in Court Up for Decision Nov. 9

Albany, Nov. 6. Adjournment was taken until Nov. 9 at Special Term of Supreme Court here Friday (26) on the appeal by Kingsley International Pictures Corp. from a recent decision by the Board of Regents banning "Lady Chatterley's Lover" as "immoral."

Ephraim S. London, attorney for appellant, and Dr. Charles A. Brind Jr., counsel for the Regents, are expected to agree that the case be transferred to the Appellate Division, which opens on the adjournment date. It probably will not be argued until a week or more later, the appellate court being slated to consider first workmen's compensation cases.

Kingsley's appeal is for a review of the Regents' denial, in which the Board held that picture, based on D. H. Lawrence's novel, "glorifies adultery and presents the same as desirable, acceptable and proper."

Hoss Opry

Continued from page 7  
Allen and Eddie Dean, none of whom has made a picture in a number of years.

The new draw for Burnette and the others, actor said, is due to television, where runoff of past films has been responsible for an entirely new audience, particularly mop-pets.

Burnette attributed the swing-over of star appearances from theatres to public events to theatre exhibs themselves. Exhibs, he said, lack the know-how which previously led to packed houses whenever an actor would appear. There are exceptions, of course, but in majority of cases the theatre engagements simply don't pay off. On the other hand, managers of public events engage in extensive bally that draws the crowds.

Actor reported considerable exhib beefing at Hollywood. One of the main gripes, he said, is the "high wall" erected whenever a theatremen arrives in Hollywood and wanted to see the inside of a studio. Exhibs claimed it took practically an act of Congress for them to get on a lot.

Another complaint, according to Burnette, is that "Hollywood will never listen to us and what we want." "When you gonna stop sending us pictures where they write with a feather," he said summed up many of these beefs. Some exhibs, Burnette noted, claimed "there's more action in the audience than the picture." Majority of small town exhibs came up with the charge that Hollywood doesn't make pictures for them but for the big city audience.

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# Flick's Phi Beta Kappa Talk Praises 'Regulator' Over Censor, Flays Gimmicks of Exploitation

By JAMES L. CONNERS

Troy, Nov. 6.

Screen censorship, in all its facets, underwent a searching discussion and dissection, at a Phi Beta Kappa dinner meeting Saturday night (3) here. Dr. Hugh M. Flick, former director of the State's Motion Picture Division, spoke on "Freedom and Censorship." Following a formal though scriptless 25-minute talk, Flick threw the session open to questions from men and women members of the scholastic honor fraternity.

Flick, who emphasized that he was painting "only a broad-stroked picture of a fascinating subject," admitted that some of the answers were not complete, and that others did not fully satisfy him.

Flick stated that censorship was a word of "opprobrium" and he preferred "regulation" but either way it included "elements of strength and of weakness." However, he staunchly defended regulation of the screen, as a governmental exercise of "delegated power." Our everyday life is replete with regulation, Flick argued.

Listing four kinds of censorship, he called "pressure groups" "the mother of all censorship in the United States." This, "and always will be," a "valid force in the democratic process."

The second type is "police or punitive," which is best illustrated by the current series—"the trade papers are full of such reports"—of sheriff's actions in Ohio, Pennsylvania and Massachusetts. Cases usually end "in a night court," with a magistrate acting as "censor."

The third kind of censorship is "self-regulation, by the industry." This is limited. Of 1,500 pictures submitted for licensing in New York State, about half are never processed by the motion picture industry, and do not have the industry Code seal. Domestic pictures produced by small exploitation-angled companies, "give us the most trouble" . . . and are subject to no control by the industry.

Flick named Howard Hughes and others who deliberately exploit the provisions of the Code in order to sell more pictures. He cited Preminger's "The Man With the Golden Arm," announced two years before, actual production "despite the Code ban on narcotics."

There was "no serious attempt to get a Code seal," Flick asserted. "The film was submitted at almost the last minute before release." Despite the fact footage was deleted, "The Man With the Golden Arm," was exploited in the field with the boast that the film had not been cut "by any censor."

"This was a gimmick, a mechanical device," observed Flick. Repeatedly, during the address and the question-answer period, the speaker laid down a verbal barrage on "gimmicks" in motion picture advertising.

He flayed the "exploitation" phase of the industry, citing chapter and verse to show how this is conducted, often to give a "sell" emphasis completely different from that found in a motion picture.

He spoke in some detail about the ballyhoo carried on in other states for "Latuoko," naming the distributor.

## New-Type 'Hey Rubel'

Columbia has scheduled a new sales drive running from Nov. 1 to June 27 and honoring Rubel Jackter, assistant general sales manager. Slogan for the competitions: "Hey Rubel!"

In a switch from previous policy, salesmen will be eligible for individual awards even though their branches don't emerge on top.

In keeping with the slogan, all Col promotion pertaining to the drive, including a special house organ to be published, The Barker, will have a circus theme.

## Primp Cleve. Palace; Cinerama Hires Mink; House Seat Loss: 1,200

Cleveland, Nov. 6.

Max Mink rang down final curtain on the RKO regime at the Palace. House will become the 19th Cinerama theatre when it reopens Nov. 14 with "This Is Cinerama."

"Solid Gold Cadillac" (Col), which had 18 day run, was final attraction. RKO operated the 3,285-capacity house since 1927. Before that it was a Keith-Albee vaudeville stand managed by John Royal prior to his joining NBC radio.

Leased by Stanley-Warner Cinerama Inc. for five years, theatre is losing about 1,200 seats during installation of four projection booths and big wide screen. Max Mink, who was RKO zone manager of the Palace, has been retained as managing director by Cinerama, lessors who appointed Russ Russo from St. Louis as new house manager. Isaac Mitnick was made group sales manager and Charlotte Larson as treasurer.

Lowell Thomas is scheduled to come in for the Nov. 14 special performance for the benefit of the Cleveland Zoo.

Benefit, arranged by Lester B. Isaac, national director of exhibition for Cinerama, and Vernon B. Stouffer, chairman of zoo board of trustees, is being scaled at \$6 top.

Preceding first performance will be a banquet for state and city brass, theatre execs and the press. Regular scale for "This Is Cinerama" has been set for \$1.60 to \$2.40 top.

## Power-Drive CinemaScope Version of 'Oklahoma'

Big promotional campaign to push the general release of "Oklahoma" in CinemaScope has been set by 20th-Fox ad-pub v.p. Charles Einfield. All media are to be used, with a large mag ad sked arranged.

Key of the campaign is that Rodgers & Hammerstein musical, roadshow in 31 situations, is now to be made available everywhere on a popular price, continuous run basis.

Magna Theatre Corp., which controls the musical, is receiving a \$2,000,000 advance guarantee from 20th. Latter also is participating financially in Magna's new project, "South Pacific," which 20th will release internationally.

## 50c FOR STUDENTS

Price Pegged In Pact With Parent-Teachers Assn.

Atlantic City, Nov. 6. Area school children will be admitted to the Hamid and Apollo houses on a 50c student admission ticket as a result of an agreement between the theatre operators and the Parent Teachers Assn. of the area.

Prices now range from 60c in neighborhood houses up to \$1.25 in the first run walk and avenue spots. After June 15 when school is over privilege will apply to weekdays only.

## All Broadway Houses Are Accused of Being Guilty of Poor Proj.

New York.

Editor, VARIETY:

Mr. Harry Brandt's letter in VARIETY is a perfect example of sticking one's head in the sand and saying there's nothing wrong with motion picture exhibition today. How many theatres on Broadway and 42d St. has he attended recently? I've been to every one at least twice in the last year and want to say that every one of them is guilty of the sloppiest projection. Even at the press previews of "War and Peace" at the Capitol and "Ten Commandments" at the Criterion the projectionists were unable to show much more than half the picture in focus. And the Criterion's man has a sense of the dramatic as he did his worst job on the double reel containing the flight of the Jews and the parting of the Red Sea. For this the fans are asked to pay \$1.80 to \$3.60 a head!

Perhaps the very worst projection in first run houses is to be found in the Music Hall. I have been present when audiences had to clap and cheer three times in the course of the feature to get the man in the booth to look out at the blurry mess on the screen.

An actor friend of mine recently in town attended movies daily for two weeks and reported that not one was shown in focus. Friends in other parts of the country sum up the state of projection in their theatres with one word: lousy.

In view of the above Mr. Brandt's remark about the highly skilled projectionists and the pride they take in their work is highly laughable. When a projector goes out of focus it stays out of focus the rest of the picture showing that there is no check anywhere along the line. To get the picture back in focus the fan has to lose about five minutes of the film traipsing about looking for an usher, the manager, or the projectionist himself. Sometimes the latter will snarl, "The picture is in focus." Or, as happened in one case, he will smile and say, "Thank you. Will you look and tell me when it comes into focus."

Edward Connor.

## Bosley Crowther's Own 'Taste' Under Attack

Albany, Nov. 6.

Bosley Crowther of the N. Y. Times, is singled out by the Albany Catholic paper, The Evangelist, for some odd-sland attention. Crowther's recent comments on bad taste in film ad copy was referred to in these words:

"More at home when sniping at the National Legion of Decency, Crowther, like most so-called liberals and realists in their disordered disregard for basic principles of morality which they consider outmoded, sooner or later holds himself by his own petard! His own risque descriptions of the movie actress in question are more suggestive than anything the movie publicity agents could think up!"

Concluded the editorial, "The public and the motion picture industry can well ask Crowther the query he voiced in the caption of his column 'Who's Kidding?'"

## John Auer Exits Republic

Hollywood, Nov. 6.

John H. Auer, vet producer-director at Republic, has settled his contract with company and checked out, after an 18-year association. Contract had 18 months to run.

## TV Oughta Learn from Screen

[ABOUT GOOD TASTE]

"... 'bad' film or a vulgar one deserves what it gets—no patronage. Word of mouth will take care of that. We are our own 'censors' when it comes to that sort of film. Censorship in any form of entertainment is a threat to every democratic American. Yet, while movies and radio continue to use good taste, even in handling 'adult' subjects, tv continues to ignore the basic rudiments of good taste. Yet the parents blame the movies for ruining their children. The home is where self-regulation is needed most."

"Movies are better than ever. And they are more adult than ever. Since films are no longer the mass medium of entertainment (tv has taken over that dubious distinction), they can afford to explore new areas of expression. It behooves every moviegoer to have faith enough in films not to let any group tell him which ones he should see and which ones he should avoid. If movies abuse this faith, then it is time to revise our thinking."

—From a column by James L. Limbacher in the Dearborn Press.

## 'Have No Illusions About States, You're Not Politically Popular,' Johnston Tells Soviet Film Chiefs

### MRS. PARKER SANGUINE

Installs Todd-AO (19th in U. S.)  
Hoping for Long Run

Portland, Ore., Nov. 6.

Mrs. J. J. Parker, vet showman and president of the J. J. Parker circuit, shuttered her flagship Broadway Theatre last week in order to install Todd-AO equipment. This becomes the 19th spot in the country to use the process. "Oklahoma" and "Around the World in 80 Days." Will be on a hard-ticket basis with two showings a day and a dinner show on weekends. House will be scaled at \$1.50 for matinees and \$2.00 evens.

Entire balcony and some main floor seating will be lost. Broadway has 1,875 seats but will only sell 983 seats with new setup. Advance seat sale is now underway after a nifty campaign by house manager Herb Royster who is a vet at legit show-stuff. "Oklahoma" begins Nov. 9. Mrs. Parker hopes it may be good for six months.

## Michael Wilson Charges Conspiracy Re Credit For 'Persuasion' Script

Los Angeles, Nov. 6.

A damage suit for \$250,000 charging conspiracy to deny him screenplay credit on "Friendly Persuasion" was filed last week in L.A. Superior Court by Michael Wilson against the film's producer a few hours before the world premiere here.

The action was taken against William Wyler, producer; Robert Wyler, writer; Allied Artists, producing studio; Liberty Films and Paramount, former owners of the property; and Jessamyn West, author of the short stories on which the script is based. The complaint alleges that Wilson wrote the screenplay for Liberty which was then releasing through Paramount.

Shooting on the film was delayed, the complaint states, and Wyler, who was originally slated to direct for Liberty, took the script with him when he joined Allied. Robert Wyler and Miss West, the complaint charges, were assigned to make minor changes in order to avoid giving Wilson the credit.

When the Writers' Guild arbitration committee awarded Wilson sole screen credit, Allied announced that it would release the film without credit, the complaint states. Wilson, an unfriendly witness before the House Un-American Activities Committee, claims Allied invoked a clause in the Guild contract relieving producers of the obligation to give credit to writers who refused to cooperate with Congressional investigators. The writer claims that his right to the credit is guaranteed by the original contract with Liberty and that Allied assumed the obligation when it acquired the property.

Determination on the part of Eric Johnston to "play it fair" with the Russians scuttled a Motion Picture Export Assn. film deal with the Soviets who insisted on "reciprocity" in any agreement.

Reporting last week on his trip behind the Iron Curtain, the MPEA prexy said it would have been quite simple to take a cue from some other countries and promise the Russians anything they wanted by way of U.S. distribution.

"We know that in some instances the Soviets purchased pictures and in turn were promised distribution of their films. Actually, all that happened was that the Russian pictures were put on the shelf and never released," he said.

"I explained in Moscow that we were in no position to undertake distribution of Soviet features," he went on. "I couldn't make any promise in good faith and the Association has to be a little like Caesar's wife—above reproach."

Johnston said the Soviets, while acknowledging that their films were entering the U.S. and were being shown in a limited number of theatres, apparently were aiming at "wide" distribution in this country, by which they mean between 8,000 and 10,000 dates.

"I told them that the audience thought there was a b.o. potential climate in respect to Russia isn't exactly favorable in the U.S. Also, we can't guarantee that many dates even on our own pictures," Johnston declared. He said that there was no reason why an individual company at one time or another could not or would not take on a Soviet release if it in it.

The Soviet Ministry Brought up the question of film weeks and Johnston told the Red officials that they weren't customary in the U.S. Various countries, notably France and Italy, have held film weeks in Moscow.

Johnston said he had been told the Soviets "might want to get in touch with us" again in the next few months re film purchases. There hadn't been much hope from the very start of Johnston reaching an accord with Moscow, since the Soviet line on film deals has been plain all along, i.e., that there must be an exchange accompanying any acquisition of Hollywood pix by the Russians.

Latter have been paying for foreign films in dollars. Latest to report a deal was Goffredo Lombardo of Italy's Titanus Films, who sold "Bread, Love and Dreams" to the Russians. Payment, he said, was in dollars in Rome.

When Vladimir Surin, Soviet Vice-Minister of Culture, was in N.Y. earlier this year, he stressed Russia's eagerness for American pix along with coproduction, exchange of talent, etc.

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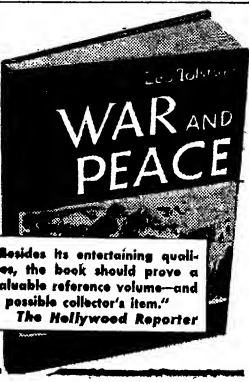
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# Networks Shout 'Eureka!' As They Pull Lever on Election Headaches

The nation's broadcasters, particularly the networks, breathed a collective sigh of relief today (Wed.). The elections are over, and so are the demands for equal time, which reached an unprecedented height in frequency and confusion this year.

The final folly came on Monday (5), in the late afternoon, when the FCC reversed itself and notified the networks that it had come to a ruling on an earlier request by Adlai Stevenson for equal time to answer President Eisenhower's talk to the nation on the Near East crisis last Wednesday (31). At that time, when Stevenson demanded equal time to answer the President and the networks requested a ruling on the matter from the FCC, the Commission replied that the matter was "too complex" for an immediate ruling.

The networks, deciding on discretion, gave Stevenson the time, which he used Thursday evening (1). Then GOP chairman Leonard Hall, claiming that Ike's Wednesday speech was non-political, asked for equal time to answer Stevenson. The networks turned Hall down cold on Friday (2), all but NBC which was still "thinking about it" on Monday afternoon.

At that time, FCC Chairman George C. McConaughy threw everything into confusion by sending a telegram to the networks stating that he had arrived at a ruling on the Eisenhower speech. The speech, he ruled "was not a political talk, and other candidates were not entitled to equal time." By so ruling, he opened the door to Hall once again, since Stevenson's then-became the first "political" talk and the GOP was entitled to answer it.

But this was Monday afternoon, with a midnight deadline for speechmaking and a GOP talk by Eisenhower scheduled at 11 p.m. anyway. So CBS-TV offered the GOP 10:45-11, and the Republicans turned it and similar Mutual and NBC offers down with the statement that Ike would make only one appearance that night, his scheduled one at 11. ABC didn't even bother to offer time, on the basis that it had received no request since receiving the ruling.

Meanwhile, by giving Stevenson 15 minutes, the networks had opened themselves wide to the requests of all minor party Presidential candidates, and as a result all four webs, ABC, NBC, CBS and Mutual had given time on radio and tv over the weekend to four minor party candidates. Darlington Hoopes of the Socialists, Farrell Dobbs of the Socialist Workers, Eric Haas of the Socialist Labor Party and T. Coleman Andrews of the Independence Party all got a quarter-hour apiece on radio-tv over the weekend, with the networks generally tending to program them back-to-back in periods of a half-hour or longer.

Latest hassle recalls the incident earlier this year, when the FCC ruled that President Eisenhower's pre-filmed appearance on the Ed Sullivan show in behalf of the Community Chest drive would constitute an appearance under the rules of Sec. 315 of the Communications Act. At that point, Stevenson waived his rights, and so did all others but one, pig farmer Henry Krajewski. CBS ignored him.

## SID CAESAR SPONSOR PROBLEMS LICKED

NBC-TV has all but licked the sales problem on the Sid Caesar show, which for a period looked as if it might wind up with one-third sponsorship open on alternate weeks. Network signed Carter Products and Benrus to deals under which the former will take on the open periods until the first of the year and the watch outfit take over for the winter and summer. One-third sponsorship of just one week will be left open under the arrangement.

Carter, via SSC&B, takes on one-third of the Nov. 3 and 17 and Dec. 8 and 29 shows. Benrus takes over one-third on eight winter and spring dates, starting Feb. 2 and ending June 15. Benrus deal was set through Lennen & Newell.

## Chet, Eric & the Critic

Washington, Nov. 6.

CBS personnel does occasionally rally to the support of NBC people.

When Laurence Laurent, radio-tv critic for the Washington Post and Times-Herald referred to NBC newsmen Chet Huntley as mostly a slick announcer, Eric Sevareid came to Huntley's defense in a letter to Laurent.

"I thought you were a little hard on Chet Huntley," wrote Sevareid. "For years, he was perhaps the most outspoken and influential commentator on the West Coast. He suffered much for his courageous stand against such things as McCarthyism."

Retorted Laurent in type, after printing Sevareid's letter: "In California; apparently a Sahara of news analysis and qualified opinion, a little talent should take one a long way. I'm quite prepared to change my opinion any time current performance warrants a change."

## Chrysler Specs' Top Canada Coin

Toronto, Nov. 6.

Set at some \$70,000 a performance, the highest production budget on Canadian television, Chrysler Corp. of Canada Ltd. will launch a series of six 60-minute specs across the Dominion (Wednesdays, 10-11 p.m., EST), the first to tee off Nov. 14. Program will be tagged "Chrysler Festival."

The opener, with all emanating from Toronto, will present Eartha Kitt, Shirley Jones, Dave Brubeck and His Quartet, the Royal Winnipeg Ballet. From London, where he has received leave as male lead in "Pajama Game," will fly Edmund (Ted) Hockridge. Joint emcees for the six productions will be Hume Cronyn, who will commute from New York; and Elaine Grand, Canadian interviewer on the British Broadcasting Corp., who will fly from London, bringing a famous star with her on each westward trip.

Appearing on the second "Chrysler Festival" (Nov. 28) will be homecoming Percy Faith and his orchestra; Larry Adler; Pilar Lonerger, Spanish soprano of the Glynébourne Opera, making her North American debut; Tito Gobbi, regular member of La Scala, Milan and the Rome Opera; the Bob Hamilton Trio and Peter Sellers, the British comic. Others signed for subsequent Chrysler shows in Canada are Giselle Mackenzie, Lois Marshall, Pierrette Alarie, Jan Rubes, Glen Gould and Oscar Peterson.

Western and action films have traditionally been the staple of the film business—even in these tough times—and their telefilm counterparts are beginning to assume the same status in television. Not only have they proven themselves consistent if unspectacular audience attractions, but their mortality rate so far has been incredibly low in comparison with other program types like situation comedy, variety, mystery, drama, etc.

Off to a slow beginning but now spurring with the expansion of the Coast telefilm industry, the westerns now occupy a major share of television air time. Moreover, of all the new entries last season, only one was dropped. In fact, among all last season's new shows, the westerns and action films, like "Gunsmoke," "Wyatt Earp," "Cheyenne" and Robin Hood," proved to



SAMMY KAYE

Columbia Records - current release. "The Rich People of Brooklyn" Present Album Releases "WHAT MAKES SAMMY SWING" "MY FAIR LADY (For DANCING)" Personal appearance tour Nov. 7-8, Spokane, Wash.; 9, Ellensburg, Wash.; 10, Vancouver; 11, Tacoma; 12, Moses Lake, Wash.; 13, Pasco, Wash.

## Mulligan-Pakula Indie Teamup For TV (& Legit, Pix)

One of the first instances of a producer and a director—the latter from tv, the former from films—forming their own company as an indie producing venture with eyes on tv, legit and pix, is in the stages of finalization by Robert Mulligan and Alan Pakula.

Mulligan is the tv director (most recently associated with Alcoa Goodyear Sunday night showcase) who has just completed "The Pearl-Shell Story" for Paramount under a four-picture directorial deal. (Title, however, reverts back to the original "Pearl-Shell Strikes Out.") Pakula was the producer on the film, his initial assignment after serving for some years as administrative asst. to Par's production chieftain Don Hartman.

Under their new setup, Mulligan and Pakula will limit themselves to about two tv shows a season in order to give them the appropriate "in depth" treatment. Initial legit venture may be a dramatization of the Lizzie Borden story, rights to which were recently acquired by Mulligan. Initial draft on the manuscript has already been made.

Meanwhile Pakula has acquired rights to the "Loretta Taylor Story," which will be done either as a legit or a film. The partnership does not, however, rule out either of them negotiating their own individual deals.

New setup follows somewhat the pattern established by Norman Panama-Melvin Frank who, in addition to delivering their own pix packages for Paramount (Bob Hope, Danny Kaye), are currently involved as producers of the "Lil' Abner" legit and are committed to deliver two specs to NBC.

## Bingo For The Bang Bangs

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be among the most successful newcomers among all shows. This year, the results are less spectacular in keeping with a ho-kum season but nonetheless equally consistent. Of the brand-new straight-western entries, "Jim Bowie," "Zane Grey Theatre" and "Broken Arrow," none is rating below 20's on the Nielsen lists. The adventure-action series are faring equally well, with the exception of "Buccaneers."

Moreover the second-year entries have increased their strength. "Gunsmoke," for example, pulled down a 30.8 total audience rating in the October 1 Nielsen. "Cheyenne" grabbed off a 29.0, while "Earp" scored with a 28.2. "Robin Hood," in the action category, grabbed a 28.4 while "Rin Tin Tin" scored a 23.0. "Fury," another "sophomore," pulled down a phenomenal 19.1 in Saturday morning time. "Sgt. Preston" came off with a 22.6, while the sole exception to

## Ford Strips a TV Gear

Ford, from all indications, is finding the going rough, tv program-wise, in keeping peace with car model advancements. For a sponsor usually wise to the ways of programming, its three major video showcases, with a three-network representation, are skirting in the danger area.

The CBS-TV "Ford Star Jubilee," of course, has been in trouble for a long time and it's doubtful that it will go beyond last Saturday night's "Wizard of Oz" two-hour screening, although no official cancellation has come through.

The Tennessee Ernie Ford Thursday night half-hour show on NBC is getting clobbered by the "Playhouse 90" competition from CBS, while the ABC "Ford Theatre" film anthology series has been going nowhere on the rating charts.

## N. Y.-to-L. A. Program Shift, Unions Throttling Youthful Talent: Brown

By BOB CHANDLER

### So Proudly We Hail

Hollywood, Nov. 6.

Formal certificate of recognition has been awarded exec producer Albert McCleery and NBC-TV "Matinee Theatre" by the American Federation of TV and Radio Artists. Certificate calls "Matinee" for setting a milestone in the annals of live color programming, and for breaking all employment records in tv history for a one-year period.

Presentation was made by Olan Soule, Hollywood AFTRA prexy, and accepted for "Matinee" by Dinah Shore and Tom Sarnoff.

## NBC's U in Conn. Gets Green Light

Washington, Nov. 6.

Approval of NBC's purchase of UHF station WKNB-TV in New Britain, Conn., and relocation of the transmitter to serve Hartford were recommended in an initial decision last week by two FCC hearing examiners. The decision, if confirmed by the full Commission, will give NBC its seventh owned and operated tv outlet, the limit allowed to one entity.

The examiners, James D. Cunningham and Herbert Sharfman, found that acquisition of a tv station in Hartford would not result in "undue concentration of control in broadcast facilities" by NBC. Addition of WKNB, they held, "would not add much to the substantial areas and populations now receiving coverage from NBC and other stations."

Pointing out that two tv stations have been authorized in Hartford and that CBS will operate one of them, the examiners found that the acquisition of an outlet by NBC would not curb competition in the area.

On the issue of overlap, the examiners said there would be "some" duplication of coverage between the operations of NBC in New York and those in Hartford but that it would be "negligible" compared to the entire coverage area involved.

NBC purchased WKNB-TV, along with WKNB, nearly two years ago, but has been delayed in obtaining transfer approval because of opposition from Connecticut stations

Unless New York's television industry does something about stopping the flow of programs to the Coast and unless the talent unions change their "restrictive" practices, Gotham will eventually be deprived of its upgrage young acting talent. That's the opinion of Henry C. Brown, one of the top indie agents, who sees this N.Y.-to-L.A. program shift and certain union rules slowly throttling both the independent talent agent and harming the development of actors.

Brown, who in the past four years has built a lucrative operation in placing talent for commercials, says his largescale dramatic placement operations is a "luxury" that most independents can't afford. "I'm staying in the dramatic business because my commercial operations can support me, and because of prestige factors and other advantages that relate to the commercial end. And I hope to open a Coast office in a year. But I'd say anybody who went into the dramatic talent field today in N.Y., knowing the circumstances is out of his mind."

Biggest gripe from Brown is the AFTRA regulation prohibiting commissions on any scale contracts and limiting commissions in above-scale contracts to the average beyond scale. "How can we develop young actors with this restriction?" Brown wants to know. "It takes a couple of years at least to properly develop a promising actor. We've got to advise him, place him, pay our bills, devote our time to him, and we can't collect a cent, because during those formative years he's working at scale all the time. And it's harder to place a young unknown than an established player who generally works above scale." As an extreme case, "I've got one client who makes \$20,000 a year on which I can't collect any commission. He works every day in a soapopera at scale, but the volume of that, one job comes to \$20,000 a year."

Coupled to this is the fact that the AFTRA regulations place no such restrictions on lawyers, business agents, and personal managers, who though ostensibly not engaged in procuring employment for their clients, "actually do just that. They are paid on a fee basis, but somehow that fee always seems to amount to what the commission would be. It's an unfair situation because they are actually in competition with us but aren't bound by the same restrictions."

By way of contrast, Screen Actors Guild (Continued on page 38)

## MONTGOMERY SLOTS 'AMAH!' XMAS EVE

Gian-Carlo Menotti's "Amahl & the Night Visitors" gets its seventh annual NBC-TV showcasing on Dec. 24, via the "Robert Montgomery Presents" Monday night 9:30-10:30 hour. It's the first year the opera will be done on the Montgomery show, and S. C. Johnson & Son, one of the alternating Montgomery clients, will pick up the tab.

Last year, "Amahl" was done on "Alcoa Hour," but the aluminum outfit's Christmas show this season will be a "holiday original," the Theatrical Enterprises presentation of the musical version of "A Christmas Carol," titled "The Stingiest Man in Town." The year before, and in previous years, "Amahl" was done on "Hallmark Hall of Fame," but that's since been converted to six-times-yearly 90-minute spec status.

# THE YEAR TV LAID A BOMB

## The Weekend Trendex

"The Wizard of Oz" outwizzarded the competition over a two-hour span on Saturday night (3), with the Judy Garland-Ray Bolger-Jack Haley-Frank Morgan Metro starrer more than doubling the ratings of its competitors on the Trendex scoreboard. Other weekend Trendex highlights: Walter Winchell was outclassed for the second week running by "Zane Grey Theatre"; Dinah Shore was fished than her competition by nearly two-to-one; Perry Como availed Jackie Gleason for the second week in a row; Ed Sullivan availed Steve Allen by exactly a 20-point Trendex margin.

"Wizard," occupying the CBS-TV "Ford Star Jubilee" spec niche, averaged out to a 29.4 rating and 51.2% share over its 9-11 p.m. span. NBC-combined opposition (Sid Caesar-George Gobel and a politalk averaged an 11.1 with a 19.4% share. ABC's 90-minute lineup (Lawrence Welk and "Masquerade Party" hit a 14.3 with a 23.9% share. On the breakdowns, the "Wizard" 9-10 average was 29.9 vs. Caesar's 10.3 and Welk's 17.4. At 10, "Wizard" had a 29.0 Gobel a 15.2 and "Masquerade" an 8.1. "Oz" hit its highest segment at 10:30, with a 30.7 against a GOP speech on NBC that got an 8.6.

On Friday, CBS-TV's "Zane Grey" scored 20.4 (39.1% share) to Winchell's 17.2 (32.8% share) to ABC's "Crossroads" 12.4 (23.8% share). Following Winchell, Dinah Shore in one of her Chevy hour outings on NBC averaged out to a 25.2 rating and 46.5% share, against the CBS average ("Crusader" and a GOP speech) of 13.5 and 24.7% share and ABC's combined "Treasure Hunt" and "The Vise" average of 12.0 and 21.8% share.

Saturday's Perry Como entry beat out Columbia's Jackie Gleason for the second week, 27.0 (46.7% share) to Gleason's 24.6 (42.6% share). ABC was way behind with "Famous Film Festival's" 3.5 and 6.0% share. On Sunday, Ed Sullivan did in Steve Allen by the outsized score of 35.4 to 15.4. Sullivan had a 60.9% share while Allen mustered only a 25.5% share. The ABC combine of "Amateur Hour" and "Press Conference" averaged to a 5.0 with a 9.5% share.

## NBC Dickering TV Drama Deals With Chayefsky, Aurthur & Nash

NBC-TV is dickering for the return of some of the heavyweights in the field of tv playwrighting who initially "made good" on the network via the ex-Philco Playhouse. They are Paddy Chayefsky, Robert Alan Aurthur and N. Richard Nash. All have been practically strangers to video the past couple of seasons, devoting their time mainly to legit and films.

NBC now wants to bring them back—but on the basis that they do one or two shows maximum per season, either in the 60-minute or 90-minute area of programming. Aurthur, whose ty-born "Man Is Ten-Feet Tall" is scheduled for an early Metro release, has already had some huddles with the web and it was he who has been initiating the move for the return also of Chayefsky and Nash. Aurthur's "Very Special Baby" legit (from his teleplay), is due in N. Y. soon and at that time he will discuss the deal with web execs.

NBC is willing to pay maximum fees at the "best going rate" which would thus put them in the \$6,000-per-hour-script area, with \$7,500-to-\$10,000 for a 90-minute show.

With Fred Coe now tied down to a three-year deal with the network, expectations are that he would helm the productions, thus bridging about a reuniting of the ex-Philco gang that inceptioned the big-time school of video dramaturgy.

## Tootsie Sweetens NBC-TV's Coiffers

Sweets Co. of America (Tootsie Roll) has signed a \$1,000,000 day-time sponsorship deal with NBC-TV, involving 26-week sponsorship on no less than four shows. It's one of the biggest tv investments yet for the candy outfit, which only a few weeks ago also bought alternate sponsorship of "Heckle & Jeckle" on CBS-TV.

The NBC-TV buy involves purchase of alternate-Saturday quarter-hours on "Howdy Doody," every week quarter-hours on "Cowboy Theatre," another Saturday morning entry, and a contiguous daytime deal involving Thursday quarter-hours on "Pie 'n' Dough" and "Comedy Time." The "Howdy" buy brings that segment up to three-quarters SRO status, while on "Comedy Time" the candy company becomes sponsor No. 3.

## WEBS SWAP WHIP FOR 'DUD PARADE'

By GEORGE ROSEN

The reemergence of "I Love Lucy" as the No. 1 tv attraction on the latest Nielsen's, coupled with the fact that all Top 10 entries are holdovers from previous seasons, accents the pedestrian qualities of the new video fare and the uneventfulness of the '56-'57 season.

In fact, with the lone exception of the Thursday night "Playhouse 90" on CBS-TV, it's generally conceded that, in terms of "what's new?", it adds up to the dullest, most uninspired semester in perhaps the entire 10-year life span of tv program progression. Of the dozen or so new shows that premed since the start of the season, there's hardly one that (a) isn't in danger; (b) can't be had for alternate-week sponsorship for the asking. It's been a good many years since so many bankrollers were so unhappy over so many "new season" duds.

As a significant corollary and perhaps of more than casual coincidence is the fact that this is the season when the networks virtually abdicated program control, with practically every new entry acquired from outside vidfilmeries or package houses. The end result has been a succession of such late-comers as "Zane Grey Theatre" (with General Foods already skidooping half way, selling alternate weeks to Ford); "West Point Story"; "The Brothers"; the Herb Shriver show; Buddy Hackett's "Stanley" (whose problems grow more vexing by the week); "Noah's Ark"; the Jeannie Carson and Gale Storm brace of situation comedies; Tennessee Ernie Ford; the "Break the \$250,000 Bank"; "Buccaneers," etc.

Not all of them are bombs, to be sure, but on the other hand, there's not a half-hour in the lot of them that can be called a standout. Whereas previous seasons unearthed a Phil Silvers, a George Gobel, a "Dragnet," a Groucho Marx or a "Lucy," not a single new entry has shown evidence of that "extra plus" aura to distinguish it from run-of-the-mill fare.

In sharp contrast, the runaway status of "Playhouse 90" as a CBS-inspired 90-minute weekly dramatic showcase (severely damaging in its wake the once formidable "Lux Video Theatre" competition and the half-hour Tennessee Ernie NBC entry) thus emerges as the success story of the '56-'57 semester. If CBS-program factotum Hubbell Robinson went way out on a limb with the revolutionary concept of bracketing a 90-minute weekly drama with the full-hour "Climax" for a continuous 8:30 to 11 evening of adult dramatics, the fact remains that, on the basis of audience acceptance, he's emerged as tv's hero.

The whole situation adds up to a contradiction. For years NBC and CBS had devoted their major energies to stockpiling their creative manpower, grabbing up everyone within reach worth his salt in the video mines. Now, with much of this creative talent standing by and without official assignment, the webs (perhaps inspired by monopoly repercussions stemming from the D. C. probers and prowlers) have forfeited their right to develop the kind of programming sadly missing from the spectrum.

### NORMAN ANTHONY

has written a humorous observation on Video Scripting titled

Up the Creek Without A Paddy Chayefsky

one of the many features in the upcoming

51st Anniversary Number of

VARIETY

## Y&R Tosses Out 'Poznan Trials' For Kaiser; Producer Burns at 'Cold Feet'; Triggers Unit 4-Agency Relations

### NBC Economics

NBC is currently going through a period of economy with all departments told to tighten up. It's a fourth-quarter reexamining of expenditures, a practice not exactly new around the network, with the Oct.-Dec. period subject to previous "look-sees."

Prexy Robert W. Sarnoff says the main object of the budgetary trimming is to funnel additional coin into the creative aspects of programming.

Plans to do a "Poznan Trial" drama for the "Kaiser Aluminum Hour" were scotched by the sponsor's agency Young & Rubicam, the third known Unit Four Productions' project to go by the wayside.

Unit Four Producer George Roy Hill with Czech and Polish visa in his pocket, commented in disappointment, "If television sponsors get cold feet whenever the face controversial projects the tv medium will have no guts and be reduced to the level of kitchen drama."

Y & R in an official statement maintained that the proposed program idea was turned down because in the agency's opinion "it did not measure up to the program's high dramatic standards."

That relations between Y&R and Unit Four, the Hill-Tony Miner-Fielder Cooke-Franklin Schaffner combine which produces the dramas, are less than happy was evident from undertones, as well as the official exchange. From the agency's view, the proposed junket by Hill to Poznan for first-hand material and background footage could not be okayed on the basis of an idea outline, based on newspaper accounts of the Poznan trials. There also were questions about the proposed pre-Christmas date of Dec. 18 for the political-charged drama, as well as questions about the operations of Unit Four producer Hill, getting visas before the project is approved.

The "too hot to handle" argument was posed by a Unit Four spokesman, who said that the sponsor or Y&R felt that the drama may tend to make heroes of the national Communists in Poland, as opposed to the Stalinist heavies, a fear which Unit Four discounted (Continued on page 34)

## 'Playhouse' SRO As American Gas Joins Client List

American Gas Assn. this week signed for the remaining alternate-week half-hour of "Playhouse 90," bringing the show to SRO status within five weeks of its premiere and solving a major sponsorship hurdle for CBS-TV. The Association, repping all the major natural gas producers (a setup similar to the Electric Co.'s of America, which for a time sponsored "You Are There"), will commence sponsorship early in January. It's the first time in its 17-year history that the Association is channeling coin into a major institutional campaign on a consumer level.

With Marlboro signing for a half-hour on alternate weeks just last week, CBS-TV overcame what could have proved to be a major loss proposition and a major defeat for the extended-play program. As it is, the network will probably lose some coin on the show, since the two new sponsors don't start till the first of the year, but on all other counts the show has emerged as the year's major new entry in the programming-rating sweepstakes. Other sponsors are Singer, Bristol-Myers and Ronson.

## 'Shower' & 'Playhouse' Deliver a Powerful 1-2 Trendex Punch

CBS-TV's "Playhouse 90," back-to-back with the Chrysler-sponsored "Climax" and "Shower of Stars" stanzas, is proving the haymaker of the most powerful new one-two rating punch of the season. "Playhouse" did it again last Thursday (1) in the Trendex ring, overwhelming the competition, while "Shower of Stars," in its first time out this season and boasting a Jack Benny-Nanette Fabray-Johnny Ray combination, swamped its opposition in the lead-in period.

"Shower" scored a 28.7 average on its 8:30-9:30 hour, with a 48.7 average share of audience. The breakdown gave it a 26.2 at 8:30, ahead of "Dragnet's" 22.6 and Circus Time's 5.6 on ABC. At 9, it jumped to a 31.2 against "People's Choice's" 12.3 on NBC and "Wire Service's" 10.7 on ABC.

"Playhouse" started slower but climbed as rapidly, working to a 90-minute average of 26.0 with a 50.7% share. At 9:30, it was "90" with a 22.2 vs. President Eisenhower on NBC with a 14.3 and "Wire Service" with an 11.6 on ABC. At 10, "90" scored a 25.7 against "Lux Video Theatre's" 12.7 on NBC and "Ozark Jubilee's" ABC score of 7.4. At 10:30, "Playhouse" climbed to a 30.1 (with a 68.8% share) while "Lux" dropped to 10.8. The 10-11 average for "Lux" was 11.8, for "Playhouse 90" it was 27.9.

## Hackett-Liebman 'Stanley' Hassle

Buddy Hackett's "Stanley" problems are far from resolved, from all indications. Despite the decision to retain the situation comedy format on the new Monday night NBC-TV entry, the behind-the-scenes tug-of-war involving Hackett and producer Max Liebman is said to have become intensified, sparked by reported sponsor unhappiness over ratings. Show has an alternate-week bankroller setup with Toni and American Tobacco splitting the tab.

Those close to the scene say Hackett and Liebman don't see eye to eye on the show's format. For a while there was talk of converting to a variety layout, but this was subsequently nixed, with the show given a stronger writing assist.

"Stanley" is a Liebman-William Morris package. In addition, Liebman has a five-year contract with the network which still has two years to go.

## CBS RADIO DROPS 2 STAFF PRODUCERS

In line with the program reshuffle that sees several longrun entries dropped from CBS Radio, the network this week cut back on manpower, dropping two staff producers. Lou Melamed, who produced the Galen Drake and "On a Sunday Afternoon" shows, has been dropped, as has Stan Davis, producer on "City Hospital" and the Cathy Godfrey stanza. With the cutback, the New York end of the web's program department now has only six staff producers remaining. They are Bruno Zirato Jr., Paul Roberts, Ira Ashley, Nathan Kroll, Dick Teala and Dick Stenta.

## More 'Today'-'Home' Biz

Chicago, Nov. 6. Couple of Midwest advertisers have scheduled participation rides on NBC-TV's "Today" and "Home" tied in with their '57 selling season.

Amity Leather Products, West Bend, Wisc., has ordered 13 inserts on "Today," starting in the spring. Coopers Inc., Kenosha, Wisc., is taking eight participations on "Home."

## Mull Rotating 'Tonight' Comics; New 'Home' Show

With the future status of both "Tonight" and "Home" up in the air, it appears that the only Pat Weaver "magazine concept" shows that are sure of their NBC-TV berths at this point are the solidly commercial "Today" and the fast-growing "Matinee Theatre." The situation on "Home" is simple—the network is facing up to the alternatives of dropping it altogether or changing to an entertainment (rather than service) format.

"Tonight" question is somewhat more complicated, though NBC-TV insists it will continue as a live late-night showcase with a new format. Web is now leaning toward the idea of rotating spotlight guest comics on the show in an unrehearsed format. If the network can get guests like Milton Berle and other top comics under contract to the web this will be the final disposition. If not, nobody knows. Only two things are definite—Steve Allen has been granted (Continued on page 38)

## NBC PREPS FABRAY TV SERIES FOR '57

Hollywood, Nov. 6. Jess Oppenheimer has been assigned by NBC to develop a comedy series for Nanette Fabray. It will be a story line comedy which Oppenheimer would produce and supervise the writing. He hopes to have it ready for an early February pilot. Fresh interest in the comedienne was kindled after her performance with Jack Benny on last week's "Shower of Stars" on CBS-TV.



## After Faltering Start, Broadcasters Stepup Coverage on War Crisis

At first sporadic and halting in its coverage of the United Nations deliberations on the Middle East and Hungary, the broadcasting industry gained momentum as the crisis deepened to the point where by yesterday (Tues.) it was delivering extensive and intensive pickups, analyses and special wrapups on the situation at virtually all hours of the day and evening.

All the networks, shown the way by independent stations who were the first to provide on-the-spot coverage and who continued as the mainstays of the broadcasting industry during the prime hours, were in the act during the Thursday meetings and again on Friday and the weekend, with coverage particularly heavy during the daytime on the weekend because of the fewer number of preemptions.

But it was the indies, particularly WPIX and WOR-TV, N. Y.; WNYC, Gotham's municipal station and public-service-minded outfits like Westinghouse Broadcasting Co. that showed the webs how it's done, ignoring the economic factors in favor of the compelling story to be covered. Even at the peak of the most important meetings, the television webs eschewed preempting prime evening hours, but held back for the 11 O'clock station time periods before they brought in special wrapups and remotes. The radio networks, on the other hand, wiped their schedules completely off the map when the situation demanded.

### UN Staff Round the Clock

United Nations radio and tv staff, consisting of 54 producers, directors and announcers, currently are working around the clock. In addition to the feeds delivered to the U. S. tv and radio nets, as well as New York indies, weekly kines are being sent abroad for viewing in 17 foreign countries, including Canada, France, Italy, Germany, England, and various Latin American nations.

In radio, the U. N. broadcasts its sessions or meeting highlights in 30 different languages, using the broadcasting facilities of the Voice of America to reach all parts of the world in many instances. The U. N., while it has no transmitting facilities of its own, supplies a service of tapes and discs, as well as direct hook-ins for broadcasters.

In another development this week, the Educational Television and Radio Center, headquartered in Ann Arbor, Mich., has made arrangements to do a 15-minute weekly program to service 22 U. S. cities with educational tv facilities. The title of the series will be "United Nations Review" and will

(Continued on page 34)

## TV Network Whirl On 'Step This Way'

"Step This Way," the collegiate-high school dance contest series which had a 39 week local-only run in New York last season for Old Golds, may reappear as a network stanza. Packager John Irving Fields has reformatted the entry on a national basis, involving regional college contests, and is reported close to a deal with another ciggie sponsor on the stanza.

Initiated last fall on WABC-TV, N. Y., the show subsequently shifted to WRCA-TV and then lapsed after 39 weeks following the shift in management at Old Gold. Under the new format, co-operating colleges would fall into four regional classes, each of which would undergo a 13-week contest. Winners in the regionals would get \$5,000, while the four-region national finals would involve a \$25,000 prize in the form of a motion picture appearance and a \$25,000 endowment to the winning college.

Fields would also dress up the network stanza with a name-band, with at this point the Tex Beneke, Benny Goodman, Les Elgart and a couple of other top bands under consideration. Choice of an emcee would depend on the band selected. Still not tapped are the dance pros for the show, who would also tour the colleges giving instruction.

### JERRY RUNS A STATION

Comie's KLAC Marathon Contrib Sparks Deal For Weekly Show

Hollywood, Nov. 6.

Like the man who came to dinner, Jerry Lewis, who showed up at KLAC last week to plug his latest Decca disk, "Rock-a-Bye, My Baby," on Del Moore's deejay show, stayed to run the whole station operation for two hours.

As a gag, Lewis ejected Moore, took over the disk spinnings (complete with asides over a live mike), greyed the temples of ad agency execs with his commercial deliveries, thoroughly balled up the time signals and rendered the newscasts, both figuratively and literally.

Upshot of the confusion is that Lewis and station owner Mort Hall are mulling the idea of a weekly transcribed Lewis show on KLAC.

In a more serious vein, Lewis, campaign chairman of the Motion Pictures Permanent Charities fund drive, met last week with reps of talent guilds and 20th-Fox studio captains, to kick off the 1957 appeal on that lot. Studio backlog of continuing contributions already has reached \$111,000, J. B. Codd, MPPC colonel at 20th, disclosed.

### New York State Preems

'Instructional TV' With 3-School Closed-Channel

Albany, Nov. 6.

N. Y. Board of Regents' five-year effort to get educational tv on the road in this state bore its first fruit Thursday (1), when a program of "instructional television" was inaugurated on a regular basis in three places.

State Teachers College here and the branch in Brockport will do five telecasts weekly. Programs will include regular instruction by professors to several classrooms at once and remote coverage of teaching techniques employed in nearby schools. Closed-channel equipment was leased from Master Video Systems, N. Y. C.

State Education Department is also undertaking instructional tv in Levittown, Long Island, for students of junior high school age.

The instructional television project is being conducted under a \$200,000 appropriation voted by the 1956 State legislature, at the suggestion of Governor Averell Harriman. Each year since 1951, the Regents sought money for activation of one or more educational stations. Through the Board's effort, New York State was allocated 10 UHF channels by the FCC for educational video. This phase never got off the ground.

### British Com'l TV Now Beams to Yorkshire

London, Nov. 6.

The first stage in the development of the commercial television network reached completion with the opening of its fourth transmitter at Emley Moor, Yorkshire, last Saturday (3). The new outlet, which embraces Yorkshire and Lincolnshire, was officially launched from Leeds Town Hall with a program which included "Salute to Yorkshire," featuring Dickie Valentine, Ruby Murray, Albert Modley, Peggy Ryan, Ray Macdonald and Jack Parnell and his orchestra, and was followed by "Cabaret Time."

An estimated 5,000,000 people live in the area served by the new outlet. Next year commercial tv will complete the second stage of its development program with outlets to serve Central Scotland, South Wales and the West of England.

Houston — John G. Chapman, formerly a member of the promotion and publicity staff of KPRC-TV, has been named promotion director for KTRK-TV here.



KLZ-TV Star  
CARL AKERS

Denver's most popular TV newscaster! Outraces combined opposition better than two-to-one. Akers' 10 p.m. News Monday thru Friday is highest rated local TV program in Denver market.

## RKO Tel Gets Nod To Operate WGMS But Fight Goes On

Washington, Nov. 6.

RKO Teleradio Pictures will be permitted to operate the WGMS AM and FM stations here pending an evidentiary hearing before the FCC on a protest challenging the legality of the sale of the outlets three months ago by Good Music Station Inc. The U. S. Court of Appeals had ordered the reassignment of the licenses to Good Music by last Friday (2) "unless within that time the Commission in some other manner complies with the pertinent provisions" of the law governing protests.

By a 5-2 vote, the Comrs. Rosel Hyde and Robert Bartley favoring reassignment of the licenses, the Commission interpreted the Court's mandate as making it "clear" that its action may be "an acceptable alternative" to reassignment.

The agency said that it has reconsidered a previous ruling that "the public interest does not require" that the stations remain under the new ownership pending determination of the protest case. Since the transfer has already taken place and the previous owners have shown they wished to be relieved of the operation, Commission held that it would be better to let the stations be run "by persons who are actively and genuinely interested in providing service."

If the stations were returned to Good Music, agency said, the good music format on FM would be discontinued and the service would be limited "entirely" to a network (Mutual) type operation. On the other hand, it pointed out, RKO "has demonstrated that it is desirous of assuming these responsibilities."

The Commission further asserted that the protest, which was filed by Lawrence M. Smith, a minority stockholder in Good Music, is not directed against RKO but against the majority stockholders of the assignor company on charges of fraud. Smith claims these stockholders turned down a higher offer from WMCA in New York. RKO paid \$400,000 for the stations, plus a five-year consultant contract at \$25,000 per annum with M. Robert and Theresa Rogers, principal stockholders in Good Music.

Comr. Robert E. Lee dissented in part from the majority action. He favored dismissing the protest on its merits. Comr. John C. Doerfer thought the Commission should adopt a "hands-off" policy and leave the disposition of the case to the Delaware court where Smith has brought suit.

### CBS RADIO CAPSULE COIN

American Home Products joins the shortterm sponsor list on CBS Radio effective Dec. 23 with the purchase of 16 five-minute segments in a two-week span. All but two of the segments will be in nighttime radio, with the rest going into Saturday mornings.

Young & Rubicam set the deal for the Chef Boy-Ar-Dee line.

## Crisis: Newspapers Vs. TV

Even though virtue is its own reward, it's equally obvious that the "well done" should go to those highminded newspaper critics who lashed out at the television networks for having been caught napping when the breakout in the Middle East last week was followed pronto by the historic session of the United Nations Security Council. Specifically the first leg on the citation was earned by Jack Gould, radio-tv critic of the New York Times.

It's very possible that if Gould, behind the international prestige and influence of his paper, had not pinpointed the great vacuum on the part of the news departments of the tv networks at the very moment when time was really of the essence—and any delay in picturizing the event constituted an error of strange omission—these news departments might not have stepped up their on-the-spot coverage which they did following the first breakout involving Israel and Egypt on the one hand and the Anglo-French alliance versus the Nasser government on the other. That they had to be bulldozed into it was a bitter pill for them to swallow.

Thus it's the general consensus that the television networks, while licking their wounds, might also examine themselves objectively and dispassionately and acknowledge how really remiss they have been—and will continue to be unless changes in mechanism, structure and authority are made now in order to avoid a repetition at some future date when the stakes might be even higher.

Even so, a newspaper is a newspaper and a television network a television network. The chief culprit was television itself and the network structure thereof. A newspaper can add pages to its normal issue or edition to meet emergency happenings head-on; the N. Y. Times, among others, does it as a matter of course. Television chains are circumscribed in any number of ways—the obvious one being that it can't add time like newspapers add pages. Where a newspaper can "do a job" in an emergency situation with minimum of manpower, it takes a whole slew of personnel and tons of gadgets to put one little picture on the air with words added. Television's bigness is too often an asset of dubious value.

In the realities of newspaper newsgathering, it is the editor or managing editor—regardless of how alerted—who has to make a fast decision, with or without his editorial board, on whether an emergency exists. As soon as such a decision is reached, a whole operation is galvanized into action even while the regular departments of the paper go their own way to carry out their daily commitments. There may be times when the owner or owner-publisher has to be consulted, or it may even be he who carries the ball in a given situation.

In the realities of television newsgathering, the news or public affairs director, opposite number of a newspaper editor or m.e., does not run the network; it is, in a sense, the network that runs him. He is obliged by the irritating and frustrating intricacies and complexities of the network structure to go through dozens and perhaps scores of people merely to make known the fact that a "news emergency" exists. That must be so when a network functions first and foremost as an entertainment medium made up of so many blocks of half-hours and hours per day, with corresponding commitments to sponsors through their advertising agencies. That must be so when a network functions only secondarily as a medium of communications, that is, news, special events, public affairs, etc.

When a tv news chief declares that an emergency exists, he has merely made a statement that he cannot support with immediate action because he does not have the power to follow a statement with a picture for the homescreen. And whereas a newspaper is an end and entity in itself, a television network is merely a name given to a structure "by compact," and even suffrance, whereby the caprice or choice of local affiliate stations making up a network can well reduce a network broadcast to a mere handful of stations, should the others elect to carry programs others than those beamed by the web, regardless of the national or international values or the good & welfare or the humanitarian aspects involved in the broadcast.

It is not especially important, except for reasons of vanity, for a given network to be able to state that such and so are the "first this" or the "first that" to be put on the air. When a possible world conflict is upon us, or a disaster such as flood or fire, the only important consideration is the event itself. The public does not give a hoot what station or network has made for itself a scoop.

If the networks are to square their eternal and continuing boasts concerning their farflung news coverage, they would have to be much more public-minded and much less publicity-minded than they have been so far. To accomplish this, they would have to function as a group for emergency purposes. In a pooled and/or unilateral operation embracing the three major national networks—they would not have to worry about an upheaval in their sponsored lineup.

In a pooled operation, if they so elect, one designated network would perform for itself and the others. In a unilateral operation, one designated network would function for itself. In either case, the event would have national coverage. In the case of one-station towns, of whatever affiliation with the chains, it would be up to the owners of such stations to decide whether they want to carry the program.

The networks, through their combine, can take turns on both pooled and exclusive beaming—not necessarily in rotation but under a system they themselves choose when acting as a council. The economics involved can be met by ratioed allocation of costs arrived at after given events have been put upon the air over a fiscal period.

The main point is that there would be one station in every city covered which would be enabled to carry the program. Under this system, it would not be necessary for the networks to answer their critics, whom they have often accused of being callous about or not understanding the economics of network operation; in other words, whom they have charged with "spending our money" without regard to the millions of dollars involved in preemption of programs—preemptions that under certain conditions can make an anarchy out of a network structure.

To achieve stature the networks must assume certain public service obligations. To implement it they must vest authority with the news director, selected to begin with for his responsibility, to "take charge" of the network when in his opinion and those of his council a news emergency exists.

### Nimmons Quits WFAA-TV

Dallas, Nov. 6.

Ralph W. Nimmons, manager of WFAA-TV since 1950, resigned last Wednesday (31). Joining WFAA here in 1935, he served in every capacity at the radio outlet before going into tv.

Alex Keese, director of both stations, owned by The Dallas Morning News, has not named Nimmons' successor.

### GOODSON-TODMAN'S

'ETHAN ALLEN' PILOT

Hollywood, Nov. 6.

Negotiations are in progress for Goodson-Todman to film a pilot, "Ethan Allen," for CBS-TV. Dave Victor and Herb Little Jr. are scripting "Ethan," but no pacts have been inked yet.

G-T already has completed two segments of "The Web" teleseries

# ...AND THEN THERE WERE NONE

## 'Lucy' Back You-Know-Where

Following are the Top 10 Nielsens for the two weeks ending Oct. 6, with CBS again in the dominant position.

Total Audience	Average Audience
World Series, 1956, Sat. 54.2 NBC	I Love Lucy 48.7 CBS
I Love Lucy 53.0 CBS	Ed Sullivan Show 37.8 CBS
Ed Sullivan Show 47.7 CBS	World Series, 1956, Sat. 36.8 NBC
World Series, 1956, W-F 44.9 NBC	\$64,000 Question 35.0 CBS
Sat. Night Spectacular 40.8 NBC	G. E. Theatre 31.6 CBS
Ford Star Jubilee 39.9 CBS	\$64,000 Challenge 31.6 CBS
\$64,000 Question 38.5 CBS	I've Got a Secret 31.4 CBS
Game of the Week 38.1 CBS	Lineup 31.0 CBS
Jackie Gleason Show 37.1 CBS	Climax 30.8 CBS
Climax 37.0 CBS	Jackie Gleason Show 29.9 CBS

## Treyz Getting Lots of Coin To Pour Into ABC-TV Weak Spots

Despite the attention paid to ABC-TV's growth in the last two years, the network retains some weak spots in many parts of its schedule. When Leonard Goldenson, who is in overall command of the American Broadcasting-Paramount Theatres camp, brought Oliver Treyz over from Television Advertising Bureau to direct the operations of the tv arm, he had a pretty good idea how they would attack the problems of the 1957-58 season.

Treyz has developed a rep as a hardheaded salesman who knows how to talk turkey with the cost-conscious agencies. There is going to be a whole batch of program changes next year, unless things veer sharply for the better four out of the seven nights of the week. Idea is to build or buy "bread and butter" programs on Monday, Thursday, Saturday and Sunday.

Goldenson didn't let go of any where near the cash in the past that he's going to make available to Treyz for running the network. Network sources report the new tv topper will have a pot of coin twice the size of the one available to Robert Kintner, the former ABC topper. From it, Treyz will take whatever he feels necessary to create or buy class tv programming.

ABC was in no position, the web analysts say, to increase the budget until now. But the rubber band came off the bankroll, because of three reasons: Video advertising budgets are increasing steadily throughout the industry. The size of tv's audience is also expanding, with new sets in use and the approach of total U. S. set saturation. Three, ABC indicates that its clearance problems are being solved with more rapidity than before; new stations are coming on, and the web says that a good video program can clear time even on CBS and NBC basics.

Not having the coin, ABC-TV had been unable to program against the stronger NBC and CBS shows in as many instances as it might have wanted. For example, ABC filled in against Ed Sullivan on CBS with "Famous Film Festival,"

(Continued on page 38)

## \$7,000,000 Suit Vs. Fulton Lewis

Washington, Nov. 6. A \$7,000,000 damage suit was filed here last week against Mutual commentator Fulton Lewis Jr. by Richfield Oil Corp. of Los Angeles, charging "false, malicious and defamatory" statements in an Oct. 1 broadcast over the network.

Richfield charged that Lewis accused it of using bribes in the form of "crisp \$100 bills" in a campaign to influence California voters to support Proposition 4 on the state ballot. Company also charged that Lewis called the Proposition a "cleverly designed grab" by big oil firms to obtain a "stranglehold" on the state's petroleum output. Such accusations, company alleged, damaged its "good name" and exposed it to "public hatred, contempt, ridicule and obliquity."

Lewis promptly announced he

(Continued on page 34)

## Jahncke Shopping

Ernest Lee Jahncke Jr., who served as veepee and asst. to the president at ABC under the regime of ex-prexy Robert F. Kintner, is reported shopping around for a new berth. It would be the first major casualty since the exit of Kintner and the subsequent move-in of Leonard H. Goldenson as the new president.

There's been talk of Jahncke moving in a couple of directions—(1) with the Crowell-Collier tv interests; (2) with Television Bureau of Advertising. Oliver Treyz, former head of TvB, is now the tv chieftain at ABC with Norman (Pete) Cash subsequently named to succeed Treyz.

## NBC-TV Allocates \$3,500,000 More In Tint Expansion

NBC-TV is embarking on a new \$3,500,000 color tv expansion program which will complement the web's \$12,000,000 expansion program of last year. The new outlay's effect will be to enable the network to expand its color programming to two major programs per night in the 1957-58 season from the present rate of at least one a night. It's hoped that the new move will enable the web to produce all its live programming in tint.

Specifically, the \$3,500,000 will be devoted to conversion to tint of Studio 8-H, the largest studio in Radio City, N. Y.; the modification of Studio 3 at Color City in Burbank for color through the use of the color mobile unit; additional remodeling of the Colonial Theatre, N. Y., to permit studio audiences; and expansion of Burbank's color-film chains, an additional color studio in Radio City and four new color chains in N. Y.

Present NBC tint facilities include two studios in Brooklyn, the Ziegfeld and Colonial Theatres in N. Y., Studio 3-K in Radio City, the "Home" studio in N. Y., the two color studios in Burbank's Color City, the color mobile unit presently attached to a third Burbank studio and the web's all-color WNBQ in Chicago.

## PATTI PAGE TO FEMCEE CBS-TV 'BIG RECORD'

Patti Page has been set as star and femcee of "The Big Record," the CBS-TV hourlong musical series which cuts its audition either on Nov. 22 or Dec. 7. Lee Cooley, signed last week to a producer-director pact, will ride herd on the kinnle.

CBS-TV is hopeful of installing the show on the web starting in January, and is figuring on a Saturday night spot for the series.

## BOOM BOOM ON 3-WEB SHUFFLE

Resignation of Jack Van Volkenburg last week as president of CBS Television serves to point up the rapidly increasing mortality rate of top-level execs in the network broadcasting industry. Within a matter of weeks, all three webs have changed their chief executive officers—Van Volkenburg out at CBS, Bob Kintner at ABC and Pat Weaver exiting NBC as board chairman.

Even more revealing, however, is an actual count of top exec changes since 1953—in that period, no less than five network prexies at four webs have gotten the heave. During the same period, one executive vicepresident and five v.p.'s in charge of networks have been ousted, a grand total of 11 top-top execs.

Other industries may have rapid turnover, but the pressure and out-sized gambles inherent in radio-tv networking have made of the industry a precedent-shatterer as an "executive graveyard." In tv, one mistake can cost millions—in fact just one such mistake actually was responsible for the dumping of two of the 11 execs mentioned above. In radio, the situation is somewhat different—here the exec is brought in with orders to find the formula to salvage a diminishing business. If he doesn't find it, that's that.

Parade of presidents, numbering five, could be expanded to six by stretching a couple of weeks back into 1952, when Joe McConnell exited NBC to be succeeded by Frank White in January of 1953. White lasted only a year at NBC, after which the presidential post was held open (White joined McCann-Erickson International) until it was filled by Pat Weaver who under the White regime was vice-chairman of the board. Weaver was booted upstairs to chairman of the board a year ago, then resigned this September.

At CBS, it was Adrian Murphy who left as prez of CBS Radio in 1954, to be succeeded by Art Hayes, and Van Volkenburg last week. And at ABC, Bob Kintner resigned a couple of weeks ago, with Leonard Goldenson in as his temporary successor. Kintner joined NBC this week as exec v.p.

The one exec v.p. on the list was ABC's Bob O'Brien, who returned to the American Broadcasting-Paramount Theatres homeoffice in 1954 after the web's \$1,800,000 NCAA football fiasco—that "one mistake." Shortly afterward, an economy sweep swept Sandy Stronach, now an MCA v.p., out of his ABC post as v.p. in charge of the television network.

Also in the "in charge of network" category were two NBC v.p.'s, both of whom carried the title v.p. and general manager of radio and tv. They were Jack Herbert, who left the web after being caught up in some intramural infighting, and Bill Fineshriner, who after White resigned continued on at NBC as v.p. in charge of radio but resigned soon afterward and is presently a v. p. at Television Programs of America.

That NBC radio v.p. slot has had two other since-departed occupants, Ted Cott, now v.p.-general manager of the DuMont stations in N. Y. and Washington (WABD and WTTG), and Charles Ayres, who held down the same spot at ABC until moving to NBC in the summer of 1955 and who resigned after just a year in the spot.

## Bolshoi's 'Trendex'

London, Nov. 6.

The BBC-TV presentation of the Bolshoi Ballet Co. was seen by almost 9,500,000 people, a little over half of the adult tv audience in Britain.

These figures were revealed by the BBC Audience Research Department, who added that there were 2,500,000 viewers in London alone included in the overall figures.

## Trade Ponders NBC's Longrange Blueprint in Kintner Appointment

### Kintner & WW

Interesting sidelight to the appointment of former ABC prez Bob Kintner to NBC as an exec v.p. is the matter of his future relationships with Walter Winchell, who now stars on the network in his own Friday night tv'er. Winchell has a \$7,000,000 suit pending against ABC in which he accuses Kintner personally of having been responsible for the termination of his pact there.

Now that Kintner's set at NBC, question posed is: how will they get along? Complicating the question is the fact that Kintner's been assigned to the job of coordinating all the web's color activities. Winchell's show is in color.

## Merle Jones Nod Accents CBS Bid For 'Station Men'

With the long-anticipated resignation of J. L. (Jack) Van Volkenburg as president of CBS Television and the appointment of Merle S. Jones to the post, CBS appears to have swung into a brand-new area for the recruitment of its chief executives, the stations. Despite the apparent logic of station-to-network succession, CBS is the only web to have recruited its two divisional presidents from station backgrounds in the persons of Jones as television boss and Arthur Hull Hayes as CBS Radio prez.

Traditionally, choice of a network president has been that of a financial man, an agency exec, a programming or sales topper, an outside industrialist and particularly of late, a researcher. But strangely enough, until Hayes and now Jones, no "station men." Jones' experience until 1951, when he was named v.p. in charge of o&o's for CBS Television, was that of station management, embracing KMOX, St. Louis, WOL, Washington, WCCO, Minneapolis, and KNX and KNT (then KTSL) in Los Angeles. He was upped to executive vice-president of CBS-TV last March after five years in the o&o spot.

While, as one CBS exec put it, (Continued on page 30)

## 'You're On Your Own' Is Def. for Hazel Bishop; L&M Won't Shed 'Wife'

Hazel Bishop has decided to go ahead with its plans to bring in the new Steve Dunne-starring series, "You're on Your Own," as its entry for CBS-TV's Saturday night 10:30-11 spot, which it is taking over on Dec. 22 when Menen completes its cycle with the current occupant of the time slot, "High Finance."

At the same time, another programming problem has been tentatively solved for CBS. L & M Filters, which has been cosponsoring "D. You Trust Your Wife" with Frigidaire, has decided to stick with the show on Tuesdays at 10:30 despite the General Motors subsid's defection. There's a major "if" attached however—CBS must sell the alternate weeks or its no go.

### NBC-TV HIALEAH SEASON

NBC-TV has again signed to telecast the five-week Hialeah racing season from Miami, and will start the telecasts on Jan. 19. They'll be carried Saturday afternoons from 4:30 to 5.

No sponsorship yet.

Designation of Robert E. Kintner, who was deposed only a few weeks back as president of the American Broadcasting Co., as an executive vice-president of NBC (as one of five exec veepees operating under prexy Robert W. Sarnoff) invited immediate conjecture in the industry as to the ultimate status of Kintner and the long-range network thinking.

In announcing the appointment of Kintner effective Jan. 1 (the ex-ABC prexy is due back this week from a holiday in Puerto Rico), Sarnoff pointed out that the new exec veepee would be put in charge of coordinating the network's color television activities, aside from operating on occasion in the area of "special assignments."

The trade was quick to take cognizance of the fact that (1) color tv was the one area which Kintner in helming up the ABC operation had completely bypassed, since that network had no stake whatever in the progress of tint; (2) once before the network had gone outside the company to bring in one of its top execs to oversee color—in that instance Frank White, who moved over from the prexyship of Mutual, only to become, within a few months' span, the successor to Joe McConnell as president of NBC.

Thus the trade was inclined to project the Kintner appointment into the longrange blueprint and the envisioning perhaps of the time when the younger Sarnoff may move into the parent RCA hierarchy. For there seemed to be an equal awareness that the variegated talents of Kintner as a network administrator in the mainstream of all-industry activity would hardly be dissipated in the one restrictive area of color (no matter what importance is attached to his decisions on giving it direction).

There's been no inkling as yet (nor is there likely to be) as to any priority in stature or importance among the five exec veepees, the others being Charles R. Denny, David Adams, Tom McAvity and John Clifford, even

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## WNYC Rebuffed On Night Airings

Washington, Nov. 6.

New York City's municipal station, WNYC, will have to go off the air at the usual 10 p. m. sign-off regardless of its desire to broadcast any night proceedings of the UN on the Middle East crisis. A request for Special Temporary Authority to operate after 10 o'clock was turned down by the FCC last week.

Commission advised the station that "the reasons advanced for a waiver . . . are not sufficient to warrant waiver of a long-standing rule which was adopted to insure protection from objectionable interference to stations licensed to operate unlimited time."

In its request for the waiver, WNYC told the agency it was forced to leave the air Tuesday night (30) "in the middle of the most important and crucial meeting" of the United Nations Security Council since the formation of the UN. It asked for the waiver on grounds of "extraordinary good cause and compelling public necessity."

Station pointed out that it was the only New York radio outlet which carried the UN proceedings on the current crisis and submitted Jack Gould's New York Times article of Oct. 30 criticizing the networks for not carrying the debate either on radio or tv.

Gould's story praised WNYC for the UN coverage but noted that the station had to stop at 10 p. m. to protect the "rural listeners" of the 50 kw WCCO in Minneapolis which operates on the 830 kc frequency, used by WNYC.



# Canned Product Throws Chi TV Talent for Loop; More Live Shows Dropped as Films Get Big Play

Chicago, Nov. 16.

Windy City talent is getting caught in a celluloid squeezeplay as more and more local live shows are being ticketed for the discard to make room for filmed offerings. Longrange prognosticators are foreseeing the day when the news-weather-sports formats will be the live programming staples and the big bulk of the in-the-flesh job opportunities will be limited to hosting roles on the film entries and the freelance assignments at the several local tv commercial and industrial film production shops.

The bumping of live entries in favor of the projected product is occurring both daytime and nighttime. Relatively stronger rating records being posted by the half-hour vidpix reruns as morning or afternoon hausfrau lures compared with the typically slack Nielsen or ARB's garnered by the flesh shows has already spelled the doom for several of the latter. Most recent case in point being WNBQ's dropping of its late afternoon "Elmer," the Elephant" moppet show for a stripped treatment of Ray Milland's "Mr. McNulty" filmer.

Biggest displacement is being caused by the full-length theatricals, however. WBKB launches its "Movietime, USA" feature bundle Dec. 3 in its 10 to 11:30 p.m. slot across-the-board. This means the demise of the Norman Ross' "This Is the Day" and Ernie Simon's interview session which currently is filling the Monday-through-Friday 11 to midnight block. Also going out are the Monday night at 10 Griff Williams band show and Teddy Phillips tooting display the same hour Saturday nights.

WBBM-TV, which for a short span last season programmed its 10 to 11:30 p.m. slot entirely live, has earmarked the 11 o'clock to 11:30 p.m. slot for its Metrofeatures. Currently, the Wednesday night bowling sweepstakes and Howard Miller's Friday night deejay session are the sole live survivors, the balance of the week is now given over to films. The Metro pix are to start after the first of the year and the future status of the kegger stanza and Miller's show will undoubtedly be determined by how they stack up saleswise at that time. And if the Metro pix prove as saleable as anticipated, it's considered pretty much a cinch they'll eventually be programmed across-the-weeknight board.

Only exception to the trend is WGN-TV, which as an independent has more leeway for live programming experimentation and for the accommodation of live properties brought in by outside packagers. Currently, Jay Faraghan's program

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## National Auto Show As Sun. CBS Telecast

First National Automobile Show in 15 years—the shows were suspended at the outbreak of war in 1940 after having been held every year from 1900 on and never resumed until this year—will be televised in a special one-hour remote on CBS-TV on Dec. 9. The Sunday afternoon 5 to 6 p.m. telecast from the N.Y. Coliseum, of course, will be the first time the Show will be televised.

While the NAS is organized by and represents the output of the five top American automakers, the sponsor of the telecast will be an unaffiliated manufacturer, the Reynolds Metals Co. Show will also mark Reynolds sponsorship debut on CBS-TV. Represented in the NAS are General Motors, Chrysler, Ford, American Motors and Studebaker-Packard. Reynolds sponsorship was set through Buchanan & Co. and the Clinton E. Frank agencies.

Telecast will be handled documentary-style, with Charles Collingwood, Doug Edwards, Ron Cochran and Dallas Townsend handling the commentary. CBS public affairs producer Paul Deviant will produce while Vern Diamond and Bob Quinlan each head up one of two complete mobile units assigned to the show.

## D.C. Hillbilly Station Flaunts Some Fancy Figures on 10th Anniversary

Washington, Nov. 6.

Hillbilly radio station WURL is launching a month-long 10th anniversary celebration, this month with the proud, though unproven, boast that it has outgrossed all other indie stations in the Washington area. It also claims to be the top-ranking daytime indie station in the entire country.

Whether or not it could sustain its claims either locally or nationally, the 1,000-watt Arlington, Va. station, within listening distance of the capital, is proof that radio is still making money. Trail-blazing with a solid country music format, owner-manager Cy Blumenthal estimates last year's gross at an impressive \$375,000. In addition, station enjoys fine community relations and has gained the respect of local advertisers.

Programming is 100% hillbilly, with occasional news spots and public service pitches tossed in with each half-hour station break. Three d.j.'s spin country music platters, except for a daily 45-minute live show featuring one of three hillbilly bands.

Station goes in heavily for public service and promotion. Top stunt in latter category is an annual "kissable lips" contest, which last year drew 11,000 entries. Sole qualification for the array of prizes, including an all-expense trip for two to Cuba, is applicant's lip imprint on a blank sheet of paper.

Cy Blumenthal, sole owner of station for past five years, envisions a country music network. He has already made a start towards this goal by acquiring WCMS, Norfolk, which operates on the same all-hillbilly plan. Blumenthal is also part owner of WROV, Roanoke, a conventional, non-hillbilly station.

## Web Correspondents

(Continued from page 1)

has had any news of their whereabouts.

In the case of Donghi, his situation was all the more unusual since he is regularly an assignment editor in New York. He was sent to Budapest last week to set up film coverage in the Hungarian capital, since before joining CBS he had been European picture editor for United Press. But he was caught within the country by the Russian conquest, and made his first broadcast in his life Monday morning after reaching Vienna. CBS, stretched for manpower both in trouble areas and in N. Y., is now sending out another assignment desk man, Daniel Karasik, to Vienna to replace Donghi, who's returning to the U. S. Only broadcasting Karasik has done has been questioning in local N. Y. newsmen interviews, but he's a Fulbright scholar and a former Chicago Daily News staffer.

Also involved in the expanding coverage at CBS is Stuart Novins, the vet public affairs producer at the web, who a few weeks ago was signed to a correspondent's contract by CBS News and is now on temporary assignment as anchor man in the web's radio coverage of the United Nations meetings.

## Carol Graham's Setup

With an eye to the growing radio-TV billings being picked up by the smaller ad agencies, Carol Graham has set up an indie radio-TV production service organization. She'll function as radio-TV supervisor-director for the ad agencies with small or non-existent radio-TV departments.

Outfit will service the agencies on a freelance basis in the production of tv film commercials, radio spots, etc. Miss Graham recently exited her post as producer and account exec for Gotham Recording to set up the new ad service org.

## ZUGSMITH VS. KPHO-TV CASE REOPENED 3D TIME

Phoenix, Nov. 6.

Arizona Supreme Court has ordered reopened the Albert Zugsmith suit against the former owners of KPHO and KPHO-TV for a commission of \$75,000 for arranging the sale of the properties in 1952 for \$1,500,000.

Complicated case first was won by Zugsmith, Los Angeles radio and tv broker, in Maricopa County superior court when a jury awarded him a judgment of \$75,000 for successfully negotiating the sale to Meredith Engineering Co. and Meredith-Syracuse Television Co., the present owners.

Superior Court Judge Nicholas Udall, former Phoenix mayor, reversed the jury's decision and ordered judgment against Zugsmith, but Arizona Supreme Court last July unanimously reversed Judge Udall's ruling and reinstated the \$75,000 judgment in favor of Zugsmith.

Original defendants were Mullins, hotel owner John Mills and others but only Mullins is still involved in the litigation. His attorneys contended Judge Udall's action at the trial also had closed the door for Mullins to request a new trial and the newest Arizona Supreme Court decision gives Mullins a chance to ask for a new trial.

Jerry Geisler and Rexford Eagan, of Beverly Hills, and W. Francis Wilson and Kent A. Blake, of Phoenix, represent Zugsmith, Jennings, Strauss, Salmon & Trask represent Mullins.

## \$4,500,000 on TV

(Continued from page 1)

pensive five-minute spot programs by both parties.

2. Efforts by the networks to enable the parties to plan schedules in advance of the campaign, thus avoiding substantial preemption charges for commercial program cancellations.

3. Price concessions granted the parties which permitted them to purchase one-half hour of time at one-half the hourly rate and five-minute spots at one-twelfth the hourly rate.

The report showed that the Democrats spent almost as much for spots as for full length telecasts. Up to Oct. 21 they spent \$557,000 for spots while the Republicans spent only \$228,000. For the remaining weeks of the campaign, however, the Republicans stepped up their use of spots to the amount of \$514,000 compared to \$309,000 by the Democrats.

More than one-third of tv expenditures by the two parties went for spots, with the Democrats spending \$866,000 and the Republicans \$742,000.

## Politico Contributors

Washington, Nov. 6.

A list of individuals who contributed more than \$500 to the political campaigns included many names identified with the entertainment industries. Among Republican contributors were William S. Paley and wife, \$12,000; Edward J. Noble and wife, \$8,000; Samuel Goldwyn, \$5,000; Bob Hope, \$5,000; Eric Johnston, \$5,000; Robert Montgomery and wife, \$6,000; George B. Storer and wife, \$6,000; Spyros P. Skouras, \$4,000; George P. Skouras, \$2,800; Thomas G. Tinsley and wife, \$6,000; Gardner Cowles, \$2,500; John H. Whitney and wife, \$20,000; John S. Knight, \$2,000; Nicholas M. Schenck, \$500; and Eugene Meyer, \$500.

Conrad Hilton, \$3,000; Barney Balaban, \$2,000; Louis B. Mayer, \$5,000; M. Robert Rogers, \$2,000; Henry R. Luce, \$11,500; Clare Luce, \$1,500; Albert Warner, \$3,000; Harry M. Warner and wife, \$5,000; Jack L. Warner and wife, \$5,000; Serge Semenenko, \$3,000; Mrs. J. Cheever Cowdin, \$2,000; Edgar B. Stern Jr., \$500.

Among Democratic Party contributors were Lou Poller, \$9,500; Richard Eaton, \$1,000; Mrs. Edgar B. Stern, \$1,500; Stanton Griffith, \$1,000.

## TV-Radio Production Centres

### IN NEW YORK CITY . . .

Julie London will be in N. Y. the 13th to participate in telefilming Bob Hope's Nov. 18 NBC-TV stanza . . . Look mag sports editor Tim Cohane started Monday (5) with a new post-flight series on WABD . . . Margaret Fischer, ABC Radio manager of order processing, back to work following appendectomy . . . Allan Stuart, former ABC and WMCA staffer, hosting WHLI (Long Island) "Luncheon Melodies" . . . Jack Coppola to Gross-Krasne distribution in N. Y. as assistant to Robert Brahm, eastern sales veep; Coppola was with Procter Television two years ago, before leaving the field temporarily . . . Semi-annual Christopher awards to be made at the Waldorf-Astoria on Monday (12) . . . Alistair Cooke, "Omnibus" host, addresses the Associated Press Managing Editors' Assn. in Philly on Wednesday (14) . . . Mutual's annual kickoff broadcast in the "Religion in American Life" campaign is to be aired Sat. (10) from 6:15 to 6:30 p.m. With Vaughn Monroe emceeing, guests will include Thomas F. O'Neill, board chairman of the Mutual net, track star Jesse Owens and columnist Leonard Lyons . . . Actress Joyce Holden landed on Will Rogers Jr.'s CBS-TV "Morning Show" as his "girl Friday" on this week's stanza, winding up Friday (9) . . . Mutual again has secured exclusive radio broadcasting rights to the Dec. 1 Army-Navy football game at Municipal Stadium, Philadelphia, capping the net's Saturday afternoon radio coverage of the Notre Dame football schedule this year.

Musicomedy performer Bill Tabbert, to do two NBC radio shows later this month during his Chi Palmer House stand . . . Lee Pelzman dickering with Joe Franklin of WABC-TV's "Memory Lane" to head Vaudeville Records, new firm to recreate oldtime vaude routines . . . Norman Katz, foreign sales boss for Associated Artists, back after two-month junket . . . WMGM comptroller Frank Schwartz guest of honor at the 35th anniversary dinner of the Dartmouth Assn., N. Y. fraternal-charitable org; was cited for quarter-century of active service in philanthropic work . . . Martin Balsam to co-star with John Forsythe on Nov. 11 Goodyear "Stardust 11" . . . Biff McGuire into Kraft on Nov. 14 . . . Janet Isabel Nix, tv producer for C. L. Miller agency, weds actor David DeHaven Saturday (10) at the Little Church Around the Corner. Maid of honor will be Gloria DeHaven, sister of the groom . . . Harry Kadison a last-minute addition to Nov. 12 NBC-TV "Jack & Beanstalk" spec on "Producers' Showcase."

Virginia Vincent planned to the Coast Monday (5) for a lead role in the Nov. 12 NBC-TV "Matinee Theatre" and is skedded to return to N. Y. pronto to look over a couple of legit scripts . . . Office-studio of Blanche Gaines used as background by Time and Vogue for pictures taken of client Rod Serling, to illustrate stories in both mags. Recent assignments by "Matinee Theatre" to writers in Gaines stable include Richard McCracken, four adaptations (one novel, three plays); Helen Cotton, an original, "The Password," for a film in the series; George Lowther, adaptation of a Nathaniel Benchley story in the New Yorker; and Doris Gilbert & Eve Greene, an original, "Anything for a Laugh" . . . Al and Jean Hollander (she's producer on "Beat the Clock" while hubby is radio-tv chief at the Ed Kletter agency) accepted invitation to Bermuda to participate in the Bermuda Tennis Championships . . . Dave Schuller, former eastern sales manager of Major TV Productions, has joined Charles Amory's Minot TV as sales manager . . . WRCA's Gabe Pressman addressed the Air Force's public relations seminar at McAlpin last week . . . Nelle Fisher set for three tv stints this month: appears on the "Home" show Friday (9), will choreograph and dance at the Reynolds Metals closed-circuit tv'er originating from the Waldorf-Astoria Monday (12) and set to dance on the "Captain Kangaroo" series on Nov. 30 . . . Don Richards moves from his research-promotion spot at NBC Spot Sales to WRCA's advertising-promotion-merchandising department, with Ed Nekels replacing him at Spot Sales . . . Virginia Clark, lead in CBS Radio's "Romance of Helen Trent," feted at a surprise birthday thrown last week by fellow Chicagoan actresses . . . Wayne Howell set to host-narrate WRCA's "Our Musical Heritage" . . . Bob Redick stars in "FBI in Peace & War" Sunday (11) . . . WRCA's Johnny Andrews starts commuting by plane to Cleveland every Saturday to host "Old Dutch Review" on WEWS-TV . . . Wendell Holmes into the cast of "Wendy Warren & the News" on CBS Radio . . . Nancy Schaines upped from secretarial status to the WRCA-TV production staff as a production assistant . . . Clarke Morgan, organist on "Wendy Warren & the News," has gotten sheet music publication (with lyrics) of the show's theme song, "My Home Town" . . . Herb Shriner, preempted for election coverage this week, has Zsa Zsa Gabor set for next week's (13) guest . . . WCBs sales manager Buck Hurst leaves Friday (9) for a two-week vacation in Florida . . . Herb Rothman, former promotion writer for Time Inc., joined NBC Spot Sales as a sales promotion specialist, while Elaine Simpson and Shirley Joblove upped from promotion writers to promotion service supervisor and radio sales presentation writer respectively . . . Frank Sutton, who appeared in "Mr. Tutt Goes West" Monday (5) on "Robert Montgomery Presents," will appear in a feature film, "Four Boys & a Gun," set for early '57 release through United Artists . . . Lois Hope Kester, who has been working under Quality Bakers radio-tv publicity chief Jack Coffey, leaving for a new post in Philadelphia . . . Teletesp Barbara Joyce repeats her performance in the Helen Hayes company of "Lovers, Villains & Fools" at Columbia U.'s Macmillan Theatre tonight (Wed.) . . . Galen Drake has a new book, "Give Us This Day," set for publication the first of the year.

Beatrice Pons set to appear on "Faith for Today" Sunday (11) and the Phil Silvers show Tuesday (13) . . . Shirl Conway, featured on "Caesar's Hour," will discuss her experiences as a performer at the New School for Social Research Monday (12) . . . Biff McGuire stars in "It's Too Late" on "Kraft Theatre" next Wednesday (14) . . . Martin Balsam, current in "Middle of the Night," costars with John Forsythe Sunday (11) in "Stardust 11" on "Goodyear Playhouse."

### IN HOLLYWOOD . . .

Joe Rines checked out of the hosp to recuperate at the Biltmore in Palm Springs for a few weeks. His car was smacked by a careless driver . . . CBS has plans for Mary Costa, who proved on "Shower of Stars" that she is both easy to look at and listen to . . . Louise Faget, N.Y. stage-tv actress, summoned to Hollywood for a role in "Playhouse 90" and she's here to stay . . . So. Cal. Broadcasters hold their annual whingding Nov. 14 . . . Alan Livingston, who moved into Fred Wile's program berth at NBC, won his veepee stripes . . . Sid Strotz, an-NBCite, around but on Coca-Cola biz. He owns franchises in Fresno, Cal., and Pittsburgh . . . Cory Clark Jr. joined the Compton agency as senior account supervisor . . . Albert McCleery, executive producer of NBC-TV's "Matinee Theatre," was accoladed by AFTRA for "breaking all thespic employment records for any tv show in any year" . . . What Ralph Edwards always feared finally happened. "The subject of 'This Is Your Life' got tangled up in the freeway traffic and came on the show three minutes before the signoff. Edwards sweated it out, an epic performance."

### IN CHICAGO . . .

Footie, Cone & Belding now handling WGN and WGN-TV's audience promotion advertising . . . WBBM getting its own special coverage of the Olympic Games in Melbourne, Australia, from Daily News sports editor John Carmichael who's piping back on-the-spot reports for his nightly "Texaco Sports Final," on the CBS station . . . AFTRA's national board has tacked the "Unfair" label on LeRoy and Earl Roddi's (Continued on page 30)



# TV HARD-PRESSED FOR ACTS

## CBS-TV's 'Military Exercise'

CBS-TV is taking no chances on a phony war scare with the one-hour premiere of its "Air Force" series Sunday (11). The opening segment of the 26-week series is titled "The Day North America Was Attacked" and portrays a simulated atomic attack on the U. S. Web has made all the elements as realistic as possible in the filmed reenactment of the attack, to the point of having Air Force Chief of Staff Gen. Nathan Twining giving the actual "red alert" order on-camera and other generals acting themselves in the show.

To forestall any "man from Mars" repetition particularly at a time when the world situation is so tense, CBS will super-impose printed disclaimers on the film at various intervals, particularly during those segments when the real Air Force brass is on camera. The disclaimers will be worded to the effect that "this is a military exercise" and not a real attack.

Timing of the premiere is particularly delicate not only in view of the international crisis, but via the fact that the hour preceding it, from 5 to 6, will be occupied by a special CBS News report on Hungary, Poland and the Middle East. This report, planned a couple of weeks ago, was originally to be a newsmagazine and commentary on the satellite situation and was to run a half-hour, but ensuing developments decided CBS to expand it. But because it's a lead-in to "Air Power," the network is being doubly careful on the latter.

## NBC Cries Foul on 'Quintiles'

**Claims CBS Radio Study Vs. TV Daytime Only Tells Part of Story**

The researchers at NBC-TV finally caught up with the CBS Radio "Quintiles" study of daytime television last week, although the "Quintiles" has been making the rounds since early summer, and attacked the CBS wrapup as having drawn only a "partial picture" of daytime viewing & listening and as having "neglected to expose the other side of the coin."

The "Quintiles" study, based on Nielsen data, stated in effect that daytime television is concentrated in a small number of television homes while radio listening is widespread and not restricted to any single concentration. NBC-TV, in a research study titled "The Other Side of the Coin," states that this just ain't so.

Basic objections of NBC-TV to the "Quintiles" data and conclusions are:

1. The CBS study ignored the fact that the homes with heaviest tv viewing are the homes which contain many more large families, children and younger housewives, which do more food, soap, drug and other buying. On the other hand, the light viewing homes (and heavier listening homes) "tend to consist more of older homes, small families and families without children." More younger homes watch tv than listen to radio in daytime regardless of tv ownership.

2. CBS maintained that afternoon set usage is concentrated in a small group of homes and used "an average day" to illustrate this. But NBC charges that CBS Radio "did not mention the Nielsen data which showed that 76% of the tv

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## Radio Lux Attacks Sponsors' Com's

London, Nov. 6.

A slashing attack on advertisers, claiming that their commercials run for too long, have no radio value and are full of clichés, has been made by Clement G. Gave, general manager of Radio Luxembourg, Britain's only commercial radio outlet.

He says the shortcomings of advertisers are reflected on Radio Luxembourg, and in view of this, producers have been instructed to make criticisms to agencies or sponsors and put forward suggestions for improvements.

In time an experienced producer will be appointed to study the whole system and technique of commercial presentation. The producer will then formulate new radio selling techniques and Radio Luxembourg will try to put them over to sponsors. This, Gave hopes, will jog advertisers out of set routines and into more imaginative handling of their commercials.

## Ralston Back on MBS

Ralston Purina, after an absence of a number of years, has returned to the Mutual fold, taking a 10-minute 12:45-12:55 p.m. strip Monday through Friday, beginning Jan. 7.

The show, which will pitch Ralston Purina's farm feed products, will feature western tunes, with Eddie Hill holding down the emcee chores.

## Strike of Cleve. Dailies Bonanza For Radio & TV

Cleveland, Nov. 6.

Shutdown of the three Cleveland newspapers, as a result of labor-management troubles last week, turned out to be a terrific bonanza for local radio-tv stations as they went all-out to fill the gap for worried merchandisers and news-hungry listeners.

Sales of short commercials across the board jumped an estimated 50% at least for three tv and eight radio stations here over the weekend. They were virtually mobbed by department stores, agencies, politicians running for election, etc., who wanted to buy every bit of broadcasting time available to offset the newsprint black-out.

Advertising gold-rush for the kilocycle sales departments started last Thursday (1) when 300 members of the local AFL-CIO Newspaper Guild went on strike at the Scripps-Howard operated Cleveland Press because publisher would not meet increased wage demands.

Then the Cleveland News suspended publication after its truck-drivers refused to load editions carrying masthead of picketed Press under that of the News. Situation (Continued on page 30)

## WNYC's Election Feeds

Election time is the one time of the year that the commercial radio stations depend heavily on WNYC, the N. Y. C. owned-operated outlet. Last night (Tues.) WCBS, WOV, WNEW, all in N.Y., Westinghouse Broadcasting Co., and WNBC and WELM of upstate N.Y. took various portions of the WNYC election coverage.

City station claims that in past elections it was an hour to an hour and a half ahead of the wire services in giving local returns. Most of the commercial stations will have their own men at the WNYC studios to feed election results by direct wire to their own newsrooms.

## VARIETY SHOWS EXHAUST ROSTER

By JOE COHEN

Problem of getting new variety talent on tv is becoming increasingly acute. With increase of vaudeo shows on the spectrum, the familiar faces are wearing themselves out with greater rapidity and not enough new names are coming along to compensate for the obsolescence. At the same time, it's becoming increasingly more expensive to put on variety shows with act prices zooming.

One contributory factor in the price upheav is the addition of new shows. For example, Walter Winchell is combing the market for names, in competition with the other display. It's anticipated that Jackie Gleason will also be in the market for auxiliary talent on his Saturday soirees, as Perry Como is currently. Also, "Circus Time" has been looking around not only for the usual thrill and acro acts, but is going in for turns with adult appeal.

The step-up in the price of talent for this season came originally with the battle between Ed Sullivan and Steve Allen. The first pronouncement that money is no object for the top Nielsen lures came when Sullivan pactel Elvis Presley for three shots for a total \$50,000. Now any show wanting the swivel-hipped singer will have to go far beyond that figure.

For a while, these shows seemed content to go along with comparatively smaller acts, but each show would have some gimmick, such as the James Dean sessions, which both shows did the same week. However, the pendulum is now swinging back to names, whether it be from films, disks, stage or sports.

### Wanted: New Faces

With the return to names and acts, the most pressing problem is frequently not that of prices, but getting new faces. The need for something fresh is acute on all the video shows. To indicate the lengths to which the vaudeo impresarios will go is seen by the fact that Sullivan will be importing an act from Australia. The Barbour Bros. & Jean will play the Sullivan session Nov. 25 after winding up on the Tivoli Circuit, Australia. Fortunately, for Sullivan, the act's contract with the theatre calls for return to England, thus Sullivan will pay passage from England and return. It's not uncommon for Sullivan or his talent advisor Mark Leddy, to plane off to some distant spot to case an act. The idea is to come up with new faces for the show. As it is, Sullivan does a lot of importing from Europe for his show. Turns, such as Richard Hearne (Mr. Pastry) virtually have commutation tickets from Europe to N. Y.

Another factor wearing out faces on video is likely to be the jury box on the Winchell show in which a number of names just sit (Continued on page 30)

## MUTUAL NEWS SETUP ON 'WARTIME BASIS'

A return to the same heavy news schedule which prevailed during the Korean War has been scheduled by Mutual, in light of the Middle East crisis and warfare in Eastern Europe.

Saturday and Sunday five-minute newscasts offered by MBS to its affiliates have been increased from 10 to 25 on Saturdays and from 7 to 15 on Sundays, beginning at about 9 a.m. and running through midnight.

Under the direction of program director Brad Simpson and exec producer John Whitmore in charge of news and special events, MBS has scheduled regular reports from its Cairo, Tel-Aviv and Jerusalem correspondents each morning with instructions to them for special pickups as news developments merit. These reports will be aired in mid-afternoon and evening schedules. Currently, the net on weekdays is presenting news on the hour starting at 9 a.m.

## Collingwood's Middle-Road Defection In Indie Bid For AFTRA Election

By ART WOODSTONE

### —of Things to Come

Rome, Nov. 6.

A radio-tv technician in Gela, Sicily, has succeeded in receiving US video programs with surprising clarity, local press reports say. The man, Giuseppe Rizzo, is also able, it's claimed to receive European tv programs, with the exception of the Italian tones. (The Italo net is expected to include the whole island of Sicily in the very near future).

One Italo magazine carried the news prints of slightly blurred photographs of the "64,000 Question" and "The Guy Lombardo Show" as proof of his claims. Meanwhile, on the heels of his claims comes the news that though he is still unable to view Italo-emanated programs, Rizzo has been sent the usual yearly fee charge by RAI-TV, the Italo tv outfit, as owner of a video receiver.

Local board of American Federation of Television & Radio Artists comes up for election this month. Final sales were turned in last night (Tues.) and the mail ballots are expected to go out to the over 4,000 New York members late this week or early next week.

The marked differences in the platforms of the opposing parties to the local election last year are absent this time. But the forthcoming election was highlighted by the disclosure this week that Charles Collingwood, the CBS news reporter who headed the middle-of-the-road slate in its victory in 1955, will run as an independent for the local board.

Collingwood, after the election, was named N. Y. board president by the majority of the local board's 35 members. Middle-road slate elected 25 members to the 35-man board last year.

"I feel I will be more effective operating independently," the local prexy announced Monday (5). "It's not a repudiation or an endorsement of anyone. I don't believe factionalism helps the union."

Before the outcome of last year's election when the middle-roadsers unseated the longtime incumbents the issues were clear: Middle-road had taken a sharp anti-AWARE Inc. policy, declaiming the latter organization as the perpetrator of an industry blacklist. A second point made by the Collingwood slate was that the incumbents had control too long and were administratively stale.

Today the middle-road is opposed by a coalition ticket. The coalitionists, who formed last spring, have already handed one defeat to the middle-of-the-road. Coalitionists won more seats to AFTRA national at the Union convention last summer.

Both coalition and middle-of-road go on record as being anti-AWARE. Coalition contains many middle-of-road dissidents on its ticket, including Cliff Norton, Dick Stark and Luis Van Rotten, who broke with the party shortly after the local elections last year on the grounds that other middle-road board members were holding "secret caucuses." Others to break (Continued on page 38)

## Segal Slaps Suit On KOBV Strikers

San Francisco, Nov. 6.

KOBV's owner, David Segal, and his Mid-America Broadcasters have filed a \$50,000 damage suit against NABET's striking Frisco local and asked for an injunction forbidding the union from "directly or indirectly threatening advertisers."

The suit, against the local, national rep Robert A. Lenihan, retiring president Clifford Rothery and 50 John Does, was filed in San Mateo County superior court at suburban Redwood City.

The 10,000-watt KOBV transmitter is in San Mateo County and it's believed here that Segal's lawyers figured they had a better chance of getting an injunction from a suburban rather than an urban judge. Filing took place last Friday (2) and hearing is set for next Thursday (8).

Suit says that NABET has knocked about a dozen advertisers off KOBV since Segal took over the ex-longhaired station Oct. 8—station used to be KEAR, was leased by Segal from Stephen A. Cisler after Cisler couldn't make a go of it.

Segal's lawyer, Forrest A. Cobb, says KOBV has only two advertisers left, and complaint confirms this fact, saying that station now grosses \$40 a day, compared to \$300 a day it was grossing when Segal took over.

(Actually, NABET struck station Sept. 24, before Segal took over, so that figures extend to Cisler's pre-strike era.)

## AFTRA, Networks Reach Accord On Some Radio Issues

Networks and American Federation of Television & Radio Artists reached tentative accord on several points of the new radio contract. The union also laid it on the line in telling the networks that a gabber is only a commentator so long as he does absolutely no news, otherwise, as a news reporter, he must register as a member of AFTRA.

Here are the areas of agreement on the radio contract:

AFTRA conceded a "single-use principle," which allows the networks 30 days in which to play a delayed broadcast. Currently, networks must play off a radio program within 24 hours in order to get a single rate. The union protected three programs, however: "One Man's Family," "The Telephone Hour" and one other, since these shows have been getting extra delayed broadcast fees for some time.

Actors and singers will do local programs for network keys at two-thirds of the network rates from here on in. AFTRA feels that since no actors and singers are now employed in local programming the concession will encourage employment.

AFTRA granted a five-minute rate of \$22.40, including an hour of rehearsal time. The present contract provides for a quarter-hour payment even though the actual radio program may only be five-minutes long.

Since the sustaining 15-minute rate, as the result of a "freak," was higher than the commercial quarter-hour rate, AFTRA okayed dropping sustained shows from \$35 to \$30. Commercial fee stays at \$33.60.

Networks asked other radio concessions, but AFTRA refused them. Webs want a multiple discount on strip dramas (soap operas, mainly). They have such a clause in tv, but the union won't extend it to radio.

Networks hoped for a liberalization of dramatized commercial provisions of the contract code and that, too, was refused.

## Folsom's Philly Kudos

Philadelphia, Nov. 5.

Frank M. Folsom, president of the Radio Corp. of America, has been selected to receive the 1957 Gold Medal for Achievement from the Poor Richard Club.

Presentation will be made by Alfred Q. Rexford, prez of the Assn. of Advertising Men, some time in January.

# VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE STATION DISTRIB. DAY AND TIME SEPTEMBER RATING SHARE (%) SETS IN USE TOP COMPETING PROGRAM STA. RATING

## ROANOKE Approx. Set Count—437,900 Stations—WDBJ (7), WSLS (10), WLVA (13)

1. Highway Patrol (Adv)	WSLS	Ziv	Wed. 8:00-8:30	39.1	66.6	58.7	The Millionaire	WDBJ	18.9
2. Cisco Kid (W)	WSLS	Ziv	Wed. 7:30-8:00	31.7	65.2	48.6	Frankie Laine	WDBJ	13.4
3. Secret Journal (Dr)	WSLS	MCA	Wed. 7:00-7:30	28.4	63.6	44.6	Frankie Laine	WDBJ	13.1
4. Studio 57 (Dr)	WDBJ	MCA	Tues. 8:30-9:00	26.7	48.0	55.6	Aluminum Hour	WSLS	26.2
5. Mayor of the Town (Com)	WSLS	MCA	Mon. 7:30-8:00	25.2	46.8	53.9	Godfrey's Talent Scouts	WDBJ	26.2
6. Sheena of the Jungle (Adv)	WSLS	ABC	Tues. 7:00-7:30	23.9	47.6	50.3	Phil Silvers	WDBJ	22.9
7. Kit Carson (W)	WSLS	MCA	Tues. 7:30-8:00	22.7	44.4	51.1	Navy Log	WDBJ	25.9
8. The Playhouse (Dr)	WSLS	ABC	Wed. 8:30-9:00	22.6	38.5	58.8	I've Got a Secret	WDBJ	33.2
9. Annie Oakley (W)	WSLS	CBS	Sun. 5:00-5:30	21.8	60.9	35.8	Telephone Time	WDBJ	14.0
10. Waterfront (Adv)	WDBJ	MCA	Sat. 10:00-10:30	19.6	44.4	44.2	Lawrence Welk	WSLS	24.0

## MIAMI Approx. Set Count—300,000 Stations—WTVJ (4), WINO (5), WCKT (7), WTVT (17), WGBS (23)

1. Secret Journal (Dr)	WTVJ	MCA	Fri. 8:00-8:30	29.1	55.0	52.9	On Trial	WCKT	11.1
2. Ellery Queen (Myst)	WTVJ	TPA	Mon. 10:00-10:30	27.7	73.3	37.8	Theatre 23	WGBS	7.5
3. Man Called X (Myst)	WTVJ	Ziv	Mon. 8:30-9:00	25.7	40.5	63.5	Robt. Montgomery Presents	WCKT	31.2
4. Count of Monte Cristo (Adv)	WTVJ	TPA	Thurs. 6:30-7:00	22.7	59.8	38.0	News; Weather	WCKT	7.9
							News Caravan	WCKT	9.1
5. Science Fiction Theatre (Adv)	WTVJ	Ziv	Tues. 9:30-10:00	22.3	43.8	50.9	Studio 57	WCKT	15.4
6. Highway Patrol (Adv)	WTVJ	Ziv	Thurs. 10:00-10:30	20.2	46.1	43.9	Best of Groucho	WCKT	17.4
7. I Led 3 Lives (Adv)	WTVJ	Ziv	Sat. 10:00-10:30	19.4	44.1	44.0	News; Movierama	WCKT	11.7
7. Waterfront (Adv)	WTVJ	MCA	Wed. 10:00-10:30	19.4	58.1	33.4	Columbia Screen Gems	WGBS	6.3
9. Jungle Jim (Adv)	WCKT	Screen Gems	Tues.-Thurs. 6:00-6:30	18.5	46.2	40.1	Weatherman & Sports	WTVJ	15.6
							Renick Reporting	WTVJ	20.6
10. Sheena of the Jungle (Adv)	WCKT	ABC	M-W-F 6:00-6:30	17.2	46.8	36.8	Weather & Sports	WTVJ	13.3
							Renick Reporting	WTVJ	17.4

## SANTA BARBARA Approx. Set Count—300,000 Stations—KEYT (3), KVEC (6), KNXT (2), KRCA (4), KTLA (5), KABC (7), KTTV (11), KCOP (13)

1. Waterfront (Adv)	KEYT	MCA	Fri. 8:30-9:00	27.9	47.5	58.7	Our Miss Brooks	KNXT	12.4
2. Code 3 (Adv)	KEYT	ABC	Thurs. 9:00-9:30	27.1	44.3	61.2	Climax	KNXT	13.9
3. Crusade in Europe (Doc)	KEYT	HYGO	Mon. 8:30-9:00	24.6	37.6	65.4	Roller Derby	KTLA	8.4
3. Science Fiction Theatre (Adv)	KEYT	Ziv	Wed. 10:00-10:30	24.6	53.3	46.2	This Is Your Life	KRCA	5.7
5. Soldiers of Fortune (Adv)	KEYT	MCA	Fri. 8:00-8:30	24.2	43.8	55.2	Hollywood Summer Theatre	KNXT	7.8
6. Western Marshal (W)	KEYT	NBC	Mon. 7:30-8:00	23.3	43.0	54.3	Summer Theatre	KNXT	9.7
7. Annie Oakley (W)	KEYT	CBS	Mon. 7:00-7:30	22.9	45.2	50.7	Summer Theatre	KNXT	10.7
8. Uncovered (Myst)	KEYT	Thompson-Koch	Mon. 8:00-8:30	22.3	38.5	57.4	Burns & Allen	KNXT	12.4
9. Crunch & Des (Adv)	KEYT	NBC	Sat. 9:30-10:00	22.1	42.9	51.5	San Francisco Beat	KTTV	7.8
10. Cisco Kid (W)	KEYT	Ziv	Sun. 7:30-8:00	21.5	36.9	59.3	What's My Line	KNXT	22.6

## CHARLESTON, S. C. Approx. Set Count—233,800 Stations—WUSN (2), WCSC (5)

1. Celebrity Playhouse (Dr)	WCSC	Screen Gems	Tues. 8:30-9:00	43.0	64.5	66.7	Grand Ole Opry	WUSN	23.7
2. Badge 714 (Myst)	WUSN	NBC	Mon. 8:00-8:30	42.5	65.5	65.0	Charlie Farrell	WCSC	22.5
3. Jungle Jim (Adv)	WUSN	Screen Gems	Mon. 7:30-8:00	42.3	62.4	67.6	Voice of Firestone	WCSC	25.3
4. Highway Patrol (Adv)	WUSN	Ziv	Sun. 8:30-9:00	34.2	52.9	64.8	The Playhouse	WCSC	30.6
5. Amos 'n' Andy (Com)	WCSC	CBS	Thurs. 8:30-9:00	33.2	53.7	61.9	Ford Theatre	WUSN	28.7
6. Soldiers of Fortune (Adv)	WUSN	MCA	Tues. 7:30-8:00	31.3	50.3	62.3	Disneyland	WCSC	36.0
7. The Playhouse (Dr)	WCSC	ABC	Sun. 8:30-9:00	30.6	47.3	64.8	Highway Patrol	WUSN	34.2
8. Roy Rogers Feature (W)	WCSC	MCA	Sun. 5:30-6:00	28.0	69.6	40.2	Roy Rogers	WUSN	11.6
							Topper	WUSN	12.7
9. Annie Oakley (W)	WUSN	CBS	Fri. 7:30-8:00	25.7	43.8	58.8	Crossroads	WCSC	33.1
10. Crunch & Des (Adv)	WCSC	NBC	Thurs. 9:30-10:00	23.5	39.3	59.8	Lux Video Theatre	WUSN	36.4

## SOUTH BEND-ELKHART Approx. Set Count—215,000 Stations—WSBT (34), WNDU (46), WSJV (52)

1. Badge 714 (Myst)	WSBT	NBC	Sun. 10:00-10:30	29.6	64.1	46.3	Sunday Cinema	WNDU	4.0
2. Mr. District Attorney (Myst)	WSBT	Ziv	Mon. 10:00-10:30	27.6	68.2	40.5	Football Highlights	WNDU	5.6
3. Highway Patrol (Adv)	WNDU	Ziv	Tues. 9:30-10:00	24.9	37.1	67.1	Do You Trust Your Wife	WSBT	34.2
4. Man Called X (Myst)	WSBT	Ziv	Fri. 9:30-10:00	24.2	43.8	55.3	Cavalcade of Sports	WNDU	16.0
							Sports; Sports Corner	WNDU	10.2
5. Passport to Danger (Adv)	WSBT	ABC	Wed. 10:00-10:30	20.9	53.6	39.0	Boston Blackie	WNDU	7.8
6. Susie (Com)	WNDU	TPA	Wed. 8:30-9:00	18.2	30.3	60.2	President Eisenhower	WSBT	24.7
7. Long John Silver (Adv)	WSBT	CBS	Mon. 7:30-8:00	17.8	36.1	49.3	Stanley	WNDU	20.2
8. Cisco Kid (W)	WSBT	Ziv	Thurs. 6:30-7:00	17.8	52.1	34.2	Wild Bill Hickok	WSJV	5.8
9. Mayor of Town (Com)	WSBT	MCA	Fri. 7:30-8:00	14.0	31.2	44.9	Famous Playhouse	WNDU	13.3
10. Jungle Jim (Adv)	WNDU	Screen Gems	Mon. 6:00-6:30	13.6	54.3	25.1	WSBT TV News; Weather	WSBT	8.0
							CBS News—D. Edwards	WSBT	9.8
10. Soldiers of Fortune (Adv)	WSBT	MCA	Sat. 6:00-6:30	13.6	41.9	32.5	Club 46; Political	WNDU	13.6
10. Kit Carson (W)	WSBT	MCA	Sat. 7:30-8:00	13.6	22.7	59.7	Perry, Como	WNDU	31.1

# CURTAINS FOR FILM PEDDLER

## Leo's WCBS-TV Roar

With the formal signing of contracts for the Metro library having taken place Friday (2), WCBS-TV, the CBS-TV flagship in N. Y., this week drastically revamped its early-evening lineup to make way for an expanded "Early Show" that will run 90 minutes instead of the current 55 and will showcase the top Metro product.

Starting Dec. 3, "Early Show" expands to a new 5:30 to 7 time period. "Late Matinee," formerly 5 to 6, is eliminated, and "My Little Margie" moves into the 5 p.m. time. "Six O'Clock Report" becomes "Seven O'Clock Report" and embraces national-international news with Bob Trout, local news with Ron Cochran and "Rain or Shine" with Carol Reed—Bill Leonard's "Feature Report" is dropped. Stu Erwin vidpix move into the 9 a.m. spot to replace "Margie," which now will be bucking the NBC "Comedy Time" film reruns ("I Married Joan," etc.).

Station kicks off the Metro library with "Command Decision" on Dec. 1 on the "Late Show." Remaining "Late Show" entries that week will be "Come Live With Me," "Random Harvest," "Sahara," "Above Suspicion," "Together Again" and "Johnny Eager." First "Early Show" in the expanded format will be "They Met in Bombay," followed by "Act of Violence," "A Night at the Opera," "Calling Dr. Kildare," and "Once Upon a Time."

## Station Ratings Still Pile Up On Fringe-Time Slotting of Features

Fresh ratings on Metro product, now upsetting viewing habits in Seattle, as well as Los Angeles and Denver, show (1) the astounding pull of Metro product even in the late, off hours, and (2) the settling down, although still imposing, rating figures after the opening Metro pix flush.

According to ARB October figures, in Seattle "Mrs. Miniver" pulled a 30.5 at 11 p.m. Saturday (13), the sixth Leo the Lion theatrical telecast by ABC affiliate KING for its opening week. The average for the night, running from 10:45 p.m. to 12:15 a.m. was 26.2, an average rating which completely trounced the competition. The only show near it in the four station market on the particular night was "Hit Parade" over KOMO, an NBC affiliate which drew a 15.0 for the quarter-hour period beginning at 10:45.

KING's across the board average for the week (it is slotting the Metro pix from 10:45 p.m. to 12:15 a.m. daily), was a sturdy 16.6, with the weekend nights showing the greatest strength, 23.6 for "30 Seconds Over Tokyo" Friday (12) night and a 26.2 average for Saturday (13) night's "Mrs. Miniver."

Strong in L. A.

In the Los Angeles market, following the first flush of the opening Friday night KTTV Colgate Theatre with "30 Seconds Over Tokyo," (an opening accompanied

(Continued on page 36)

## O'Seas Operations Expanded by TPA

Television Programs of America has expanded its foreign operations and at the same time integrated them within the company by terminating its agreement with Paul Talbot of Fremantle Overseas Radio & TV. For the past several months, Talbot has acted on a retainer basis as TPA's international chief, with his company also handling sales in central and South America. Under the new setup, Talbot's relationship with TPA is terminated.

Under the new setup, all international sales activities will be centered in TPA International, under v.p. Vince Melzac and foreign sales chief Manny Reiner. In addition, Jacques Brunet, former chief of UNESCO multilingual film production and previously with the Canadian National Film Board, has been named to represent TPA in France, Luxembourg, Monte Carlo and North Africa, with headquarters in Paris. And Vincent Ramos, former v.p. in charge of U.S. operations for the CMQ-TV network of Cuba, has been named New York City account exec for the Latin American countries, contacting the international divisions of top N. Y. agencies. Both Brune and Ramos will report to Reiner, who left over the weekend for a six-week tour of Latin America.

## NEW BRAND OF SPECIALIST IN TV

The era of the "film peddler" in telefilm and features-for-tv sales operations is drawing to a close, with a new brand of film sales specialist taking over.

The change, keeping pace with the growing specialization of films-for-tv firms, has been gaining momentum, and is especially pronounced in the sales operation of major tv film outfits.

In the syndication field, a salesman, either in the field or at home office, must have a know-how of such factors as possible alternate sponsors of shows; stripping patterns of tv stations; promotion campaigns and possible tie-ups; familiarity with individual station operations and the competitive situation in the particular market, program-wise as well as the sponsorship picture.

In the features-for-tv field, once a firm decides that its business is not one of liquidating vintage pix, but of staying in business, adding new packages to its catalog and supplying a year-in, year-out feature service to stations, the sales specialist again comes to the fore.

It is striking, though, how small a sales crew is required in some instances of feature selling to rack up sizeable grosses. Metro-TV has been functioning with a sales force of five, under the overall supervision of Charles (Bud) Barry and Loew's board chairman Arthur M. Loew, hitting a gross business of about \$25,000,000 the last couple of months in the sale of the Metro library. It should be noted, however, that Metro's deals have been in major markets, deals which can be negotiated even by phone, and that Metro, when it begins its "hinterland" selling will be confronted with different problems, requiring an altered sales spread.

Other major feature firms such as National Telefilm Associates and Associated Artists Productions have more extensive sales operations, while Screen Gems combines its syndication and feature operation under one roof. The feature sales operation, like the telefilm one, though, has been taken over by the specialist, the man in the know about the peculiar problems relating to features on tv and how they best can be programmed and sold to the sponsor. Price, not to be slighted, has become just one of many factors in the sales pitch, factors which the "film peddler" of yore hardly utilized.

## 10-Man Naval Academy Board Rules on Stories For Ziv's 'Annapolis'

Under a story pool developed by Ziv and the U. S. Naval Academy, raw dramatic material to complete three 39-week program cycles for "Men of Annapolis" has been submitted and is in the process of development.

The plan, under which tv story ideas are taken from the entire brigade of midshipmen, numbering some 3,600, draws on the incidents and problems faced by the midshipmen in their four-year training course. The raw story ideas submitted by the Annapolis men has resulted in over 150 potential telefilm plots being passed along to Ziv. The cream of the stories are being assigned by Ziv to various telefilm writers for development. Completed scripts are okayed, prior to filming, by a 10-man board of officers of the U. S. Naval Academy, operating as specialists in various field.

More TV Film News  
On Page 34

## NTA's \$29,250,000 Deal for 20th

## Backlog Charts Fresh Patterns; Gamble on Film Web Potential

### New Style Giveaway

"Tracers" vidpix series, the new show based on the files of Tracers Co. of America and produced in New Orleans, is proving out as a major tv giveaway. With some \$2,750,000 in stocks, bonds and estates as Tracers Co.'s current backlog for missing persons, local inserts on the show in its dozen markets have come up with missing heirs who've collected to the tune of \$100,000 in just four weeks on the air.

In N.Y., where the series has been on WPIX for three weeks, cash total up to this week was \$14,000, based on a flash-card at the end of the show bearing 10 names each week. This week's total is expected to be \$38,000. Other areas, including five test markets picked up by Leigh Beverages, have accounted for about \$86,000. Great part of it is that it's not the sponsor's money that's given away.

Consummation of the \$29,250,000 deal for 20th-Fox's backlog of 390 feature films last week by National Telefilm Associates and the concurrent 50% stock buy by the studio into the NTA Film Network Inc. far transcends the fact that the backlog purchase represents the biggest deal of its kind. In terms of per-picture price (\$75,000 each), of the lease arrangement involved and of the staggered release setup, it's an unprecedented transaction, but in terms of longrun implication, it's even more far-reaching.

Deal is essentially a weighty gamble for both 20th and NTA on the future potential of a film network. In essence, 20th is banking on the expansion of the film web as a marketplace for new properties filmed for tv—as a direction to which it can turn as the motion picture business declines. An NTA network involving 10 hours a week of half-hour programming, for example, could mean \$40,000,000 a year worth of production for 20th, a completely new avenue for its facilities and talent pool.

From the NTA viewpoint, its firm commitment at the stipulated price of \$75,000 a pic represents a gamble too, but it's the 20th films which will put the NTA Film Network on its feet and it's the advantages of the web to 20th from which the web will derive its necessary financial and moral support in the initial stages.

### Chas. Feldman's Role

Significant part of the deal as it was announced is 20th's commitment to deliver four pilot films to NTA by March 31. Though the properties haven't yet been selected, NTA will wholly finance the pilots, with 20th then handling financing of the series when and if they are sold. Also significant was the revelation that acting in NTA's behalf in the negotiations was Hollywood agent Charles K. Feldman, head of Famous Artists. Feldman is expected to take an active hand in the future development of the network, which means that much of the talent, producers, directors and writers for future NTA network properties may be supplied through his channels.

Further supporting the fact that the backlog deal itself is only a stepping-stone operation in the over-all scheme of things is the fact that no decision has yet been made as to how many of the initial delivery of two packages of 8 films each will be diverted to the film network. Probability is that 39 of the pix will be so handed over to supply programming for the network.

(Continued on page 30)

## Marge & Gower Telefilm Series

Hollywood, Nov. 6. Champion V. Productions, in which Marge and Gower Champion are principals, will be reactivated by the Champions after birth of their heir, expected this month.

First project is a half-hour film series to be made in partnership with Jack Benny's JM Productions. Show, formatted as "story with music," is tentatively pegged as "Marge and Gower Champion Show," with Benny pencilled in for a few guest shots.

Besides, shooting on two theatrical features, "Chicago Blues" and "One-Eyed Cat," is slated for early next year, also under the Champion V banner. Both properties, by writer-director-actor Blake Edwards, were bought earlier this year by the Champions.

Additionally, the couple are dickering to buy "Ride on a Pale Horse," CBS-TV "General Electric Theatre" telepic aired Sunday 4, in which the pair starred, also for possible future featuring.

## Everybody Gets Strip-Happy On Telefilm Reruns

Stripping of telefilm rerun skeins is busting out all over the country, a trend which began just about a year ago, but now accelerating, reaching virtually every major market, as well as being prevalent in smaller markets throughout the U. S.

As more off-network skeins are thrown on the market and with additional series finishing their first-run syndication rounds, the pool for Monday through Friday stripping has grown. Spurting the "strip happy" phenomenon are the respectable ratings garnered by strip shows, with some outdrawing their initial run.

In what is feared to be a growing tightening rerun syndication market in light of the new feature backlogs being bought by stations, the accelerated stripping trend is regarded as a bright idea in the current syndication picture.

Additionally, stripping which caught on in the August, 1955, period with "My Little Margie," has branched out from the broad stripping of comedy shows, to more extensive stripping of mystery shows, as well as anthology, adventure and western skeins.

In light of this development, Screen Gems is offering a package of up to 278 episodes, composed of "All Star Theatre" (Ford Theatre reruns), "Fireside Theatre," "Damon Runyon," and "Celebrity Playhouse," from which stations can cul mystery, drama, adventure, western and comedy skeins for stripping.

Among the many stations stripping (Continued on page 38)

### Cal Nat's Board Meet

Board meeting of NBC's Hollywood subsidiary, California National Studios, is taking Manie Sacks, who is board chairman of that unit, Tom McAvity, Charles V. Denny, John Clifford and Bob Leavitt to the Coast this weekend.

Leavitt is veepee in charge of operations of Cal Nat since Alan W. Livingston was shifted over to NBC-TV as programming veep on the Coast. Latter was prez of Cal Nat, a post that has yet to be filled.

While in Hollywood Sacks will huddle with Abe Lastfogel on some talent relations, plus other NBC personnel.



## NTA's \$29,250,000 Deal

Continued from page 29

initial phase of the network operations, the 90 minutes a week of feature programming. The rest will be put into direct syndication, in all likelihood.

### 5-to-7-year Leases

Deal calls for the delivery of five separate packages of 8 features each at the rate of not more than one a year. Each package is priced at a minimum of \$5,850,000, of \$75,000 a picture, with 20th participating in the gross beyond a specified level. 20th has a one-way option after delivery of the first two packages—while NTA is committed to buy the remaining three at the agreed price, 20th has the right to ask for a different price or to shop elsewhere with the packages. Lease arrangement is also unusual—pix will be leased to NTA for five-to-seven-year periods, after which they revert to 20th. If a specified gross is reached within five years, they revert immediately; if not, NTA keeps them up to the seven-year point. NTA's rights are television-only and are limited to the U. S., Canada, Puerto Rico and peripheral border regions on the Mexican border.

Deal was in intense negotiation for several months—in fact, immediately following 20th's first lease of 52 features last spring to NTA (the gross on that package, already over the \$3,000,000 mark, is expected to hit \$5,000,000). Besides Feldman, NTA was repped in the negotiations with 20th by NTA prez Ely Landau, exec v.p. Oliver Unger, sales v.p. Harold Goldman and counsel Justin M. Golenboch. 20th negotiations were handled by Spyros Skouras, exec v.p. William C. Michel, chief counsel Otto Koegel, secretary-treasurer Donald Henderson and v.p. William C. Gehring.

20th's purchase of the 50% stock

## Cleve. Strike

Continued from page 27

ation grew worse for readers last Friday when the Forest City Publishing Co., which operates the News as well as morning Plain Dealer, shuttered the latter sheet for some reasons. This time union drivers refused to handle the P. D.'s first edition, bearing the nameplates of the Press and News under its own masthead since it violated their own contract. So few copies of the short-lived hybrid "whatzit" edition got into circulation that it became a collector's item fetching record high prices.

Guild's negotiations for job-security clauses plus better wages comparable to New York standards, were still stalemated up to Monday (5), with three publishers not budging much despite efforts of a government conciliator.

Strikers and suspended newspapermen struck back by organizing their own daily paper, the Cleveland Reporter, which was skedded, to come out Monday (5). A 16-page tabloid beginning with 100,000 copies per day at 7c each, it planned to cover everything from amusement and radio-TV up to international news and election returns.

Publishers of the "big three" here are reputed to have exerted heavy pressure to stop the union-operated sheet in its tracks. Two local printing plants, which originally agreed to print the Reporter, crawled out of their promises when heat was put on but organizers finally found an out-of-town publishing company. Advertisers climbed aboard so rapidly that it promised to be a profitable venture.

Westinghouse's KYW also jumped, into the breach by doubling its tv-news casts. Running them 15 times daily in five to 15-minute telecasts, it also stepped up its radio programming to 30 news sessions plus five additional 15-minute programs covering the world. KYW also gave Tuesday's elections the widest tv coverage here by planting cameras in Republican and Democratic headquarters while using prominent politico and IBM "Bird Dog" as trend analyzers around the clock.

This station as well as WJW and WEWS reported a phenomenal boom in sales of commercial spot tv announcements to department stores left on the limb by news-paper strike.

Interest in NTA Film Network Inc. was for an unspecified sum, and the studio will appoint the network's treasurer and two of its four board members. NTA retains control of the web via its 50% interest, its two board members and a managerial contract. Present officers of the network are Landau as prez, Unger as exec v.p., Goldman and Edythe Rein as v.p.'s and Raymond E. Nelson as v.p.-general manager. Network went on the air, Oct. 15 and while no national sales have yet been made on the 90 minutes of weekly feature programming—primarily because the 20th product wasn't yet available—national spot business has been sold locally among the 112 affiliates. WPIX, N. Y., for example, is SRO in its Friday night exposure via national spot clients. Under the sales pattern, agency fee and station rep commission are deductible from the gross, with the station and the network then sharing in the compensation.

## Merle Jones

Continued from page 25

Jones has been "out of the mainstream" of programming and sales, his exec v.p. duties have placed him in virtually every other phase of television activities, from financing, real estate and affiliate relations to owned stations and industry relations. He's a member of the television board of the NARTE and also a board member of Television Bureau of Advertising and its first v.p. and a board member of the Radio & TV Executive Society. He's been with CBS for 20 years.

Open question at CBS is whether the spot of exec v.p. will be filled following Jones' move up to the presidency. It was apparent that his promotion last March to the exec v.p. spot was a matter of grooming him for the presidency, but he may feel that a strong right arm is necessary. If the spot is filled, the choice is expected to be Craig Lawrence, his successor as o&o v.p. and another "station man." As to the Lawrence o&o spot, the choice presumably would fall to Sam Cook Digges, general manager of WCBS-TV, N. Y. Another name mentioned for the spot,

however, is Tom Dawson, CBS-TV national sales manager.

Van Volkenburg, who resigned for "personal reasons" will continue on with CBS as a member of the board of directors starting Jan. 1, the date of his retirement as president. Van Volkenburg has headed up the television division virtually since its founding, in 1948. CBS prez Frank Stanton announced his retirement with "the utmost regret," but added that "we look forward to his counsel and participation as a member of the CBS board of directors."

## TV Hard-Pressed

Continued from page 27

around to dress up the proceedings. This also has the tendency to wear out faces. For example, an act grating as an observer on Winchell, loses a chance to work on the Sullivan show.

Disks have become a major source of singing talent for the top layouts, but they can only work the top shows when they have a record that's riding high. As soon as a drop in selling power is registered, booking that turn on a major video showcase is a lost cause.

Situation is not only worrying producers, but talent agencies as well. Agencies are faced with the problem of deciding which columnist shall get a turn, and the consequences of a wrong decision can be rough. In addition they feel an act is good for only so many appearances before they go stale, and the turns must get maximum loot before they have to go to pasture for the rest of the season.

It's just like the old days in vaudeville. If an act played in Paramount, N. Y., he'd have to wait a long time before he was bought by the Strand. The situation is somewhat similar today, with the "major difference" being that instead of dealing with the opposition in one area only, today's situation calls for dealing on a national basis, and the difference is weeks of working time as against a few minutes on the network.

Hollywood — Joe Cochrane has been upped to program promotion and merchandising manager, at KNX, here, and CBS Pacific Radio Net, succeeding Robert M. Fairbanks, who has shifted over to KNXT (TV) promotion department.

## Inside Stuff—Radio-TV

American Research Bureau this week took Dick Powell to task for his slap at ratings, as detailed in last week's VARIETY. ARB position was that it never said that the KTTV, Los Angeles, telecast of "30 Seconds Over Tokyo" garnered 2,000,000 viewers, nor that all other local stations combined attracted 2,000,000 viewers. Powell had pointed out that under those circumstances there would have been more viewers than population in Los Angeles.

ARB wrote to Powell that it never publishes audience size estimates in its reports, and that if Powell was given such figures, they were neither "derived nor published" by ARB. Rating service added that "there is a way to correctly estimate the audience sizes in question," taking a five-county population of 6,431,000 and a tv home count of 1,842,000. With an average quarter-hour rating of 28.8 on "30 Seconds," total homes reached was 530,500. With ARB estimating 2.7 viewers per set, the total viewers reached per quarter-hour was 1,432,350. As for the other stations combined, their average quarter-hour combined rating was 27.3, their viewers per set was 2.1 and their total viewers reached per quarter-hour was 1,056,100. Combined, says ARB, the total viewership was 2,488,450 out of a total population of 6,431,000 and not 4,000,000 as Powell indicated.

The Democratic National Committee apparently bears no grudge against Nate Halpern's Theatre Network Television. Although Halpern pulled out from handling the Adlai Stevenson closed-circuit tele-rally almost at the last moment two weeks ago, the Dems retained TNT's services for a regional closed-circuit telecast in Boston Monday (5).

Halpern halted operations for the initial telecast when the DNC was unable to pay for the service in advance. Sheraton Closed-Circuit TV stepped in and took over. In explaining his bowout, Halpern said his firm was merely employing the same policy as the networks and newspapers—payment in advance for political broadcasts and advertising. For the Boston event, the DNC wired Halpern the money in advance.

Simultaneous with the Democratic event in Boston, TNT is setting up a closed-circuit operation for a rally of the Democrats for Eisenhower in Houston.

CBS News, in preparation for yesterday's (Tues.) and today's election coverage, got out a massive research work in the form of a "Reference Guide, 1956 Presidential and Congressional Elections." The Guide, numbering 188 pages and compiled and written by Ed Edwin, breaks down each state in detail, listing recap of races, voting information, postwar voting pattern, an analysis of the current races, and thumbnail sketches of each of the senatorial and gubernatorial candidates, plus entrants in key Congressional races. Sketches include listings of the issues on which individual candidates based their races, as well. The Guide also includes a section on all presidential elections and political conventions.

Frank M. Folsom, president of the Radio Corp. of America, accompanies Cardinal Spellman to the Eucharistic Congress in the Philippines Nov. 23 and from there to Okinawa and Tokyo, which is an annual pre-Xmas trip for the prelate.

Folsom, a prominent Catholic layman in America, coincidentally will

## From the Production Centres

Continued from page 26

Tru-Seal Corp. for failure to sign the union's local tv code . . . WBBM-TV sales promotion manager Tom Dawson and public relations chief Howard Mendelsohn to N. Y. today (Wed.) to plot the promotion-publicity strategy for the upcoming debut of the Metro feature films on the CBS-TV o&o . . . WNEQ-WMAQ news director Bill Ray handed a "Distinguished Public Service" citation from the Union League Club for his "City Desk" paneler, now four years old . . . Betsy McGuire, formerly with the Wright, Campbell and Sullit agency, now with Blair-TV . . . Nov. 12 issue of Life mag to carry a two-page spread on Susan Heinkel, WBBM-TV's moppet hostess of the daily "Susie's Show" . . . Jane Westover, former Windy City newswoman now with NBC's Hollywood press department, visiting her parents here . . . With Len Dressler in N. Y. next week for a stint on the Arthur Godfrey CBS-TV shows, Jimmy Lee is pinching in as the vocalist on WBBM-TV's "In Town Tonight" . . . Actress Donna Reed signed to make a round of personal appearances thumbing the Dec. 3 preem of the RKO feature package on WBKB.

## IN BOSTON . . .

National election coverage biggest thing in Hub tv and radio this week . . . WBZ-TV is using a staff of over 100 under supervision of Chester Collier, public affairs director of the station . . . At 9 p.m. Tuesday (6) all regularly skedded programs are cancelled . . . For five minutes out of every half hour, WBZ-TV cuts away to keep viewers posted . . . Rod MacLeish, WBZ-WBZA news director, flew to New York for United Nations sessions, feeding comments and bulletins to Hub and covering the Security Council sessions for the entire Westinghouse chain . . . WNAC-TV has inked Max Factor of Hollywood for skedded spots during December for "Primiti" . . . WEEL put Arthur C. King, news director, in charge of local election coverage with Charlie Ashley, anchorman broadcasting reports and taking part in Hub feeds to CBS net . . . WNAC-TV and Yankee-web to go politico with Leland C. Bickford, news chief, and Vin Maloney, anchor man on WNAC-TV, and Gus Saunders of WNAC assisted by staff of 56 in studios and 250 correspondents and legmen throughout N. E.

## IN DETROIT . . .

News coverage of fast-breaking Middle East war developments by Jim Vinall and Bill Sheehan, of WJR's news staff, provided interesting telephone interview with Sidney Jacobson, political editor of The London Daily Mirror. Newscasters almost got Hugh Gaitskill, leader of the British Labor Party, on the line but took Jacobson, who was in Gaitskill's office, when the Labor Party leader was called into conference . . . Don Watrick, sports director of WXYZ, and Charles H. Mayne, manufacturer's agent, have purchased WHRV, Ann Arbor, and plan to install Larry Gentile, WXYZ staffer, as manager once purchase is approved by FCC . . . WWJ-TV begins a new program this week patterned after the "Letters to the Editor" column long a feature of newspaper editorial pages. Called "Box 4" it will be seen each weekday evening from 6:20 to 6:30 with Jim Wood reading selected letters on most any subject . . . Timothy J. Rocha, formerly staff artist at WXYZ-TV, has joined WJBK radio and tv as art director.

## IN SAN FRANCISCO . . .

KGEI, which once did a major job in the Frisco area, will go off the air Dec. 1. It's the General Electric o-and-o shortwave station, founded in 1939 as a non-commercial, cultural link between the U. S. and South America. It was organized as a display at the 1939 Frisco Fair, did yeoman work in covering the Byrd Expedition and inauguration of Mexican President Camacho and in World War II was an integral part of U. S. propaganda setup. After the war it was the Voice of America's Pacific arm, because it was the only U. S. shortwave station that could be heard in China and Southeast Asia, but in 1953 budget funds were denied, and an era started to end . . . KGO-TV decided to keep Don Sherwood in his nightly 10:30 p.m. slot, after all, let him take a 15-minute timeout for John Daly's news show, return until midnight . . . The workshop of the Northern California TV Academy's doing its first live show next Friday (9), a one-hour "North Beach Documentary" over KQED . . . Bob Lee departed as TV Guide's regional flack, was replaced by Don Mills, ex-KPIX flack.

## IN MINNEAPOLIS . . .

• For prizes KSTP-TV "Treasure Chest" program contest winners will get to speak on long distance phone this week to Hollywood notables Loretta Young, Jane Bailey, Joan Davis, George Gobel and Tennessee Ernie Ford . . . WCCO tv and radio's Clellan Card chosen to emcee the annual Grocers' Show . . . Efforts being made here, which may decide the Big 10's Rose Bowl team, the Nov. 10 televised "game of the week" in place of the presently scheduled Illinois-Michigan contest. The Minnesota-Michigan State clash will be the Nov. 17 televised "game of the week" . . . KSTP Radio has been notified by a Norberg, Sweden, resident he picked up a part of one of its recent programs . . . Series of 15-minute programs, "Minnesota Sketches," with James Clark, state business development commissioner, launched on U. of Minnesota radio station KUOM, is devoted to depiction of state's natural resources and other assets . . . Bill Wippell, WCCO Radio's all-night "Life Line" show host, staged a one-man talkathon in behalf of station's highway safety campaign.

## IN PITTSBURGH . . .

Bob Price and Dick Bingham, who broadcast Pirate baseball games, are both working football for CBS this season, Prince in the Midwest and Bingham in the East . . . Sid Dickler, former radio deejay and record promotion man, has resigned as manager of Stedford's Music Store on the Northside . . . Carl Stuart, hillbilly platter spinner on WAMO, is organizing a musical group locally for personals . . . Carl Ide, KDKA-TV newscaster, just finished a trailer for Cinerama which will be shown in all of the Stanley-Warner houses to plug "Seven Wonders of the World." It was produced by Jay Gould of the Warren R. Smith organization here . . . John Hormak, KDKA-TV accountant, back on the job again minus 52 pounds and his gall bladder after an illness of two months . . . Harry Lockhart, who presides over WWSW's "Tune Inn," celebrated his 6th anni at the station.

## IN PHILADELPHIA . . .

Lloyd E. Yoder, NBC vice president and general manager of WRCV-TV, cited by Philadelphia Chamber of Commerce for "outstanding public service in education" in presenting tv series "Invest in America" . . . Bill Mayer, ex-Cleveland deejay, took over WRCV-TV's 5:30-10 a.m. music show (5) . . . Sportscaster Jack Whitaker will team with Robin Roberts in WCAU-TV Sat. morning session featuring table tennis tournaments . . . L. Roy Wilson Jr., former assistant sales manager at the WCAU stations, now with a Pittsburgh ad agency . . . Jack Oberman, 88-er and longtime Uncle WIP, has opened music school in Trevores, Philly suburb . . . First local election coverage in color was made by WRCV-TV, with Alan Scott and Taylor Grant announcing . . . Larry Brown and Cal Milner, WPEN's matinee disk jockeys, have formed a band which debuted (5) at the Palladium, uptown hall . . . WRCV-TV premieres culture session "Color Recital" (10) in cooperation with the Board of Education, featuring painting, sculpture, ballet and opera.



DOUBLE THE FUN!

A black and white photograph showing a hand holding a rectangular card. The card has a light, textured background and the text "DOUBLE THE FUN!" printed in a bold, sans-serif font. The hand is positioned on the right side of the card, with fingers visible. The background of the entire image is dark, with some indistinct shapes on the left and bottom edges.



**DOUBLE THE TIME!**

## **Robert Q. Lewis Show Now A Full Hour!**

Big-name guest stars  
Judy Johnson, Richard Hayes, Songs  
Ray Bloch and his Orchestra  
Lee Vines, Announcer Extraordinaire

Bruno Zirato Jr., Producer-Director  
Penny Morgan, Associate Producer  
Ray Allen, Harvey Bullock and Sidney Reznick, Writers  
Ernie Altschuler, Engineer

Monday through Friday, 8:00 to 9:00 pm, EST, over the

**CBS RADIO NETWORK**



# Tele Follow-Up Comment

## Person To Person

Joe E. Lewis, "a show biz phenomenon whose work is his play and vice versa," and Ralph ("This Is Your Life") Edwards provided some rewarding moments Friday (2) to followers of Ed Murrow's weekly CBS-TV half-hour "on-camera" visits. Unfortunately, these brief "at home" excursions were even briefer last week due to loss of five minutes which were preempted for a political film.

Ensnared in his Warwick Hotel (N.Y.) room, Lewis scarcely had time to warm up. But despite the handicap he made the six furlongs with lengths to spare and a non-plussed Murrow lagging in the backstretch. While showing viewers contents of his trunks (old mutual tickets, etc.), the comic casually observed that Murrow's "the only Peeping Tom in the country with a sponsor."

His affinity for the bangtails was stressed anew as Lewis answered Murrow's query: "What would you like to do that you haven't done yet?"

"I believe in reincarnation and I'd like to come back as a racehorse."

For the windup Lewis didn't leave Murrow with two words, but with a Norwegian quote. "What does it mean, Joe?" asked Murrow. "I dunno," he replied, "I read it on a sardine can." Withal, the visit was so short that the effect was similar to leaving the track before the main event took place.

In contrast to Lewis' Broadway-Las Vegas-Miami overtones was the Beverly Hills hearth of Edwards and his family. It was a charming behind-the-scenes glimpse of the "Life" entrepreneur's domestic facets, what with his own informal comments along with those of wife Barbara and the three children. Their mutual interests largely embrace sports and community activities, Mrs. Edwards said.

Under a prod from Murrow, Edwards lent a topical note as he confided that he's seldom nervous while on the air but failure of his subject last week to show up until three minutes before the end of the program gave him some worrisome moments. Scenes around the barbecue, youngest daughter displaying her stuffed bear and the family's reminiscences of last year's European trip all served to reveal that Edwards' private life is similar to that of the typical American domestic unit. **Glib.**

## Playhouse 90

Before last Thursday (1), CBS-TV's "Playhouse 90" had rung up an enviable track record accompanied by snazzy ratings in its four outings of weekly, spec-size dramatics. It had at least an attention-arresting launching in Rod Serling's "Forbidden Area" peopled by a flock of stars. It followed through on only the second week out with a superlative Jack Palance in the superlative " Requiem for a Heavyweight." The same Serling hopper had another show that aroused interest—in the marquee dept., anyway—that in Eddie Cantor (and Farley Granger) in Ellick Moll's "Sizem and Son," and with only one real misout in a Cornell Woolrich story, "Rendezvous in Black," though the casting and production stood out by contrast.

First foursome were live. Last week's "The Country Husband," by Paul Monash, based on a New Yorker yarn by John Cheever, was the film. Premiered the same Serling hopper had another show that aroused interest—in the marquee dept., anyway—that in Eddie Cantor (and Farley Granger) in Ellick Moll's "Sizem and Son," and with only one real misout in a Cornell Woolrich story, "Rendezvous in Black," though the casting and production stood out by contrast.

"Country Husband" moved at a snail's pace in spreading its cliché-ridden tale of the eternal triangle thus accentuating the frequency of the commercials, and was largely of lowercase merit bearing an excess affinity to sudsers. With padding, the hour and a half could well serve as wonderful if dubious inspiration for a couple of months of soapoperas. Were it not for the attractive and properly subdued, if often misdirected, playing of Felicia Farr in the role of the downtrodden babysitter who gets "mixed up" with married ad agency exec Frank Lovejoy, the whole would have fallen on its complex pompous plot.

Lovejoy gave his star role an un-

relieved pokerfaced, who-gives-a-ham interpretation, and the other roles, including that of Barbara Hale and Kerwin Mathews, were of stock stature under James Neilson's uncertain direction. Riding herd for Screen Gems are Fred Briskin as production executive and Eva Wolas as producer.

As per the "Playhouse 90" formula, a leading player for the following week makes with the intro. In this case Red Skelton. It looked rather odd to have him in such a "straight" function, and especially when eyeing the teleprompter in what seemed off-base for a buffoon with such a familiar, lovable puss. **Trau.**

## Dinah Shore Chevy Show

A bunch of the girls whooped it up on the Dinah Shore Show on NBC-TV Friday (2). For the second time in two tries Miss Shore gave a delightful and charming account of herself, with Hal March on hand just to keep an occasional masculine touch in the proceedings.

Miss Shore's hired help included Betty Grable, Hildegard and Jaye P. Morgan, and each gave the impression of working with ease and charm. The script, a well-constructed affair, permitted each to show their capabilities, gave no guest any particular edge over the other, and allowed a load of top-level entertainment.

Perhaps the high spot of the show was Miss Shore's rendition of "Put the Blame on Me, Boys" with three unbilled lads assisting. Another top item in this extravaganza was the Chicago fire sequence with the Misses Grable and Shore, and the speakeasy episode with all the ladies and Hal March participating was similarly a lot of fun. Good solo bits were Miss Morgan in "Ifn" and Hildegard delivered "Hi Lili" with taste and affability.

Miss Shore has become one of the more delightful items on the spectrum this season. **Jose.**

## Omnibus

"Omnibus" yielded to the pressure of world events on Sunday night (4) over ABC-TV. In place of a scheduled film about the 1920s titled "The Era of Wonderful Nonsense," it presented a rambling of United Nations developments over the past 10 days. Via camera clips of UN Security Council Assembly sessions and recorded excerpts of some of the speeches, a phase of the current world drama was depicted. Alistair Cooke, as narrator, wove the Hungarian-Soviet and Palestine crises together with a quiet commentary that effectively managed to define the issues while suggesting the complex tangle of interests involved in the present conflicts. Cooke's script made no effort to disguise its sympathy with the action of the UN assembly in condemning the Israeli-British-French invasion of Egypt and the Russian sweep into Hungary.

It was tough to follow this dramatic capsule of current history. Especially with a play that Cooke described as a farce, but which failed to produce a laugh. "Let There Be Farce," a play by a 26-year-old prize-winning Canadian writer, Norman Walsh, was wordy and pointless, concerning a thief and two backyard gossips in a slum neighborhood. Judith Evelyn, Enid Markey and Jonathan Harris played their roles skillfully, but the play had an unfunny force with an antiquated plot.

Songstress Eartha Kitt closed the show with a routine that plugged her newly published autobiography, "Thursday's Child." Cooke opened this sequence with a reading of the book's opening page and then Miss Kitt segued into a group of spirituals, "French, Turkish and other foreign language songs, a ballad, 'The Day The Circus Left Town' and one of her past disk hits, 'Santa Baby.' The repertoire was varied and Miss Kitt delivered in her slick, sophisticated style. **Herm.**

## Ed Sullivan Show

Illusionist Richardi is practically becoming a regular on CBS-TV's "Ed Sullivan Show." It's easy to see why. His trickstering is strictly a powerhouse item. On last Sunday's (3) program, he pulled off a couple of bewildering stunts that added up to socko gee-wizardry.

More in the routine vaudeo groove were Patti Page, Nelson Eddy, Henri Salvador and The Troganis. Miss Page did her usual neat songelling job on "Married I Can Answery Get" and "I Grow Mama From the Tree." A Kiss Eddy was okay on a couple of numbers, including his "Rose Marie" nitery routine with Gale Sherwood.

(Continued on page 34)

**U.N. IN ACTION**  
With Larry LeSueur, host; George Hicks, narrator  
Producer: Bill Weinstein, for CBS  
Public Affairs  
30 Mins.; Sun., 11 a.m.  
CBS-TV, from New York

The Middle East crisis has moved up the start of the sixth season of "U.N. In Action" on CBS-TV and the first show on the air Sunday (4) naturally was taken up by a recap of the tense and tumultuous Security Council and U.N. Assembly sessions of the prior week.

Considering the comparative lack of attention the networks gave to the General Assembly meeting on the Middle East, which they could have telecast "live," this show made up for some lost ground. It was, unfortunately, marred by an extraordinary omission.

While host Larry LeSueur of the CBS news staff recounted the events and expressions leading up to the final U.N. resolution on the Middle East—presenting kinescopes of various speakers detailing their position—there was not a single shot, not one bare mention of the moving and forceful speech made before the Assembly by Ambassador Abba Eban of Israel. Considering that Eban's summary of the situation and his graphic detailing of Israel's predicament constituted the crux of the problem and gave insight into what moved Israel to attack, this was a most curious lapse.

"U.N. In Action" last Sunday deserved a full hour's slot. Too much had happened in such a short span of time to do it all justice in a half hour. Yet, on the whole, the show—attempts to combine fact with opinion—had considerable merit.

LeSueur, showing the strain of a fullnight U.N. session, presented the various problems without becoming too involved in technicalities. There was some footage of the Suez Canal and the intercutting of speeches by John Foster Dulles, Russia's Arkady A. Sobolev and Britain's Sir Pierson Dixon was effective. In the end, LeSueur interviewed two correspondents from Reuters and the United Press, eliciting their opinions.

LeSueur has a strong tendency towards editorializing rather than interpreting U.N. happenings. **Hift.**

## CHORALAIRES

With Bob Mantzke, others  
Producers: Roger Miller, Mantzke  
Writer: Mantzke  
30 Mins.; Tues., 10:30 p.m.  
TV GUIDE

KMGH-TV, Minneapolis  
Welcome late evening video entertainment diversity is provided here by this pleasing excursion into songland which also briefly travels the dancing and comedy roads and undoubtedly gains further audience receptivity from ingenious production trimmings. It's first of its kind of a locally produced show.

Bob Mantzke's Choralaires, a local mixed singing group of 45 which probably takes its place among the nation's best of its kind, has participated in international vocal competitions and landed prizes. Its previous endeavors have been limited largely to concerts and to annual appearances on the WCCO Aquatennial show which brings in top luminaries as headliners.

Built around a different theme each week, show caught took its cue from Halloween. The young men and girl singers appropriately wore a variety of masks and disported themselves generally as befitting the occasion. Unfamiliar and infrequently heard songs to piano accompaniment leaned toward the semi-classic, but were all chosen for their melodic qualities calculated to satisfy all musical tastes, and there was no lack of liveliness.

(Continued on page 34)

## SHOWER OF STARS

With Jack Benny, Nanette Fabray, Rory Calhoun, Johnnie Ray, Mary Costa, William Lundigan  
Producer-director: Ralph Levy  
Writers: Hugh Wedlock, Howard Snyder

Choreographer: Miriam Nelson  
55 Mins., Thurs., 8:30 p.m.  
CHRYSLER CORP.  
CBS-TV, from Hollywood  
(McCann-Erickson)

Chrysler Corp. virtually turned its preem color once-a-monther, "Shower of Stars," into a showmen instead of a show. The unveiling of its 1957 auto line (Chrysler, Dodge, Plymouth, De Soto, Imperial) took the play away from the performers and even the guest talent had to pitch in with some of the commercial palaver.

Perhaps the car stress was correct after all because the show had few plusses on the entertainment end. Material handed Jack Benny was strictly low-calibre. He couldn't even pull it through with his expert timing and distressed mugging. An overlong sketch with Nanette Fabray, which incidentally showed the old Benny technique of going back in time to the day before the show, sacrificed humor for noise but did give Miss Fabray, a fugitive from Sid Caesar's harem, a chance to ham it up. More of her versatility was given in play in a duet with Johnnie Ray on "I Flipped." Both gave a lowgrade tune a little class. Offbeat angle to the tune's workover was Ray's insertion of a hefty plug for Elvis Presley (a rival crooner on a rival label).

Ray, however, came off best in a treatment of his current disc, "Just Walking in the Rain." It was imaginatively staged and given an added fillip via a medley insertion of "Rain" songs.

Other gueststar Rory Calhoun had little to do in the talk department but was given a prominent spotlight with Mary Costa, Chrysler's Betty Furness, on a workover of "Mutual Admiration Society," tune from the Matt Dubey-Harold Karr musical, "Happy Hunting." Song deserved better handling.

Permanent host William Lundigan was amiable to his guests and sincere for his boss. Five minutes were lopped off the show for a political announcement. It wasn't missed. **Gros.**

**NAT KING COLE**  
With Gordon Jenkins Orch, The Boataneers (5)

Producer-director-writer: Jim Jordan  
Exec producer: Carlos Gastel  
15 Mins., Mon., 7:30 p.m.  
Sustaining  
NBC-TV, from New York

Fortunately producer-director-writer Jim Jordan decided to let well enough alone. He's got a good thing in Nat King Cole and didn't spoil it with any extraneous dressing. He kept it straight and simple as befits Cole's song styling. The kickoff stanza indicates many pleasant quarter-hours to come.

Cole has piled up plenty of on-camera time as vaudeo gueststar and it's now serving him in good stead. He was completely at ease on the evening stanz and dished out lotsa charm in song and speech. For musical backing, he's got a topnotch orch headed up by Gordon Jenkins and fine rhythmic vocal combo (four boys, one femme) tagged, The Boataneers.

It's all Cole's show, though, and he keeps the quarter-hour rolling in a tasteful, melodic manner. The songbag on the first show is also an indication of the topgrade quality that's going into the series. There was "Somebody Loves Me," "I've Grown Accustomed To Your Face," "Tea For Two" and "Unforgettable." A pleasant respite from "Hound Dog."

Show originates from New York until Cole winds up his current stint at the Copacabana. It then be based on the Coast. **Gros.**

## WIZARD OF OZ

(Ford Star Jubilee)  
With Judy Garland, Ray Bolger, Jack Haley, Bert Lahr, Frank Morgan, Billie Burke, Margaret Hamilton, Charlie Grapewin, Clara Blandish, others  
Producer: Mervyn LeRoy (MGM)  
Director: Victor Fleming  
Writers: Noel Langley, Florence Ryerson, Edgar Allan Woolf (Score: Harold Arlen, E. Y. Harburg 12 Mins., Sat. (3), 9 p.m.)  
FORD MOTORS  
CBS-TV (film)  
(J. Walter Thompson)

If Saturday's (3) "Ford Star Jubilee" was the last in the monthly spec series—and from all indications Ford and CBS-TV are through with "Jubilee"—then they couldn't have picked a grander swansong than "Over the Rainbow" or "If I Only Had a Brain" or "We're Off to See the Wizard" or a half-dozen other great songs in the Harold Arlen-E. Y. Harburg score to Metro's classic "Wizard of Oz."

In fact, they couldn't have picked a grander show than "Oz," which defies both time and the diminution to homescreen size. Everything in this 1939 production stands up, from the songs to the story to the individual routines by such show biz stalwarts as Judy Garland, Ray Bolger, Jack Haley and Bert Lahr. The pic is great in any medium, and though of course the color was a key factor in its greatness, even the black & white signal held up beautifully on tv.

CBS-TV paid \$225,000 for the privilege of the one-time showing—it's also committed to a second showing next year at the same price, with additional options for years to come. Just how much Ford paid CBS for the privilege of using it on "Jubilee" isn't known, but bookkeeping aside, it's not too important. Even if Ford paid nothing, CBS could chalk that 225G off to goodwill and still come out the winner. It was top in entertainment, and the network should make provisions for making an annual out of it, preferably at an earlier time period and closer to the holiday season in the future.

Ford was also kind to it in the matter of cuts, keeping the commercial breaks down to a minimum and thus leaving the maximum enjoyment in the pic. As to color, there's no question that one missed a lot viewing it in black-and-white, but the b&w compatible signal was excellent. The reduction to homescreen size was only mildly bothersome in such big scenes as the Munchkinland number and "If I Only Had a Brain" as Oz if it had been shot for video, with lots of medium and closeup shots were they counted, in the individual scenes with Lahr, Haley & Bolger. As for Judy, one can't long for the old days after seeing her at the Palace, but she sure was great then too.

There's only one possibility that CBS will have cause for regret. That's the fact that while for all practical "Jubilee" is dead and buried, it can be resuscitated at the drop of a Ford exec's hat. It's been an on-and-off-again hassle between Ford and CBS on the series, and while both parties have finally agreed to call it quits, the door is still open. CBS at this point would rather forget about the entire thing. So what if the "Oz" showings make Ford change its mind again? **Chan.**

## THIS IS THE ANSWER

(The Rich Fool)  
With Rhys Williams, Claudia Barrett, Sheila Bromley, Jerry Paris, Dick Elliott, others  
Producer: Rev. Paul H. Stevens  
Director: William Claxton  
30 Mins.; Sun., 11:30 a.m.  
Sustaining  
WABC-TV, N.Y. (film)

The preem show in this religiouso telefilm series, produced by the radio and television commission of the Southern Baptist Convention, was a workmanlike job, underlining the need for spiritual values. It was non-sectarian in its approach and resolution, telling the story of a successful industrialist who nearly loses himself and his family in his frenzied pursuit of material things.

Many of the segments proved to be moving and a sense of reality was achieved in portraying the family situation. The message came through without the story becoming preachy, although in the final few moments talkiness was substituted for dramatic growth and resolution.

The cast was quite competent. It included Rhys Williams, as the industrialist, Claudia Barrett, as his daughter, Sheila Bromley as the mother, Jerry Paris, the son, and Dick Elliott, as the mayor. ABC-TV's New York flagship is carrying the series as a public service. **Horo.**

# TV's Inaccurate Scripting

Inaccurate scripting is becoming an all too common occurrence on tv. It cropped up again on CBS-TV's "Millionaire" last Wed. Show, which dealt with the reformation of a kid from the wrong side of town, went astray when the main character became the proprietor of hot rod garage. Viewers who knew the character from their distributor were forcibly made aware of the lack of technical knowledge displayed when a smooth talking salesman sells some foreign manifolds to the young garage owner. Since the garage supposedly handled hot rods which in most instances are composed exclusively of American parts, the error was glaring. To make matters worse, the largest and best producers of speed hot rod equipment for automobiles are located in the Los Angeles-Hollywood area where the show was filmed so expert technical advice on the subject would certainly have been available.

It is unfortunate that technical errors of this kind can and do detract from shows that otherwise are quite outstanding. Technical advice on subjects where a substantial proportion of the audience may be well informed is a worthwhile addition to any show and an easy way to avoid embarrassment. **Syd.**

## Radio Reviews

**NEW WORLD A-COMING**  
(African Ghetto)  
With Mason Adams, others  
Director: Howard Phillips  
30 Mins., Tues., 9:30 p.m.  
WMCA, New York

Only force to continue propelling "New World A-Coming" into the WMCA program schedule year after year is the Gotham radio independent's sense of civic pride. It's certainly not a money-making dramatic stanza, since WMCA produces it basically for its own consumption and with no thought of commercial payoff. However, the station's idealism gets away with it and limits the potential of "New World" by getting hot under the collar when it could gain more by objectivity and a more temperate tone.

First program of the new season, last Tuesday (Oct. 30) was devoted to what must only be a flitting adaptation of Robert St. John's "Through Malan Africa." It is hoped that St. John's book isn't as intent on giving a totally biased opinion of apartheid as was Howard Singer's adaptation, "African Ghetto."

Singer devoted no time to getting behind the reasons the South African government gives for apartheid. That is not to say that even with reasons, the official Malan stand would be remotely moral, but it would help the American listener to understand the manner of "European" reasoning vis-a-vis Negro or "non-European" subjugation. The radio script, for which Mason Adams adequately served as narrator, painted a series of vaguely related abuses by the government against the dark-skinned members of the S.A. nation, which didn't seem to have the power to engender the anger in which Singer apparently felt.

If the WMCA series intends to earn its title, "New World A-Coming," it might try offering some alternatives to apartheid or the other injustices it finds. In addition to a need to be constructive, it cannot go on being reportorially one-sided.

Art.

Albany—Albert M. Fiala Jr., who has been associated with Avery-Knodel, Inc., national representative for WROW, is new commercial manager of the local CBS affiliate.

**SENIOR CITIZENS HOUR**  
With Shelly Dobbins, others  
Writer: Barbara Elias  
Producer: Seymour Siegel  
55 Mins., Mon., Wed., 11 a.m.  
WNYC, New York

Complaint is that the U.S. "senior citizens" have been ignored. They've been ignored certainly by commercial radio and tv, because these old folks aren't thought of as the "buying public." So WNYC, New York's non-commercial radio station has started a regular program for the aged, and treats them like children.

There's nothing really wrong about starting a program for the older people of the city with "The March of the Siamese Children" as the theme. It might even be considered wry humor. But the listener knew something was amiss when host Shelly Dobbins followed the introductory music with a delivery that was reminiscent of the gushy way some folks talk to juveniles. The regular musical selections on the initial program Monday (5) stretched it a bit too. This quarter doesn't have the age, so it can only be wondered how many post-65'ers dig "Yankee Doodle Dandy" and "The Old Gray Mare" by barber-shop quartets in preference to more popular music.

Idea of a program for the aged is fine but WNYC should not mistake retrogression for advancement and to find another way of "sharing ideas, memories and music" with our elders.

Art.

## Fulton Lewis

Continued from page 25

would file a \$500,000 counter libel suit and said he would not be "silenced or pushed around" by "any corporate bulldozer."

The Richfield suit, he said, "is an obvious attempt to silence me because the corporation does not like the opinions I have expressed on a proposed law purporting to set an oil conservation system for the state of California. The timing of the suit, on the eve of the election, when the proposed law will be submitted to the voters, proves that this is so."

Lewis added he would be "hap-

py" to meet Richfield in court before an impartial judge and jury and that he has "no fear of the outcome." He said he has instructed his attorneys to accept service of the suit papers.

Richfield also named Mutual Broadcasting System and its Washington affiliate, WGMS, as defendants in the suit.

Only 10 days ago, the FCC cleared NBC of charges by the California Committee Opposed to Oil Monopoly, fighting Proposition 4, that it permitted propaganda favoring the proposition on the "Richfield Reporter" radio newscasts and "Mayor of the Town" tv program, also sponsored by Richfield, on West Coast stations.

## War Crisis

Continued from page 24

have Charles B. Lynch, of the Canadian Broadcasting Corp., serving as commentator.

### WPIX Grabs a Sponsor

WPIX, first station to telecast the proceedings, last Tuesday and Wednesday (30-31), was rewarded for its public service by Consolidated Edison, who signed as sponsor of the Thursday coverage. It ran for nine hours, with Con Edison one of the station's oldest regular clients, staying with it all the way as a public service. Currently, the Daily News, which owns the station, is sponsoring the UN telecasts.

### WBC's Feed

Westinghouse Broadcasting, which purchased lines with which to feed its radio and tv stations the proceedings, ran into a personnel problem. Seemed it was left with no engineers to run the board for its feed, so that Ralph Norman, v.p. in charge of engineering for WBC, had to take over personally at the UN. Arthur Goodnow, Westinghouse director of transmitter engineering, assisted him. WBC coverage, incidentally, was audio only, with radio stations carrying the proceedings in toto and the tv outlets taping them for use on news wrapups.

### 'Omnibus' Format Switch

"Omnibus" discarded half of its Sunday (4) show to do a "first-time" change of format, presenting 45 minutes of filmed coverage

of the UN deliberations and background material. Host Alistair Cooke, longtime U. S. correspondent for the Manchester Guardian, found himself back in the role of a newsmen in his narration.

### Murrow To Egypt

CBS' Edward R. Murrow planned out after Friday's "Person to Person" show to Israel, Cairo and Cyprus for direct coverage. Jerry Lewis will replace him on Friday's (9) "P to P."

## Tele Reviews

Continued from page 33

Individual and group soloing and ensemble chirping received dramatic impetus from descriptive action plus special lighting and other effects. The warbling itself caressed the ears nicely.

Numbers included "Wail of the Banshee" by a femme trio, "We've Got Each Other" at a duo's hands and "Pokey Spooky." Halloween story telling and a girl's dance contribution varied the fare.

Mantzke not only is an able co-producer and conductor, but also a cast member and he performs well. For those who enjoy good choral singing with variety show overtones this provides a satisfying dish.

Rees.

**DOCTORS' NEWS CONFERENCE**  
With Hayes Newby, John Allen, Jane Conant, Robert Lee and Drs. Robert Stone, Ray Justin, Williams and Robert R. Newell  
Producer: Larry Williams  
Director: Vern Loudon  
30 Mins., Wed., 7 p.m.

**JENKEL DAVIDSON OPTICAL CO.**

KRON, San Francisco

Idea of this show, for science reporters to interview Frisco area doctors on their specialties, is laudable and sponsor cooperates by letting viewers know at start of show they'll be no commercials until the end.

On the show caught, however, subject was atomic radiation, which takes considerably more than 30 minutes to cover, even if you start with it immediately.

Unfortunately, show got off to a dull start with three reporters failing to throw good, solid questions immediately and the three doctors sparring with words for the first 10 minutes or so.

But then a question about heredity got Stanford's Dr. Newell, a geneticist, going and he spent 10-12 minutes giving a fascinating lecture on why people are how they are. Lecture included Dr. Newell's pulling white and black mice from cage (which pepped up show immensely from visual standpoint) to demonstrate mutations and telling some of genetic results of Nagasaki A-bomb blast.

Show started bogging again, and it wasn't until two minutes before show's end that one reporter asked really critical question—namely, have the A and H-bombs so far set off endangered world's population genetically? Dr. Newell's answer, in essence, was no and he added, "the trouble is you don't know when they're going to stop."

On this note, the meat of the subject, show ended.

Frisco area medical societies are working with show and should insist that subjects be narrowed down, that more visual gimmicks be used. Hayes Newby is an adequate moderator.

Stef.

## 'Poznan Trials'

Continued from page 23

pointing to the endorsement of the project from the "Crusade for Freedom" outfit.

On the controversial issue, of the eight Kaiser Aluminum dramas telecast on alternate Tuesdays over NBC-TV this season, two fall under the "controversial" heading, dramas which received Y&R okay, while another drama was the off-beat "Antigone." The two "controversial" teleplays were the opening "The Army Game," dealing with a G.I. malingerer, and "Roar of the Lion" dealing with juvenile delinquency.

But apparently there's a difference of opinion on the areas of allowable controversy. Unit Four plans to do a modern-day version of "Loyalties," the John Galsworthy play dealing with the sensitive area of Jews in England, were scotched. Also turned down was a script by Evan Hunter, the author of "Blackboard Jungle," titled "The Last Spin." The play concerned teenage gang warfare and had a scene in which two gangleaders play Russian roulette with loaded guns.

## Tele Followup

Continued from page 33

Salvador, French singer-comedian, didn't score too well with his scrapbook facial contortions, but was more impressive in his humorous whispering skit and song.

A sequence from the current Broadway production of "Apple Cart," with Maurice Evans and other members of the cast appearing, was satisfactory. For a topical and dramatic highlight, Sullivan brought on Leo Cherne, chairman of the International Rescue Committee, who just returned from Hungary. The Torianis, comprised of two males and a femme, closed the show with a quickie juggling routine.

Jess.

### Alcoa Hour

"Mornings at Seven," adapted by Robert Wallsten from Paul Osborn's 1939 Broadway play, was featured on the "Alcoa Hour" over NBC-TV Sunday (4). The best thing about it was that it brought the Gish sisters (Lillian and Dorothy) together in good performances. Apart from that "Mornings" was talky and dull.

It's not always easy to understand why certain old plays are adapted for tv. "Mornings," at least in the eye of 1956 viewers, has precious little to say and its conflicts are hardly strong enough to warrant all the dialog. On tv, nothing is more killing than words without much meaning, and Sunday's show proved it.

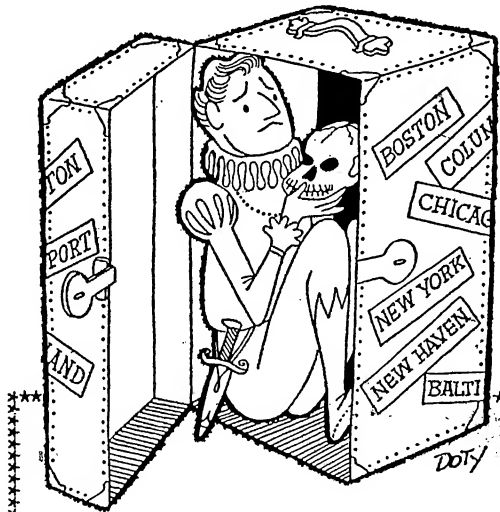
Almost a single-set affair, "Mornings" revolved around four sisters, and it took quite a while to sort 'em out. Lillian Gish played Esther, married to Harold Vermilyea, an elderly gent worried about having been a failure in life; Dorothy Gish was Ary, the spinster, who lived with Evelyn Varden and her husband, Wallace Rooney; Dorothy Stickney portrayed Aida, wife of Paul Huber, a retired professor who thought all the rest were "boobs"; and David Wayne and June Lockhart took the parts of Homer and Myrtle, he tied to his mother's apron strings and she eager to get married (since she was expecting his child).

It was quite a cast for so inconsequential a vehicle. Wayne was properly reticent and awkward as Homer, and Miss Stickney was a fine match for Huber's Newby. The setting was smalltown circa 1900 and there was about it an atmosphere of unreality and inbreeding that got the proper attention of director Alex Segal.

The Gishes were engagingly naive as the old ladies and their smalltalk sounded natural. Miss Lockhart was good and Vermilyea scored as the confused Carl. "Mornings" was a tough proposition to bring off on tv and "Alcoa" merely clinched the argument.

Hift.

**Honolulu**—Radio station KHON will be sold at public auction, with Allen Hawkins, attorney, and Bill Pacheco, nitery operator, appointed by the court as co-commissioners to conduct the sale. Upset price of \$75,000 is based on a valuation of \$45,000 for the building and \$30,000 for equipment. Sale date hasn't been set.



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# Yardsticks Go Out the Window; 'Give Us Good Film & Time Slot'

With the release of quality theatrical film, many television advertisers are casting aside the traditional yardsticks of buying. When it comes to the purchase of features, all they want is a good picture and a pre-11 p.m. time in which to expose it. When it comes to some of the newer cartoons, the same holds—quality product and in hour reasonably suited to children.

National spot underwriters are primarily interested in the great piles of theatricals being thrust at them from several sides. They don't care any more what station they're put on, in most instances. They rarely if ever ask what the lead-in ratings or what the competition is.

Though there have been a few exceptions, advertisers until lately pretty widely demanded that their sponsored films be shown on the strongest station they could lay their hands on in a given market. But belief today is that if a picture is alluring enough it can readily be placed on the lowest ranking station in a city and still get ratings commensurate with its quality.

In July, the trade was appraised of a rarity in film purchasing. Remco and American Character Doll, two sponsors doing a lot of juve program buying lately, committed themselves to two cartoon shows on the strength of their potential alone. They were willing to accept virtually any time on any station that distributor Associated Artists Productions could find for "Popeye" and "Looney Tunes."

Tactic was a far cry from the cautious analysis of lead-in and leadout ratings of bordering tv programs and the ratings of competing stanzas. KTVR, which has a flock of Metros, is a Denver indie that never had a strong place in the minds of hep national spot buyers. But, in programming the features across the board at 9, it was able to acquire an impressive list of advertisers—16, as of two weeks ago—and including such knowledgeable time buyers as Colgate, Old Gold, Lever and American Chicle. The conclusion is that there is no such thing as a "leading station," unless it's the one with the best pictures. The ratings are proving out the theory that a station's audience returns jump whenever there is an attractive pic available. Time could have been running 2's,

3's and maybe 4's "before," but "after" the ratings are doubled, tripled and quadrupled. On KTTV, L. A., the ratings are seven and eight times what they were before features.

National and regional bankrollers haven't opened the stops on feature film purchases by any means, but the reasons are mostly economic. Sponsors have to wait for the new year before they can shift current video allotments. The various distributors, who are after the national money via their respective "film network" schemes, are aware that the would-be bankrollers are only interested in the name of the picture and a guarantee that the time slot be respectable. Sets-in-use after 11 is usually too low to justify a major expenditure.

## SCREENCRAFT SELLS MORE 'BEAN' TINTERS

Screencraft Pictures has sold 39 half-hours of its "Judge Roy Bean" series in color to WBZ-TV, Boston, marking the eighth color sale of the skein, now being telecast in over 70 markets.

WBZ-TV's planned color telecast of the Western series will mark the first colorcasting of any of the Westinghouse Broadcasting Co. stations.

Others buying the color version include: WOAI, San Antonio; KBET, Sacramento; WITI, Milwaukee; KARD, Wichita; WNBQ, Chicago; WABD, New York; and WTVW, Evansville, Ind.

## WPIX 'Movie of Week' Gets Its 6th Sponsor

With the addition of the Minute Maid Corp. to the list of national sponsors participating in WPIX's "The Movie of the Week," the N.Y. station now has six advertisers in its weekly National Telefilm Associates film network presentation.

Other national advertisers riding the first-run theatrical programmer are Molle Shaving Cream, Lever Bros., Quaker Oats and American Chicle, the latter buying two participations.

On the telefilm front, Mars and Brown Shoe Co. have revised their renewal order on "Buffalo Bill Jr." to carry them through June 1, 1956, as alternate sponsors.

## Ralph Cohn to England

Ralph Cohn, v.p. and general manager of Screen Gems, left for England Sunday (4) to survey the television scene there for possible film production.

He will be joined by Ed Justin, director of merchandising for the Columbia tv subunit, who will study various overseas merchandising aspects of Screen Gems property. Justin left for England yesterday (6).

## INS-Telenews Acquires 'Ask The Camera'; to Fit Local Viewers' Requests

INS-Telenews, until now restricted to newfilm distribution and production, is moving into the entertainment sector of the vidpix field via a deal for distribution of "Ask the Camera," half-hour series seen until now locally via WRCA-TV, N. Y. and KRCA-TV, Los Angeles. Series, produced by Ted Lloyd, involves the use of film clips answering viewers' requests.

Lloyd will now produce the series in association with Hearst-Metrotone News, which produces INS-Telenews newfilm and also films the theatrical "News of the Day." Under the new production setup, the Hearst Metrotone staff will shoot new footage where required and also furnish its huge library for the show. Program will be produced to fit local requirements, with stations forwarding mail requests to the production office in N. Y. and a completely packaged show answering those specific questions shipped back to the station.

Show marks the INS-Telenews entry into entertainment vidpix, with more to come. Currently, it distributes three newfilm services, "Telenews Daily," "Telenews Weekly" and "This Week in Sports." INS-Telenews was formed about three years ago when the Hearst International News Service first bought out the Metrotone newsreel and then purchased the facilities of the top indie tv newsreel house, Telenews.

## Joan Caulfield, Frank Ross Set 'Molly' Vidpix Series

Hollywood, Nov. 6. Frank Ross and his actress-spouse, Joan Caulfield, have formed Caulfield Productions, with a situation comedy vidfilm series, "Molly," the first project in the hopper. Pilot rolls Nov. 5 at the Goldwyn studios.

## MILES SHARES TAB ON 'BROKEN ARROW'

Miles Laboratories is understood to have filmed for alternate weeks of ABC-TV's "Broken Arrow." Drug firm, via Geoffrey Wade advertising, is expected to begin in the Tuesday-at-9 slot by Dec. 11.

General Electric, which bought the entire program on the network at the beginning of this season, has been looking to lighten its video load. The half sellout to Miles is the result. In its original thinking, GE through Young & Rubicam, wanted to let go of the skip-week sponsorship of the telefilm half-hour after Jan. 1. Dec. 11 start was a compromise.

Miles' buy may mean the sponsor will bow off its twice-weekly sponsorship of John Daly's ABC-TV news stanza, it's reported. If Miles quits Daly, show will be entirely unsponsored.

## Station Ratings

Continued from page 29

by an ad-publicity campaign estimated at \$100,000) subsequent Friday night ratings have dropped, while still maintaining a big bang level. The opening "30 Seconds" Oct. 12 telecast, slotted at 8 p.m. like subsequent Colgate Theatre presentations, drew an average 30.8 rating according to a special spot ARB survey, now modified to a 28.8 in the October ARB monthly report.

Second Metro theatrical "Mrs. Miniver" on KTTV registered an average rating of 22.0, while the third Friday (26) offering "They Met in Bombay," a Clark Gable starrer, levelled off to a healthy average 19.7, according to special ARB surveys.

In Seattle, at KING, the apparent initial lag in inking national spotbiz for the Metro pix, has corrected itself. Among the national spot accounts now lined up for participations and paying an increase in rates for \$75 to \$150 per spot are: Brylcreem, Analist, Budweiser, Ford Dealers, Colgate and Armstrong Tire.

Seattle's KING opened its Metro across the board showings on Monday (8) with a "Night at the Opera," a Marx Brothers oldie, which drew an average rating of 11.7, the lowest in the debut week. But this is how it stacked up against the competition: In the 10:45 p.m. quarter hour period, "Night at the Opera" registered 13.8, against 10.6 for "Our Miss Brooks" over KOMO, 3.8 for "Big News" over KTNT, and 0.6 for indie KTVW's "Theatre 13." In the 11:15 period, it drew 12.0, trouncing KOMO's "Tonight" which registered 0.9, KTNT's 3.8 for its "Late Show" and 0.3 for KTVW's "Theatre 13."

To sum up, the KING-MGM ratings for each night of the rating week ran from four to seven times as high as the nearest competing stations with the exception of Thursday night when the last quarter-hour of "Lux Video Theatre" scored a 12.3 against a first quarter score of 13.2 for the MGM feature, and again on Saturday night when the last quarter-hour of "Hit Parade" scored a 15.8 against the 25.2 for "Mrs. Miniver."

## WOR-TV & WATV Feature Rivalry

WOR-TV, N. Y., has had two years in which to condition a following to the 16-times weekly exposure of quality feature films, while WATV, its local competitor, has been at it for only four weeks, yet the two stations are running neck and neck in the Pulses. WATV, which is based in Newark but reaches the entire metropolitan area with its Empire State Blad signal, claims that the major reason it leads the indie parade in N. Y. along with WOR is that it shows its 20th-Fox-features full-length and unedited.

First week, Oct. 1, when WATV showed "How Green Was My Valley," it drew a cumulative audience of 50 while WOR's "The Locket" drew a 48.5. Second week, WOR took the lead with a 57.5 cum for "Notorious" and WATV pulled a 49 behind "House on 92nd Street." Third, WOR stayed ahead, via a 58.6 for "Champion," versus 43.8 for WATV's "Les Miserables." In the seesaw battle, WATV came out on top in the fourth week (two weeks ago) with a 53.5 for "Daisy Kenyon," while WOR's "Three Musketeers" got a 43.7.

On this cumulative basis, the two stations lead the other two indies in N. Y. in competing times—twice nightly in prime hours. WPIX accentuates the half-hour telefilm. And WABD, which has been doing a multivariety of shows, is now beginning to use more features on the premise that the best indie ratings go to the station with the most popular feature in a given week.

## National Sales Division For CBS-TV Film Sales

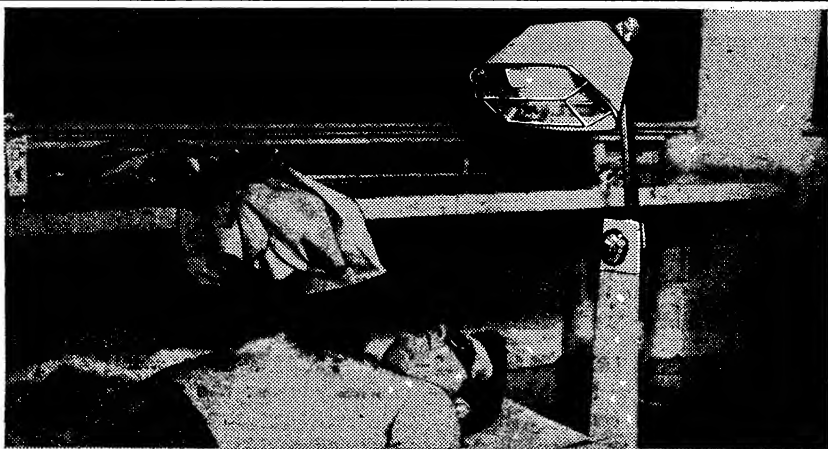
CBS Television Film Sales has set up a separate national sales division within its sales department and has named John E. Howell to head it up as account exec for national sales. New operation will concentrate on network and national spot business.

Howell has been with CBS Film Sales for the past three years as an account exec, prior to which he was director of sales and merchandising for Paramount Television Productions. He handled CBS Film Sales' two biggest single deals, the sale of "Navy Log" to Pall Mall for its ABC-TV slotting, and the national spot sale of "Annie Oakley" to Continental Baking.

## RKO Pix & Live Models

San Diego, Nov. 6. RKO features on KETV, an ABC affiliate, have been showcased under the banner of "The Cover Girl Movie," slotted Monday through Friday at 10:30 p.m., with local models opening each show.

Library, recently purchased by the station, was kicked off by a week long p.a. and promotion stint aided by Hollywood actress Barbara Hale. Miss Hale, a former cover girl herself, acted as one of the judges in a cover girl beauty Evelyn Davis, was flown to New York for a tv test and p.a.'s on ABC-TV last week.



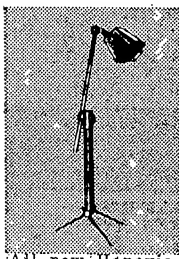
Rex Everhart and other stars of hit "No Time for Sergeants" use the Hanovia Health Lamp to acquire a healthy Bermuda "glow" between scenes. None of the company of 35 men and one girl use make-up.

## Summer "Sunshine" Backstage Eliminates Need For Make-up

More and more theatrical and TV personalities get and keep a healthy Bermuda "glow" all year round by using the Hanovia Ultraviolet Quartz Health Lamp. They look healthier, feel healthier, right through the health-hazardous winter months. Only the Hanovia all new Full-Spectrum Ultraviolet Quartz Health Lamp, used and recommended by the medical profession, gives the complete ultraviolet spectrum, tanning rays plus the sun's body-building, health-giving rays.

Plus, infrared heat rays that soothe and relax tired muscles, pep you up for that special matinee or Sunday performance. Get your Hanovia Health Lamp at your department, surgical supply, or appliance store now.

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FREDDIE MORGAN



"MOUSIE" GARNER

# Congratulations, Spike!

LAS VEGAS SUN—OCT. 29, 1956  
VEGAS DAZE and NIGHTS

Attention, Spike Jones: Your show is the most hilarious, best variety type show to play the Vegas Strip. You could play to strong houses all winter long if you so desired. Hate to see you go.

By RALPH PEARL



HELEN  
GRAYCO

VARIETY —OCT 24, 1956  
NEW FRONTIER HOTEL

Jones continues to draw long lines with his "Insanities" and a Saturday ago (13) clipped Judy Garland's Venus Room attendance record, clocking total 1,785 for the two performances.

ALAN

*and thanks for letting us be a part of the most fabulous night club engagement in the history of Las Vegas!*

*And during the off season yet!*

GIL BERNAL



BILLY  
BARTY

*P. S. We'll be seeing you on Tennessee Ernie's Ford show, Nov. 15th, and the Perry Como show, Dec. 8th!*

*Incidentally, the Xmas album is really a Spike-Tacular!*

GEORGE ROCK



## ABC-TV's Program Coin

Continued from page 25

which was never intended to make money, just act as a "holding force." This season, the network has switched the same feature show to Saturday versus CBS' Jackie Gleason and NBC's Perry Como, if only to keep face. This type of tactic has been a good part of ABC's thinking until now.

### New Hour-Long Shows

But harking back to the beginning of "Cheyenne," which helped topple Milton Berle on Tuesday, and "Disneyland" which gave Arthur Godfrey his comeback on Wednesday, ABC-TV program boss, Robert Lewine, is shaping a new batch of hour-long programs as the backbone to build around on the bad nights.

Treyz has assured the press that there will be a live hour dramatic program on one of the nights. It'll be the first of this genre since "U. S. Steel" ankled the network two seasons ago. There will also probably be a new live 60-minute variety program. (As well as "Circus Time" on Thursdays might do before the season is over, this 8 to 9 p.m. stanza was never conceived by ABC as a topflight production; because it was too tough clearing stations against NBC's Groucho Marx and "Dragnet" and CBS' Robert Cummings and the first half of "Climax.")

Lewine is known to be considering more westerns in an effort to emulate the success of "Cheyenne" and more recently that of "Jim Bowie," which is helping strengthen ABC's Friday night lineup. And it's further understood that the new horse opera will probably be of the 60-minute length, with perhaps Lou Edelmann, "Bowie" producer, doing it.

Spectaculars are not to be part of the ABC-TV concept, Treyz disclosed. But he feels two specials from Disneyland may be done in the course of the 1957-58 season, with a roster of big names in attendance. One might come around Xmas, and both will "be planned well in advance."

Treyz thinks of his "bread and butter" programs for next year as being principally those that offer more action and adventure. Nonetheless, the network will pitch that new Joan Davis vidfilm comedy in which it holds an ownership share. Since Saturday night, in the "FFF" time is weak, the telefilm may be put up for sale in the 7:30 slot. The rest of the night will surely be changed too, since the features will run out by March and since Treyz seems to feel that local stations can do as good a job on features as the network. Of course, ABC will retain Law-

rence Welk who is No. 1 from 9 to 10 p.m.

ABC has only 68 primary affiliates now, but those 68 stations can reach 75% of the nation. That's far better than it was two years ago, according to the network. Yet the average ABC program exceeds its 75% potential, reaching 85% of the country—that's over 32,000,000 of the 37,700,000 tv homes.

ABC is going to make a point to prospective customers for next year that a good program can draw good clearances despite the relatively small number of basics that ABC has available. "Cheyenne," for example has an 88.5% total clearance; "Disneyland" has 97.5%; Welk on Saturdays 95%, and "Broken Arrow" some 89%.

Getting clearances has always been ABC's chief problem in attracting advertisers. Treyz, as noted, feels a program hypo will help vastly. But he adds that the network will have more primaries in key markets in the near future.

## Brown

Continued from page 22

tors Guild has no similar restriction, which is another factor in the Coast's favor. "There just isn't enough work in New York for an actor. He can do some legit and a little television. But on the Coast, he's got film work, live television and lots of opportunities for tv-film work. And the agent out on the Coast can afford, because he gets something out of the film work, to spend time developing talent." Brown feels the legit situation is equally serious. Equity rules which limit the agent's commission to 5% and prohibit exclusivity to a single agent make the agent's role difficult. "We've got out-of-pocket expenses like going to out-of-town openings, and with legit salaries what they are, we're lucky if we come out even in a long run. As for non-exclusivity, it doesn't pay to build up a star. These rules were okay for 20 years ago when there were some shady characters in the business, but they don't make sense now."

This combination of lack of work in N.Y. plus union restrictions, Brown feels, is throttling the indie agency business. He recalls that a couple of years ago, when the indies got together to form an association to deal with SAG, some established agents who had been in business for 15 years couldn't afford the \$500 initiation fee. "And where are the new agents coming from? Can you name one agent that's gone into business in the last few years and really built up an organization?"

Brown feels strongly that a healthy agency business is vital to the continued development of acting talent. "Even now, because of the shortage of good agents, many actors can't get an agent, and they suffer because of it. What's going to happen as the current group of agents dies away or retires and none come up to take their place? Talent will drift to the Coast, and Hollywood will become the big creative center."

As to solutions, Brown proposes that the industry "assume a sense of community responsibility" to

protect N.Y. television, instead of merely giving it lip service in the form of headline-making about proposed television centres. He states that the unions should be willing to sit down with the agents and arrive at sensible solutions to problems that "affect them as much as they do us."

## Kintner

Continued from page 25

though the parent RCA company does break down under such top brass distinction, with engineering exec veepee Elmer W. Engstrom enjoying such status under board chairman David Sarnoff and prexy Frank Folsom.

In addition to his exec veepee duties, Kintner will also serve on the NBC Executive Council, which comprises, along with the five executive vice-presidents, both Ken Bilby and Manie Sacks, staff veepees and part of the "big seven" team of administrators.

But whether the Kintner designation is patterned for immediacy or longrange, it's generally conceded that, by virtue of his industry contributions as ABC helmsman, his addition to the NBC ranks can only have a salutary effect on the Bob Sarnoff & Co. administration.

General Sarnoff himself is said to have made the Kintner choice with the board chairman reportedly impressed by his testimony and the manner in which he handled himself at the recent Celler Congressional hearings into network practices. Appointment was made about two weeks ago, prior to Kintner leaving for vacation, but was a well-kept secret until last Friday's board meeting.

## Strip-Happy

Continued from page 29

ping SG shows now are WNAC, Boston; WNHC, New Haven; WBBN, Chicago; WJW, Cleveland, and WDFU, New Orleans.

Most of the stripping slots are in the morning and afternoon hours, but inroads now are being made in the so-called "transitional" period from 6 to 7:30 p.m. and in the late evening hours, especially for mysteries.

Official Films, pioneers in the field, has 85 markets stripping "Margie" out of a total of 158 markets, 48 markets stripping "Trouble With Father" out of a total of 79 markets, and 30 to 35 markets stripping segments of "Foreign Intrigue," the latter 156 episodes being broken down into three different series, titled "Dateline Europe," "Cross Current" and "Overseas Adventure."

Sponsor acceptability of the trend is gleaned from the roster of sponsors participating in the "Trouble With Father" stripping. There are regional advertisers such as Piggly Wiggly Super Markets, national accounts such as Alka Seltzer, Pink Ice, Swift & Co., and Rinsco, and a multiplicity of local sponsors. Practically any type of product with special appeal to women and children is included in the roster for the morning and afternoon show.

MCA-TV, also a veteran in the strip market, has a mystery block of four shows, an anthology catalog of four skeins and a Western, adventure kiddie block of three skeins for stripping, as well as its Gene Autry, Roy Rogers features.

## Quintiles

Continued from page 27

homes used their sets afternoons during a five-day period while only 63% of the radio homes used their sets during the same period. Moreover, cumulative viewing in the daytime tends to embrace virtually all tv homes.

3. Finally, NBC-TV argues, if all radio homes are grouped into quintiles in the same manner as tv homes were—by the amount of listening—"a radically different picture results." On this basis, radio listening is confined to 63.4% of radio homes while tv is spread through 76% of the tv homes. "Further, 94% of the radio listening occurs in only 40% of the radio homes. This is strong concentration and belies the data CBS has reported which infers that radio listening is spread throughout the population."

NBC-TV report concludes that "actually, the two sets of similar data demonstrate conclusively that both media are necessary because they are complementary. For some reason, CBS did not mention this aspect although one of the strongest values of radio lies in its ability to supplement an advertiser's basic tv advertising effort by reaching strongly into older homes and smaller families where tv is weakest. Of course, the tv advertising is basic because it concentrates in the younger and larger families which are the heavy users of most products."

## Chi TV Talent

Continued from page 26

department is producing as much straight local entertainment-type live programming as the other three network-owned stations combined.

It just added the hour-long morning "Wally Phillips Show" for its fifth live daytime strip. It's nighttime schedule features four musical shows totaling three and a half hours weekly.

Nonetheless, WGN-TV's real programming backbone remains its extensive inventory of syndicated and theatrical films, plus the summertime baseball telecasts. It's figured the station's present budget of flesh offerings probably represents the peak since, as the Windy City pioneer in the use of film, its own rating histories have demonstrated how the canned product can clobber the local live competition.

## Rotating Comics

Continued from page 23

his release from the show in order to concentrate on his Sunday night variety hour effective the first of the year, and Ernie Kovacs won't go on a five-night basis.

Thinking on "Home" is that service programming is on the wane, for one thing, and that local stations can handle this type of programming as effectively as a network. Moreover, there's the question of whether "Home's" high cost justifies its continuance as a losing proposition. It boils down to the question of whether the present show can be transformed effectively into an entertainment stanza and whether this format is right for the time period.

## Collingwood

Continued from page 27

more recently and join the coalition slate, it's understood, were singer John Nehr and actor Jay Jackson. AFTRA headquarters had received both slates last night but no official release of the names was made, though it is also understood that Leon Janney, described as "militant anti-AWARE," and Virginia Payne are on the coalition ticket.

John Henry Faulk, of WCBS Radio, is sparking the middle-road slate. Faulk rode to victory last year on that ticket and was later named second vice-president of the N. Y. board, Orson Bean, first veepee, is said to be running again as a middle-roader.

Each slate has nominated 35 AFTRA's to the local board, which changes over in its entirety each year.

## MOTOROLA EARNINGS IN 3D QUARTER DIP

Chicago, Nov. 6.

Despite record sales of \$60,887,948, Motorola's third quarter earnings dipped slightly to \$1,751,757 from the '55 net of \$1,940,847 for the period. Per share earnings were 91c, compared with \$1 last year.

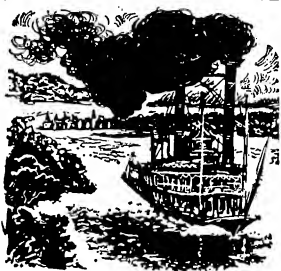
Electronic firm's nine-month sales totaled \$162,689,182. Last year's sales were \$153,978,232. Net was \$4,817,964, equal to \$2.49 a share, compared with the \$4.885,948, or \$2.52 a share, registered for the same period last year.

In his stockholders' report, president Paul V. Galvin described the dollar volume and profit outlook for black and white tv sets as "cloudy." He attributed the unstabilized condition to color, the low margin portable sets and the dumping of "orphan brands" by firms quitting tv manufacturing.

## Knox's CBS Det. Slot

Cornelius V. S. (Neil) Knox Jr., has been named to head up the Detroit sales office of CBS Radio, effective Nov. 19. Knox, who'll head up a three-man department, joined CBS Radio in 1954 after a seven-year stint with NBC sales in both radio and tv.

He replaces William W. Firman, who's moving into the N. Y. office to become eastern sales manager of the web.

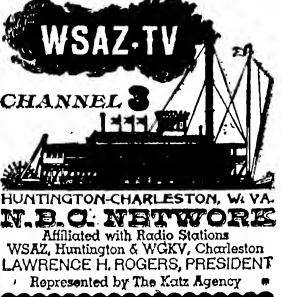


# STEAMING AHEAD!

Since the sternwheelers first opened our Ohio River Valley to large-scale trade, this region has constantly steamed ahead to greater industrial records.

Today, its array of manufacturing is the most vast in America... a solid head-of-steam typified by our own doorstep counties of Cabell and Kanawha (the Huntington-Charleston area) where—say preliminary reports of the new U. S. Census of Manufactures—the value of industry alone is up 55% since 1947, currently over one billion dollars!

This is only part of what you can command with WSAZ-TV. Surrounding our near-quarter-mile-high tower lies America's 23rd television market—four states wide, four billion dollars deep in buying potential. You leave a smart wake when you sail aboard WSAZ-TV. Any Katz office can make out a profitable bill of lading for you.



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On behalf of the tens of thousands of Cerebral Palsied Children and Adults of the greater New York area, we extend our heartfelt thanks and appreciation to Dennis James and the many other performers who helped make the 20-hour sixth annual "Celebrity Parade for Cerebral Palsy", Saturday, October 20th-Sunday, October 21st, WOR-TV (Channel 9), the success that it was.

Greater New York Telethon Committee  
United Cerebral Palsy



BETTY FURNESS



JANE PICKENS



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## PRODUCTION COMMITTEE

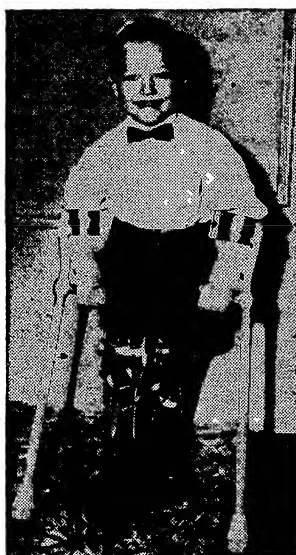
IVAN REINER, Producer

### DIRECTORS:

Bob Bell	Steve Harris
Richard Blue	Nick Polowichak
Robert Eberle	Gene Renza
Ralph Giffen	

TONY CABOT, Musical Director  
KEN MAPES, Scenic Designer  
GEORGE RILEY, Supervisor of Engineering  
STEVE SCHULTZ, Music Coordinator  
FRANK ENNIS, Technical Director  
WILLIAM DA COSTA, Technical Director  
FRED SCHUMANN, Coordinator for ABC

Roy Abel	Art Carney
Felix Adler	Thelma Carpenter
Joey Adams	Jack Carter
Robert Alda	Carvel Ice Cream Stores
Joan Alexander	Chase-Manhattan Bank
ABC Ritz Theatre	Conover Models
American Broadcasting Co.	Shirl Conway
A. F. M., Local 802	Buff Cobb
Russell Arms	Charles Cook
Barbara Ashley	Staats Cotsworth
Sil Austin & Orch.	Finlay Currie
LaVerne Baker	Alan Dale
Andre Baruch	Aline Dalton
Sandy Becker	Mickey Reed David
Ed Begley	Sammy Davis, Jr.
Polly Bergen	Vivian Della Chiesa
Joey Bishop	Peter Donald
Pat Boone	Dorothy Donnegan
Carl Bosler	Alfred Drake
Pete Brady	Dumont Television Network
Bunny Briggs	Roy Eberle
Geraldine Brooks	Jerry Ellis
Ernest Brown	Fire Dept., NYC
Henry Burbig	Jane Fisher
Stan Burns	Ed & Pegeen Fitzgerald



John Forsythe  
Four Voices  
John Francavilla  
Jackie Grimes  
Juanita Hall  
Dick Haymes  
Ed Herlihy  
Al Hodge  
Jodi Hoffman  
Joan Holloway  
Gusti Huber  
International Alliance  
Theatrical Stage Employees  
International Business  
Machines Corp.

Dick Jackson  
Hal Jackson  
Att'y Gen'l Jacob Javits  
Candy Jones  
Jane Kean  
Johnny Johnston  
Al Kelly  
Claude Kirschner  
Rev. Virginia Kreyer  
Bert Lehr  
Snooky Lanson  
La Playa Sextet  
Latin Lads  
S. D. Leldesdorf & Co.

## TALENT COMMITTEE

HERB ROSENTHAL, Chairman

David Begelman	Lou Leslie
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Freddie Fields	Harry Romm
Moe Gale	Aaron Steiner
Lenny Green	Joe Sully

Joe E. Lewis	RCA Victor
Jack E. Leonard	Tony Randall
Giselle MacKenzie	Joyce Randolph
Aline MacMahon	Gene Rayburn
Bobby Madera & Orch.	Elise Rhodes
Mambo Aces	Bud & C. C. Robinson
Al Markham	Lanny Ross
Joe Marsh & Spindletop Rest.	Dorothy Sarnoff
Tex & Jinx McCrary	Herb Sheldon
Eloise McElhone	Dr. Samuel Segal
McGuire Sisters	Jean Shepherd
Maggi McNellis	Bobby Sherwood
Robert Merrill	Don Shirley
Lee Ann Merriwether	George Skinner
Jackie Metcalf	Joe Spagnola
Jaye P. Morgan	Star Time Kids
Doretta Morrow	Ralph Story
Mutual Broadcasting Co.	Barry Sullivan
Kathryn Murray	Ed Sullivan
Edward R. Murrow	The Teardrops
N.A.B.E.T.	Rex Thompson
Ogden Nash	The Tyrons
National Broadcasting Co.	Paul Valentine
Jimmy Nelson	Western Union
Dorothy Olsen	Mayor Robert F. Wagner
Paulette Sisters	Margaret Whiting
Barney Paulson	Wildor Brothers
Police Dept., NYC	Paul Winchell
Davey Powell	Winters & Day
TelePrompTer	Jonathan Winters
Theatre Authority	Mary Winters
Tito Puente & Orch.	Zippy the Monkey

... And, a special thank you to John H. Mitchell, ABC, for helping make the facilities at ABC Ritz Theatre available, and to Gordon Gray, WOR-TV, for making this Telethon possible.

We hope we have thanked everybody. If any names were omitted, please forgive us.

**UNITED CEREBRAL PALSY** 70 Fifth Avenue, New York 11, N. Y.

# Jocks, Jukes and Disks

By MIKE GROSS

**Bing Crosby:** "I Heard The Bells On Christmas Day"—"Christmas Is A-Comin'" (Decca). Bing Crosby's workover of "I Heard The Bells On Christmas Day" looks like a big one of the '56 Yule and a hit potential of enduring value. Tune, adapted by Johnny Marks (Rudolph, The Red-Nosed Reindeer) from a poem by Longfellow, delivers the "peace on earth" theme with stirring musical values and Crosby delivers with an intensity that hits the mark. Jockeys ought to start playing this one long before that arbitrary Thanksgiving Day getaway mark for Xmas tunes. On the bottom deck, Crosby has a pleasant round with "Christmas Is A-Comin'."

**Patience & Prudence:** "Gonna Get Along Without You Now"—"The Money Tree" (Liberty). Com-

the orch gets it across with the proper touch. "Highway Patrol" is in the marching idiom and although it's tastefully handled it remains a doubtful commercial project.

**Alan Dean:** "Life Is But A Dream"—"Rock and Roll Tarantelle" (Rama). Alan Dean's first try for Rama is a good one. Singer, who recently exited the MGM stable, has a hard-hitting rhythmic item in "Life Is But A Dream." It's sure to win him new importance in the market. "Rock and Roll Tarantelle" is just another attempt to put a current beat into an old theme.

**Mitchell Ayres Orch:** "The Awakening of Pedro"—"Guaglione" (RCA Victor). Mitchell Ayres returns to the waxing scene with a couple of highly inviting instrumentals. Jockeys should be at-



## LAWRENCE WELK

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Dodge and Plymouth Dealers of America

## Longhair Reviews

**Brahms: Complete Quartets For Piano & Strings** (Capitol). Brahms' three piano quartets played with taste and precision by pianist Victor Aller with members of the Hollywood String Quartet. An attractive set with notes by Alfred Frankenstein.

**Elisabeth Schwarzkopf: Songs of Love** (Angel). The noted soprano in a charming program of love songs in English, French, German and Swiss, including such favorites as "Drink To Me Only With Thine Eyes," "None But The Lonely Heart" and "Songs My Mother Taught Me." Gerald Moore is piano accompanist.

**Debussy: The Martyrdom of Saint Sebastian** (RCA Victor). Debussy's striking score for a D'Annunzio play in a moving performance by the Boston Symphony Orchestra and Florence Kopleff, Catherine Akos and Phyllis Curtin as vocal soloists with the New England Conservatory Orchestra. Conductor Charles Munch doubles as narrator in French.

**Bach: Goldberg Variations** (Vanguard). Pianist James Friskin in a lucid, sensitive performance of Bach's difficult keyboard work, originally written for harpsichord.

**Khachaturian: Gayane Ballet Suite; Kabalevsky: The Comedians** (Columbia). Two of the most colorful Russian works in the modern repertory in dynamic interpretations by the Philadelphia Orchestra under Eugene Ormandy. Excellently recorded sound. Herm.

## Best Bets

- BING CROSBY... I HEARD THE BELLS ON CHRISTMAS DAY** (Decca) ..... Christmas Is A-Comin'  
**PATIENCE & PRUDENCE... GET ALONG WITHOUT YOU NOW** (Liberty) ..... The Money Tree  
**ANDY WILLIAMS... BABY DOLL** (Cadence) ..... Since I've Found My Baby  
**CYRIL STAPLETON ORCH... MAIDS OF MADRID** (London) ..... Highway Patrol

ing right off a click with "Tonight You Belong To Me," Patience & Prudence will pick up added steam with "Gonna Get Along Without You Now." The moppet thrushes have an imitable way with a song and if it's melodically and lyrically right for them, as this is, they can't be topped. "The Money Tree," is a bright novelty item but the smart money will be on "Gonna Get Along Without You Now."

**Andy Williams:** "Baby Doll" (Cadence). "Since I've Found My Baby" (Cadence). Andy Williams is in a "rut." He came up with a click vocal interpretation of "Canadian Sunset" after it already was on its way as an instrumental, and it looks like he's going to do it again with "Baby Doll," title theme from the upcoming Elia Kazan-Warner Bros. pic. It's a juicy blues item which he delivers with taste and just enough uninhibited feeling to capture the imagination of the juves. An infectious blues style is also evident on the reverse side. "Since I've Found My Baby."

**Cyril Stapleton Orch:** "Maids of Madrid"—"Highway Patrol" (London). Having racked up an okay commercial score with the "Italian Theme," Cyril Stapleton takes off on a melodic junket to Spain with "Maids of Madrid." It's another fetching instrumental workover and should do better than the previous, now that the Stapleton name has gotten to mean something. Tune is colorful and jaunty and

tracted to both sides but the interesting treatment of the melodic line in "Awakening of Pedro" may give it the spinning edge.

**World Symphony Orch:** "Serenade For Trumpets"—"Ticker Tape Tango" (Request). The World Symphony orch under the baton of Humphrey Mathews has a coupling of slickout instrumental sides that make for easy listening and good deejay programming. "Serenade For Trumpets" is a rhapsodic piece while "Ticker Tape Tango" brightly highlights the chile idiom.

**Don Costa Orch:** "Around The World"—"Everybody Loves Pierre" (ABC-Paramount). The Victor Young theme for "Around The World In 80 Days" gets a haunting orch and vocal workover that rates plenty of deejay attention. "Everybody Loves Pierre," on the flip side, is an offshoot of "Poor People of Paris" with the same kind of infectious bounce. It'll win some spinning time.

**Erroll Garner:** "Dreamy"—"On The Street Where You Live" (Columbia). Backed by Mitch Miller's lush orch, pianist Erroll Garner delivers full-blown and rich instrumental sides that'll please his jazz fans as well as the uninitiated. Workover of his original "Dreamy" is mellow and precise. Garner's keyboard technique on "Street Where You Live" gives this oft-played side a new dimension.

# Album Reviews

A couple of cool canaries, Jerri Adams and Rita Reys, are spotlighted in Columbia Records' current "Sounds of the Future" package. Miss Adams has already been creating some noise in the wax market with her pop singles, and her LP offering, "It's Cool Inside," should get her going in the package field. She's got a smooth style and interesting lyric conceptions which give the oldies in the set a fresh and invigorating dimension. Miss Reys' package, simply titled "The Cool Voice of Rita Reys," is an excellent showcasing of a jazz style incubated in Holland and developed here. One side is devoted to tunes cut in Holland with the Wes Icken combo while the flipover covers a flock of tunes cut in the U.S. with The Jazz Messengers. Her energetic swinging style is evident throughout.

It took the CBS-TV showcasing of Metro's "Wizard of Oz" to get the soundtrack into the wax market. It should be a solid seller although the reasons for lying in the vaults since the pic's 1939 release are evident. There just isn't enough music to fill out a 12-inch LP and dialog from the track had to be inserted to pad the package. The dialog doesn't add up to much of a wax treat and it's completely overshadowed by Judy Garland's warmly effective "Over The Rainbow" and Bert Lahr's "If I Were King of the Forest." There's also the Garland-Lahr-Ray Bolger-Jack Haley tandem on "We're Off To See The Wizard" and a rousing "Ding Ding The Witch Is Dead" for added compensation.

**Les Baxter Orch:** "Caribbean Moonlight" (Capitol). Set's title is a tipoff on the kind of music Les

Baxter has put together for his latest package. It's soft and inviting, mellow and rhythmic and runs the arranging gamut from lush strings to sharp drums. Among the familiar items that get the Baxter treatment are "The Breeze and I," "Polcanana," "Temptation" and "Green Eyes." **Mudell Lowe Orch.** "New Music of Alec Wilder" (Riverside). Alec Wilder is one of the big thinkers in contemporary jazz and Mudell Lowe of its big toolsters. The composer and musician are excellently paired here. The Wilder compositions, written expressly for Lowe's group, are ahead of most of the jazz things today and show a fresh and inventive mind at work. The liner notes are by singer Frank Sinatra.

For the Christmas shelf: Coral Records has a surefire bestseller in Lawrence Welk's "Merry Christmas." It's all in the familiar "champagne music" groove with the added seasonal spirit. Epic also has a standout Yule set in Leonard MacClain's "Joy To The World." MacClain's pipe organ goes over 28 seasonal items that range from Christmas carols to Tin Pan Alley concoctions. On the indie Audio-Fidelity label, "Grailville Sings," should also attract attention. Package is a choral workover of folk songs, spirituals, Gregorian chants, etc., cut by the students of Grailville Community College, Catholic school in Loveland, O. Gros.

## Haskell to Caravan

Singer Jack Haskell has been signed to cut four sides by Caravan Records. Label was set up recently by Kent Harlan, a rug dealer in Paramus, N. J.

# Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. \*Legit musical. †Film. ‡TV.

Survey Week of Oct. 26-Nov. 1, 1956

Baby Doll—†"Baby Doll" .....	Remick
Blueberry Hill .....	Chappell
Bus Stop Song—†"Bus Stop" .....	Miller
Canadian Sunset .....	Meridian
Cindy, Oh Cindy .....	Marks-B
Everyone Needs Someone .....	Wood
Friendly Persuasion—†"Friendly Persuasion" .....	Feist
Giant—†"Giant" .....	Witmark
Green Door .....	Trinity
I Cry More .....	Famous
I Don't Know Enough About You .....	Porgie
I'm Free .....	Veronique
Italian Theme .....	Maurice
It's Yours .....	Southern
Just In Time—*"Bells Are Ringing" .....	Stratford
Just Walking In The Rain .....	Golden West
Lay Down Your Arms .....	Ludlow
Love Me Tender—†"Love Me Tender" .....	Presley
Mama From The Train .....	Remick
Married I Can Always Get—†"Manhattan Tower" .....	Leeds
Mutual Admiration Society—*"Happy Hunting" .....	Chappell
Namely You—*"Li'l Abner" .....	Commander
Never Leave Me—†"Manhattan Tower" .....	Leeds
Night Lights .....	BVC
On The Street Where You Live—*"My Fair Lady" .....	Chappell
Petticoats Of Portugal .....	Christopher
Star You Wished Upon Last Night .....	Robbins
Tonight You Belong To Me .....	BVC
True Love—†"High Society" .....	Buxton Hill
Two Different Worlds .....	Princess
When The White Lilacs Bloom Again .....	Harms

## Top 30 Songs on TV

(More In Case of Ties)

Big "D"—*Most Happy Fella .....	Frank
But Love Me—†"Manhattan Tower" .....	Leeds
Canadian Sunset .....	Meridian
Chincherinchee .....	Roncom
Don't Be Cruel .....	Presley-S
Get Me To The Church On Time—*My Fair Lady .....	Chappell
Green Door .....	Trinity
Happiness Cocktail—†"Manhattan Tower" .....	Leeds
Happy To Make Acquaintance—*Happy Fella .....	Frank
Hound Dog .....	Presley-L
I Could Have Danced All Night—*My Fair Lady .....	Chappell
I Flipped .....	Cent. Songs
Indian Giver—†"Manhattan Tower" .....	Leeds
Just Walking In The Rain .....	Golden West
Learnin' My Latin—†"Manhattan Tower" .....	Leeds
Love Me Tender—†"Love Me Tender" .....	Presley
Magic Fire—†"Manhattan Tower" .....	Leeds
Married I Can Always Get—†"Manhattan Tower" .....	Leeds
Moonlight Gambler .....	Morris
Mutual Admiration Society—*Happy Hunting .....	Chappell
Never Leave Me—†"Manhattan Tower" .....	Leeds
New York's My Home—†"Manhattan Tower" .....	Leeds
Once Upon A Dream—†"Manhattan Tower" .....	Leeds
Party—†"Manhattan Tower" .....	Leeds
Repeat After Me—†"Manhattan Tower" .....	Leeds
This Close To Dawn—†"Manhattan Tower" .....	Leeds
Tonight You Belong To Me .....	BVC
Too Close For Comfort—*Mr. Wonderful .....	Laurel
True Love—†"High Society" .....	Buxton Hill
Two Different Worlds .....	Princess
Whatever Will Be, Will Be—†"Man Who Knew" .....	Artists

# VARIETY 10 Best Sellers on Coin-Machines

- |                                       |                         |          |
|---------------------------------------|-------------------------|----------|
| 1. LOVE ME TENDER (3) .....           | Elvis Presley .....     | Victor   |
| 2. THE GREEN DOOR (5) .....           | Jim Lowe .....          | Dot      |
| 3. JUST WALKING IN THE RAIN (7) ..... | Johnnie Ray .....       | Columbia |
| 4. DON'T BE CRUEL (12) .....          | Elvis Presley .....     | Victor   |
| 5. BLUEBERRY HILL (3) .....           | Fats Domino .....       | Imperial |
| 6. SINGING THE BLUES (1) .....        | Guy Mitchell .....      | Columbia |
| 7. TRUE LOVE (2) .....                | Crosby & Kelly .....    | Capitol  |
| 8. HONKY TONK (8) .....               | Jane Powell .....       | Verve    |
| 9. MIRACLE OF LOVE (5) .....          | Bill Doggett .....      | King     |
| 10. CANADIAN SUNSET (13) .....        | Eileen Rodgers .....    | Columbia |
|                                       | Ginny Gibson .....      | ABC-Par  |
|                                       | Hugo Winterhalter ..... | Victor   |
|                                       | Andy Williams .....     | Cadence  |

## Second Group

- |   |                           |          |
|---|---------------------------|----------|
| CINDY, OH CINDY .....                   | Eddie Fisher .....        | Victor   |
| YOU'LL NEVER, NEVER KNOW .....          | Vince Martin .....        | Glory    |
|   | Platters .....            | Mercury  |
| WHEN THE WHITE LILACS BLOOM AGAIN ..... | Helmut Zacharias .....    | Decca    |
|   | Billy Vaughn .....        | Dot      |
|   | LeRoy Holme .....         | MGM      |
|   | Florian Zabach .....      | Mercury  |
| FRIENDLY PERSUASION .....               | Pat Boone .....           | Dot      |
|   | Four Aces .....           | Decca    |
| WHATEVER WILL BE WILL BE .....          | Doris Day .....           | Columbia |
| CITY OF ANGELS .....                    | High Lights .....         | Bally    |
| HOUND DOG .....                         | Elvis Presley .....       | Victor   |
| TONIGHT YOU BELONG TO ME .....          | Patience & Prudence ..... | Liberty  |
| LAY DOWN YOUR ARMS .....                | Chordettes .....          | Cadence  |
|   | Ann Shelton .....         | Columbia |
| HEY, JEALOUS LOVER .....                | Frank Sinatra .....       | Capitol  |

[Figures in parentheses indicate number of weeks song has been in the Top 10]

# WANTED: DRUMMERS FOR DISKS

## Sammy Davis Jr.'s Plan Still OK

Trade associations being what they are, the Record Industry Assn. of America formally advised comedian Sammy Davis Jr. that it could not go along with his anti-juvenile delinquency campaign as an organization measure. To do so, it adds, would require revision of the RIAA's constitution. It does give affirmative cheering to the star's program—to combat JD via the DJs—and adds that individual diskeries doubtlessly will cooperate.

There has been other feeling that, to comply with Davis' plan to enlist diskery faves to combat juvenile delinquency, via specially recorded platters, might be construed as tantamount acquiescence that the record business is in some way responsible for J.D.

Without going into the pros and cons of such farfetched fear, fact is that the comedian has been the first—and so far the only—ranking star to propose a platform for enlisting show biz in an affirmative campaign to influence kids and win good behaviorism on their part. Recognizing the impact of platters on the kids and the hold of recording stars on the youngsters' general attitudes, as witness the millions retailed by them for disks and personals every year, Davis' plan was widely acclaimed within show business. It also got recognition outside the trade as the VARIETY pickup stories percolated through the dailies.

With or without RIAA or other organizational assist, Davis has enough substance to keep rolling. The many letters, the affirmative contribution by Broadcast Music Inc. in the form of a \$500 grant, and the general high regard, should spell success for what Davis is trying to do.

It's too bad, of course, that there isn't the organizational assist that could come from a RIAA. Such teamwork is always comforting. Abel.

## Epic Fanning Out—Staff, Radio Pkgs., 60-a-Yr. Longhair Sets, Operatic Disks

Epic Records, Columbia's sub-label, is stepping into its fourth operational year with an expansion program pegged on personnel and repertoire.

William S. Nielsen, label's sales director, plans to build up the diskery's field force so that by the first of the year it will be operating with men based out of Cleveland and Chicago. This will alleviate the activities of the Gotham-based execs who've had to make periodical hops to the midwest to keep tabs on the sales situation.

In a move to broaden the exposure for its growing album catalog, Epic plans to institute a subscription service for the leading radio stations around the country. The subscription plan already in effect at many of the other major companies, gets the albums to the stations at a nominal cost. The program will get going on Jan. 1.

Epic also plans to step up its activity in the classical field. Charles Schicke, who heads up (Continued on page 46)

## Foremost Releases Four 'Diversified' Albums In K. C. Label's Fast Teeoff

Kansas City, Nov. 6. Foremost Records, new label here, is out with its first entries after little more than two months of effort. First releases are a quartet of albums covering a wide range of musical styles and artists.

The quartet is a sample of the thorough coverage which Foremost expects to give the music field. The company soon will have a number of other releases, also covering several kinds of music, according to Max Cooper, sales manager.

First four are Jon & Sandra Steel's "Floor Show," Betty Miller's "Jazz Piano Heatwave," Adomono's "Guitar Estupendo" and Eddie Dunstetter's "The Master Makes Melody." Foremost has endeavored to put a new idea into each, the 10 numbers by the Steeles being a typical session of their night club act. Betty Miller is a jazz artist who has a strong local following and is figured on her way up. Adomono has a new and unusual style in electric guitar. Dunstetter is one of the top artists on the organ.

Foremost is off to a healthy start with a string of 27 record distribut across the country.

Diskery also is issuing single platters. A combo of the Steeles' "Begin the Beguine" and "My Happiness" is drawing early notice.

## 'GOOD WAX MAN' IS HARD TO FIND

A good record man is hard to find. This is especially true on the sales end of the biz where the diskeries are finding themselves hard-pressed to latch on to competent personnel.

It's not that the job-seekers are eschewing the recording industry for other fields, either. The sales execs claim that they are continually flooded with applications, but the majority of candidates aren't qualified to handle the multi-faceted recording activities or aren't willing to break in at a minimum tryout salary.

In the past, the recording companies' main source for sales staffers was in the record retail shops around the country. "We must have tapped the bottom of the barrel," one exec said, "because the clerks available today aren't well-rounded enough to take on the broad responsibilities of a record company sales job." It appears now that many of the retail recording clerks have limited their scope to either the pop or classical, which distresses the recording company execs. They want men who are fully acquainted with both fields and who are equipped to talk 'em up with equal fervor.

The sales execs also have unhappy words to say about the crop of young college grads looking for a sales career in the record business. Despite lack of experience, their salary demands are way out of line and they're all looking for comfortable homeoffice berths. Best break-in slot for a sales novice, the execs insist, is on the road and that's where they are needed most. "An incubation as a field man," one exec stated, "is the best training ground for a future in sales."

The road, they add, gives the sales trainee experience in all facets of diskery sales and promotion. In addition to actual selling, the field man works with distributors, dealers, deejays and artists in such varied operational phases as advertising, promotion and public relations.

On the local level, the distributors, too, are having trouble finding sales people. In the distrib's case it's become a matter of finding someone who won't pilfer the till via various billing shenanigans and finding a salesman who's willing to hang on and become a permanent part of the organization.

## ADD HOFFMAN-MANNING TO 'AND THEN I WROTE'

Al Hoffman and Dick Manning have been signed by Coral Records to do a "And Then I Wrote Album." Hoffman and Manning, who have written such recent hits as "Allegheny Moon" and "Hot Diggity," join writers Irving Caesar, J. Fred Coots, Harold Rome and Bob Merrill.

Hoffman and Manning are also due to be heard via an MGM release of "Wake Up To Music," a tune which they wrote and cut on the demo and will put it out if possible next spring. Hoffman and Manning may be edited out of some interpolations of disks from other companies can be edited out. Hoffman and Manning made this deal before inking with Coral.

**PAT BALLARD**  
who toured with the original  
Dixieland Jass Band  
(when jass was spelled that way)  
has a treatise on  
**Dance Music Since 1917**  
\* \* \*  
another editorial, feature  
in the upcoming  
**51st Anniversary Number**  
of  
**VARIETY**

## New Suit Vs. 'Flying Saucer' to Settle Question of Disk Property Rights

### APOLLON'S ROMANCE Vet Performer Starts Diskery on Coast

Hollywood, Nov. 6. Dave Apollon, who has played top niteries and theatres of the country for more than a quarter century with his mandolin, has set up Romance Records, with offices and studios here and in Dallas. Branches in Europe are planned.

He'll front an orch of 16 as accom for his mandolin solos, first recording session to be held in two weeks. In his first diskings of 16 standards,

## Decca Earnings Up 20% Over '55

Reflecting continuing gains by Decca Records since its 74% stock buy into Universal Pictures, the earnings of the diskery for the first nine months of this year, ending Sept. 30, amounted to \$2,917,379. This figure compares to earnings of \$2,410,264 reported in the corresponding period of last year. The increase is over 20%.

Current earnings are equal to \$1.82 per share on the 1,602,501 shares of outstanding capital stock, compared to \$1.50 per share on the same number of shares. Earning figures include Decca's share of the undistributed earnings of its subsidiary picture company, Universal.

## SPA PACT, SUIT VS. BMI UNRELATED: SCHULMAN

New York.

Editor, VARIETY:  
I am constrained to write you about a news item which appeared in the Oct. 31 issue of VARIETY concerning the SPA contract. One of the statements in that article relates to the pending lawsuit brought by writers against Broadcast Music Inc.

The article recites that the formulation of a new Songwriters Protective Assn. contract is "believed" to have been delayed because all 33 plaintiffs in that lawsuit are members of SPA, and because I am busy as counsel for these plaintiffs. This belief is incorrect and has no foundation. A number of the plaintiffs are not members of SPA, and my firm and I have spent a good deal of time in connection with a contemplated revision of the contract.

The facts are that an extensive review has been made of the existing contract, and careful consideration has been given to many proposed changes. After this study, the Council of SPA reached the conclusion that a variety of new developments and changing conditions in the music industry made advisable the extension of the present agreement for another year. I need hardly mention the items which have appeared in VARIETY, as well as other trade papers, about possible amendments of the Copyright Law, about the shift of emphasis in the exploitation of music from the sale of piano copies, orchestrations and other printed material to recorded versions of one kind and another, as well as analogous changes in business operations which may have a substantial effect upon contractual relations between writers and publishers.

The proposal to extend the present SPA agreement arises not as a result of the lawsuit to which you refer, but as a consequence of the necessity of preparing a contract which will cover prevailing conditions and will also make necessary provision for the foreseeable future.

John Schulman,  
(Counsel, Songwriters Protective Assn.)

A new suit against the team of (Bill) Buchanan & (Bob) Goodman, who issued the "Flying Saucer" record a couple of months ago, is being closely watched by all the segments of the music industry for its attempt to establish a clear property right by disk companies in their own output. A motion for a temporary injunction against Buchanan & Goodman's Luniverse platter, made in N. Y. Supreme Court last week by three indie labels and two vocalists, is expected to be decided upon by Judge Henry Clay Greenberg tomorrow (Thurs.) or Friday.

Although Buchanan & Goodman already have agreed to a settlement on the payment of royalties to several publishers whose tunes were used in their "Flying Saucer" takeoff on rock 'n' roll hits, the new action is the first attempt on the part of the disk companies, whose material was used on the B&G platter, to collect. Plaintiffs in the case are Imperial Records, Aristocrat Records and Chess Records; they are asking \$100,000 in exemplary damages. Antoine (Fats) Domino and Overton Lemon (Smiley Lewis) have also joined the action, asking \$20,000 and \$10,000, respectively, for the unauthorized (Continued on page 46)

## RKO's Lamas Music Adds Seven to Field Staff For A Push on Pix Scores

Lamas Music, RKO-Unique Records publishing subsid, will add seven field men to its staff by mid-November to get the new music firm rolling on its RKO pic score copyrights. This will bring the Lamas road roster up to 10 men.

Initial push for the firm will be on the Joe Mynow-Mack Gordon score for "Bundle of Joy." Also on the agenda this year is a drive on the tunes from the Jane Powell starrer, "Girl Most Likely."

The diskery will release the soundtrack set from "Girl Most Likely," via a special deal for Miss Powell made with Verve Records to which she's pacted. RCA Victor has the rights to the "Bundle of Joy" soundtrack because of its exclusive deal with the pic's star, Eddie Fisher.

When possible, the studio will look out for the interests of its recording company subsid by inserting in the original contract a special rider which will get the performer a release from previous diskery deals to appear on the soundtrack set for the RKO-Unique label. Upcoming films on the RKO schedule which will be tied in with the diskery and publishing firm operations are the life stories of Earl Carroll and Ben Bernie.

## Columbia Records' Club Hypos 'Happy Fella' Biz

An important new b.o. potential for legit has emerged via the disk clubs.

In an experimental promotional tie-in with the Columbia Records' disk club, "The Most Happy Fella," now running on Broadway, is gearing for between \$35,000 to \$50,000 in new business. The additional take is expected via mail order blanks that have been shipped to the club's 368,000 membership with the announcements of the club's November special. Col's original cast album of "Happy Fella" is being offered in the November mailing.

Tab for the mail-order insertions set the tuner's management back about \$2,500. Initial mailing went out last week and more than 1,000 orders for tix have already come back. Average order runs between \$10 and \$15. The promotional tie-in with the club was schemed by the show's producers, Lynn (Mrs. Frank) Loesser and Kermit Bloomgarden, and Frank Loesser, who wrote the book and score.

### New ASCAP Members

ASCAP, which has several hundred singers and bandleaders in its ranks, has added a flock of new performers to its writer-roster. Among the new members are Jerry Colonna, Ozzie Nelson, Herb Shriner and Johnny Desmond. There are now over 4,000 composer and authors in ASCAP's ranks.

## RIAA Turns Down Sammy Davis Idea

The Record Industry Assn. of America has turned down a proposal by Sammy Davis Jr. that the disk industry, via its trade organization, help organize and finance a movement to combat juvenile delinquency. John W. Griffin, RIAA exec secretary, informed Davis that the RIAA directors turned down the idea because it fell outside the orbit of its functions. He indicated that to support the Davis plan might require an amendment to the RIAA's constitution.

Griffin stated that members of the board were in full sympathy with Davis' aims and would consider ways in which they could be personally helpful to him. It was, however, the feeling that it was not the corporate function of the individual companies to undertake the basic organization of an anti-juvenile delinquency program, although as individuals, they could be approached for support in the same way that they are solicited for other civic-minded projects.

## RCA on Tracks Again For Polio Foundation

RCA Victor will operate another "show train" from Jan. 6-13 in cooperation with the March of Dimes campaign of the National Foundation for Infantile Paralysis. Victor staged a similar promotion last year, but now plans to cover the country from coast to coast rather than touring the eastern area only.

Some 20 top Victor artists will go out on the train which will stop over in key cities where local disk jockeys will be invited aboard to tape interviews in which the March of Dimes pitch will be made.



# VARIETY DISK JOCKEY POLL

• ASCAP + BMI

+ BMI

Pos. No.	Artist	Label	Song	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																											
1	Elvis Presley	Victor	"Love Me Tender"	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																											
2	Jim Lowe	Dot	"The Green Door"	5	3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																										
3	Guy Mitchell	Columbia	"Singing the Blues"	10	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																									
4	Rat Boone	Dot	"Friendly Persuasion"	4	3	6	3	5	1	5	4	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																									
5	Crosby & Kelly	Capitol	"True Love"	3	2	2	5	5	2	4	4	6	10	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																									
6	Johnnie Ray	Columbia	"Just Walking in the Rain"	7	6	4	3	2	2	9	3	5	7	6	10	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																								
7	Fats Domino	Imperial	"Blueberry Hill"	2	6	5	10	6	10	3	9	1	3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																							
8	Don Rondo	Jubilee	"Two Different Worlds"	3	2	7	2	6	10	8	3	9	1	3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																				
9	Bill Doggett	King	"Honky Tonk"	6	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Inside Stuff—Music

Frank Sinatra and Ella Fitzgerald topped the list of singers in Leonard Feather's "greatest ever" poll for his forthcoming "Encyclopedia of Jazz" (Horizon Press). Feather surveyed 101 leading musicians for the poll. Other winners were Benny Goodman in the clarinetist and small combo categories; Duke Ellington, arranger; Jay Jay Johnson, trombone; Dizzy Gillespie, trumpet; Charlie Parker, alto sax; Lester Young, tenor sax; Harry Carney, baritone sax; Frank Wess, flute; Milt Jackson, vibes; Art Tatum, piano; Charlie Christian, guitar; Jimmy Blanton, bass, and Max Roach, drums. Count Basie won in the big band category.

Nat Shapiro, Columbia Records' artists & repertoire staffer in the international department, is working on a couple of books for publication by Rinehart next year. One is called "The Liveliest Art," a text and picture rundown of the top musical comedies from "Garrick Gaieties" to the present. Other tome will be a series of profiles on the top figures of jazz, written by leading jazz critics. Shapiro is editing the latter book with Nat Hentoff; Downbeat's N. Y. editor; the same team edited "Hear Me Talking to Ya," a jazz history published by Rinehart last year.

Winners this year of the top \$500 prize in the Nathan Burkan Memorial Competition, sponsored by ASCAP, for the best essays on copyright law were Maurice B. Stiefel of George Washington U. and Nathan Newbury 2d of Harvard. Stiefel's essay is entitled "Piracy in High Places: Governmental Publications and Copyright Law," while Newbury's essay is on "Protection of Comic Strips." Both essays, in addition to two other pieces, will be published in the Eighth Copyright Law Symposium, an annual book published under ASCAP auspices.

Veteran publisher Jerry Vogel is making his annual Thanksgiving Day pitch to send candy to mental institutions, schools for retarded children, etc., via his Jerry Vogel Foundation. During the year the Foundation shipped over 1,000,000 individual packages and candy bars to institutions and hospitals throughout the country.

Henry J.'s Waxery Bows With 'B'way Wears a Lei'

Hollywood, Nov. 6.  
Hawaiian Village Record Co. has been formed by industrialist Henry J. Kaiser as an offshoot of his Honolulu hostelry Label made official debut with the cutting of an LP album by Hawaiian singer Alfred Apaka. Album, entitled "Broadway Wears a Lei," consists of six top showtunes and six island songs. Axel Stordahl arranged-conducted the session with a 28-piece orch sans guitar so as to obtain a "pop" treatment.

Apaka's initial album, comprised of Christmas Hawaiian tunes already has passed the 36,000 mark in sales. Mickey Golden of Criterion Records is currently handling both the production and distribution of Kaiser.

Mae West Settles Suit

Los Angeles, Nov. 6.  
Songwriter suit for \$1,150 against Mae West for asserted nonpayment for nitery material has been settled out of court. Figure was not revealed.

Suit revolved around a pair of songs clefted by Alan Alech and Joe Erens for tour which folded in Washington, D. C., several months ago.

U.S., Music Co. Seek High Ct. Decision In Suit Vs. Kittinger on German Tune

Chevalier-LeGrand Disk Of Alhambra (Paris) Turn

Washington, Nov. 6.  
The Supreme Court has been asked to unravel a tangled music copyright suit involving Biltmore Music, the U. S. Attorney General and Robert W. Kittinger. Action involves the pop tune, "You Can't Be True," which was composed in Germany about 1934.

Biltmore and the Attorney General are suing Kittinger for copyright infringement and back royalties, but latter has won in the lower courts.

One implication of the lower court decisions, alleges the petition to the Supreme Court, is that "any unauthorized stranger who elects to record an arrangement of a copyright has the power to destroy mechanical rights in that copyright by the simple act of placing on sale a substantial number of the infringing phonograph records."

The fact set forth in the brief are:  
The song, called in German "Du Kannst Nicht Treu Sein," was turned over to a German publisher in 1935. He registered it in the U. S. and licensed it in Germany for phonograph recordings. Subsequently, "unauthorized" records were pressed and sold in this country.

In 1947, Kittinger recorded an organ arrangement of the number by Ken Griffin, with Griffin both arranging and performing. Griffin subsequently recorded his arrangement for J. F. Bard Inc. shortly before Jan. 1, 1948, and assigned his rights to Bard.

On Feb. 24, 1948, the Alien Property Custodian vested title in the song and turned the rights over to the Attorney General. The following month, Bard obtained licenses from the Attorney General to publish and record the arrangements, and also sub-license others. Bard then assigned its rights to Biltmore Music, which obtained a published copyright of the organ arrangement with new lyrics.

Biltmore sub-licensed several other recording companies. However, Kittinger refused to obtain a license or pay royalties. Thereupon the suit was brought.

The lower courts found, basically, that the original German copyright owner had forfeited mechanical rights in the "S. through failure to file a notice at the time the German recording was made and sold in Germany. One of the main questions here is whether a foreign company must file such notice of use under American law, just as if it were an American company.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk.

Artist, Label, Title

New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Washington—(Super Music)	Boston—(Moshier Music Co.)	Albany—(Van Curier Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedford's Music)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	Dallas—(Titcher-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Record Ctrs.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	TOTAL POINTS
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1	1	ELVIS PRESLEY (Victor) "Love Me Tender".....	1	1	8	1	1	7	3	1	8	1	1	1	1	1	2	2	2	7	8	4	1	169
2	2	JIM LOWE (Dot) "The Green Door".....	3	3	1	..	5	4	..	4	7	7	2	3	5	2	3	5	3	4	1	3	2	142
3	4	JOHNNIE RAY (Columbia) "Just Walking in the Rain".....	4	..	7	..	3	5	5	8	4	..	3	2	..	3	9	10	7	9	3	5	3	97
4	9	GUY MITCHELL (Columbia) "Singing the Blues".....	..	2	4	..	..	..	1	..	..	..	..	..	7	..	1	1	1	2	..	..	4	76
5	3	BILL DOGGETT (King) "Honky Tonk".....	5	..	3	2	2	..	6	..	..	6	5	2	..	5	..	..	..	7	7	..	71	
6	5	ELVIS PRESLEY (Victor) "Don't Be Cruel".....	2	..	..	3	8	..	3	..	..	5	4	3	10	..	8	..	5	..	8	5	68	
7	7	FATS DOMINO (Imperial) "Blueberry Hill".....	6	..	2	..	7	..	8	10	2	3	7	8	..	8	8	3	..	..	..	8	63	
8	6	HUGO WINTERHALTER (Victor) "Canadian Sunset".....	7	..	6	9	..	1	..	2	..	9	6	..	6	..	..	..	3	10	1	10	62	
9	8	CROSBY & KELLY (Capitol) "True Love".....	8	4	5	5	6	..	..	7	9	9	8	10	..	4	4	..	..	..	6	..	58	
10	11	PAT BOONE (Dot) "Friendly Persuasion".....	10	8	..	8	..	6	..	..	3	8	4	9	4	5	..	..	10	..	..	..	46	
11	10	PATIENCE & PRUDENCE (Liberty) "Tonight You Belong to Me".....	9	..	..	..	..	3	..	5	..	..	..	7	..	9	..	..	..	9	2	..	33	
12	14	VINCE MARTIN (Glory) "Cindy, Oh Cindy".....	..	..	4	..	..	..	..	..	..	..	..	6	..	7	..	..	..	4	..	..	23	
13	13	JANE POWELL (Verve) "True Love".....	..	..	..	..	2	..	..	..	..	..	..	8	..	..	6	6	..	..	..	..	22	
14A	15	ELVIS PRESLEY (Victor) "Hound Dog".....	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	1	..	..	..	..	17	
14B	..	MARTY ROBBINS (Columbia) "Singing the Blues".....	..	..	..	..	..	..	..	1	4	..	..	..	..	..	..	..	..	..	..	..	17	
16	12	DORIS DAY (Columbia) "Whatever Will Be, Will Be".....	..	..	..	..	..	9	..	..	..	..	..	7	..	..	..	6	..	..	6	16		
17	20	FRANK SINATRA (Capitol) "Hey, Jealous Lover".....	..	..	7	..	..	..	6	..	..	..	..	..	..	5	..	..	..	..	..	15		
18	20	FIVE KEYS (Capitol) "Out of Sight, Out of Mind".....	..	7	..	..	..	10	..	..	..	10	..	..	..	..	..	..	5	..	..	12		
19	..	HARRY BELAFONTE (Victor) "Jamaica Farewell".....	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	2	..	..	..	10		
20	..	MCGUIRE SISTERS (Coral) "Every Day of My Life".....	..	5	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	8		
21A	..	EDDIE FISHER (Victor) "Cindy, Oh Cindy".....	..	..	..	10	8	..	..	..	..	..	..	..	..	..	10	..	..	9	7			
21B	..	GEORGE HAMILTON 4TH (ABC-Par) "A Rose and a Baby Ruth".....	6	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7		
23	23	AL HIBBLER (Decca) "After the Lights Go Down Low".....	..	..	10	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	6		
24A	16	EDDIE HEYWOOD (Mercury) "Soft, Summer Breeze".....	..	..	..	..	..	9	..	..	..	10	..	..	..	..	..	..	..	..	..	3		
24B	17	PLATTERS (Mercury) "It Isn't Right".....	10	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3		

1	2	3	4	5	6	7	8	9	10
MY FAIR LADY	EDDY DUCHIN	CALYPSO	KING AND I	ELVIS	OKLAHOMA!	HIGH SOCIETY	ELVIS PRESLEY	MANHATTAN TOWER	SONGS FOR SWINGING LOVERS
Broadway Cast	STORY	Harry Belafonte	Film Soundtrack	Elvis Presley	Film Soundtrack	Film Soundtrack	Elvis Presley	Gordon Jenkins	Frank Sinatra
Columbia	Decca	Victor	Capitol	Victor	Capitol	Capitol	Victor	Capitol	Capitol
OL 5090	DL 8289	LPM 1248	W 740	LPM 1382	SAO 595	W 750	LPM 1254	T 766	W 653
		EPA 1248	EAP 740		SDM 595		EPB 1254	EDM 766	EAP 653

BILLIE HOLIDAY SINGS, GIL MILLSTEIN READS

As a new twist in jazz concerts, Billie Holiday will sing at Carnegie Hall, N. Y., Saturday (10) night in a story-and-song format based on her recent autobiog, "Lady Sings The Blues," which was written with William Dufty. Gilbert Millstein, staff writer for the N. Y. Times, will read excerpts from the book between Miss Holiday's song sets.

Special lighting effects will be used in the staging.

D. C. Short-Circuits R 'n' R at Nat'l Armory

Washington, Nov. 6.  
Rock 'n' roll is out, so far as Washington's National Guard Armory is concerned. The Armory Board has voted unanimously to bar any further rock 'n' roll performances because of "disturbances" which followed performances last March and July.

The ordinance governing leasing of the Armory states it shall go for "activities as may be in the interest of the District of Columbia." The Board figures this doesn't cover r&r.

Business Is Pleasure

A new indie label, Pleasure Records, has been set up by guitarist George Barnes and bass player Jack Lessberg. Distribution will be handled by Roost Records. Kickoff platters in the Pleasure line were cut by crooner John Hendricks and Barnes.

On The Upbeat

New York

Jules Archer has a piece in the December issue of True Story mag on Elvis Presley and the teenagers . . . The Neal Hefti-Francis Wayne group adding an alto sax to the combo while reorganizing in New York . . . George Shearing wound up another book of piano arrangements for Robbins Music . . . Swapping Song Fair moving out of Greenwich Village's Cherry Lane Theatre to an aud on West 44th St. Josh White will launch the new series Saturday (10).  
Meyer Davis' orch opens at the Palm Beach Breakers Hotel Dec. 15 for its 21st consecutive season . . . Jimmy Breedlove, formerly of The Cues, inked as a soloist by Capitol Records. He's being personally managed by George Lee . . . Lou Capone now partnered with George Albert in Melhead Music . . . Bill Heyer set for two weeks at Palumbo's, Philadelphia, starting Jan. 1 . . . Mimi Warren at the Sheraton Mayflower, Akron, until Jan. 5 . . . Tal Farlow's group sharing the Composer podium with the Billy Taylor Trio . . . Robert Merrill set for "Night of Stars" at Madison Square Garden Nov. 19 . . . Sheldon Davis handling publicity for Specialty Records and Little Richard . . . Hillbilly singer Elton Britt to Major Artists for personal management.  
Bob Kloss, deejay at WKWK, Wheeling, W. Va., in town eyeing the music biz scene . . . Also in for a Gotham o.o. is Mrs. Carl Stutz, wife of the WRVA (Richmond) platter spinner . . . Jimmy De Preist Quintet set for its second jazz workshop bash at the U. of Pennsylvania campus Nov. 17.

Hollywood  
Ray Anthony band signed by Metro for nitery sequences in "This Could Be the Night" in which Jean Simmons, Paul Douglas and Anthony Franciosa star . . . Kay Brown, current at the Key-board, will have her first four sides for Decca go into release today (Wed.) . . . Andre Brummer, a&r chief for Motif Records, new indie diskery, produces 28 sides within the next 10 days . . . Songstress

Margie Rayburn has exited Capitol Records and signed with Liberty. Her initial sides for the diskery will be "Take a Gamble On Me" and "Every Minute of the Day," masters purchased from Cap. Zephyr Records is pushing its LP album, "Easy Jazz On a Fish Bass," during So. Calif. Seafood week . . . April Ames signed by Zephyr Records.

Chicago

Inkpots into Porky's Hideaway, Fort Lauderdale, Fla., opening Friday (9) through Nov. 21 . . . Organist Don Johnson signed to a three-year management contract by Mutual Entertainment, Chgo. . . Eddie Heywood introduced to local press at an RCA Victor luncheon at the Black Orchid last week . . . Jerry Lewis due in Chicago on a disk promotion tour under Decca auspices Nov. 16 . . . Don Cherry pacted for Eddy's, Kaycee, Nov. 30 for two frames . . . Fats Domino set for the Blue Note Dec. 5-16 . . . Duke Ellington into Blue Note Dec. 19-Jan. 6 . . . Russ Carlyle playing college dates till the first of the year, when he does a location stand at Chf's Oh Henry ballroom . . . The Holiday Club ballroom still up for sale; owner Joseph McElroy asking for three times the annual net profit, supposedly between \$100,000 and \$150,000.

Pittsburgh

Somethin' Smith & Redheads return to the Ankara Christmas Eve for three weeks . . . Ciro Rimae orch and revue into the Diamond Room for a fortnight . . . Russ Merritt filling in for Johnny Costa at KDKA-TV as staff pianist while Costa and his trio are back at the Embers Club in N. Y. Nov. 5-13 . . . Eddie Peabody inked, by Doris, week of Dec. 17 . . . Maurice Spitalny's band plays Jewish Home for the Aged benefit show at Mosque Dec. 2 . . . Eddie Brown outfit checked in at Huwe's Cafe for a run . . . Joe Negri foursome into the Cove for a stay . . . Jimmy Spaniel combo at Town House Motel in Monroeville indef . . . Henry Robinson band signed by Don

RETAIL SHEET BEST SELLERS

VARIETY  
Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.  
\* ASCAP t BMI

National  
Rating  
This Last  
wk. wk.

Title and Publisher

		New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Preeman Music Co.)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Whatever Will Be (Artists) . . .	3	1	2	1	2	1	4	6	3	8	1	1	100
2	4	Love Me Tender (Presley) . . .	2	4	9	6	10	4	9	4	1	1	2	3	86
3	5	*True Love (Buxton Hill) . . .	1	2	1	4	1	8	3	8	5	7	7	4	77
4	6	*You Belong to Me (BVC) . . .	4	5	8	2	5	1	2	4	4	6	5	1	73
5	2	Canadian Sunset (Meridian) . . .	3	5	3	4	5	8	9	2	7	3	2	6	69
6	3	*Allegheny Moon (Oxford) . . .	5	5	5	3	10	5	5	6	5	5	4	5	63
7	7	Walking in Rain (Golden W.) . . .	9	7	3	7	6	7	7	6	4	6	3	5	58
8	8	The Green Door (Trinity) . . .	7	9	6	9	6	2	7	3	10	2	9	5	51
9	9	Don't Be Cruel (Presley-S) . . .	8	8	8	5	5	1	8	3	7	7	7	3	37
10	15	*Friendly Persuasion (Feist) . . .	8	10	4	8	7	2	9	9	9	8	8	3	34
11	9	Honky Tonk (Billace) . . .	6	5	5	5	5	5	5	5	5	5	5	5	17
12	12	Cindy, Oh Cindy (Marks-B) . . .	10	7	7	7	7	7	7	7	7	7	7	7	7
13	13	Italian Theme (Maurice) . . .	10	7	7	7	7	7	7	7	7	7	7	7	7
14	14	*My Prayer (Shapiro-B) . . .	10	7	7	7	7	7	7	7	7	7	7	7	7
15	11	Soft, Summer Breeze (Regent) . . .	10	7	7	7	7	7	7	7	7	7	7	7	7

Metz's Sky Vue for weekend dance music . . . Jack Purcell's office, which books bands and combos, has engaged Muss Merritt as its staff rehearsal pianist . . . Wilbur Hildebrand, formerly with Tiny Wolfe band at Copa, now playing piano for Larry Faith at Horizon Room.

San Francisco

Derle Knox, for 17 years maestro at Bimbo's 365 Club, retires Nov. 14. Trumpeter Don Menary will take over . . . Fack's II held over Johnny Mathis for another seven weeks . . . Stan Kenton into the Macumba and will wind up his Frisco stay with a Nov. 18 Opera House concert . . . Pianist Burt Bales of Pier 23 made an album for ABC-Paramount . . . "Jazz at the Philharmonic" concert in San Jose

was albumized . . . Ted Lewis got a big ovation from a full house at The Village.

London

Mills Music arranged for royalties of new tune, "Commando Patrol," to go to Commando Benevolent Fund . . . Jack Parnell band may back U. S. singer Pat Boone during his 10-day tour here in December . . . Ray Ellington Quartet offered a tv date in Bavaria in November, will accept if can fit with other commitments . . . Accordionist Jack Embrow arrived back in England from New York where he's been probing Yank music scene . . . Singer Tony Brent opened week's date at Astor Club . . . Blues singer Neva Raphaello off to Holland next week to make

disks for Phillips, broadcast and appear in concerts with Dutch Swing College Band . . . Major Holley, Yank bassist, left for home after residing here 18 months . . . Singer Beryl Bryden set for eight-day tour of jazz clubs in Denmark.

Mencken on LP

Washington, Nov. 6.  
The Library of Congress has just issued an album of two LP records of an unrehearsed interview with the late H. L. Mencken, recorded on June 30, 1948.  
Interview has Mencken reminiscing about his youth in Baltimore, his publishing and journalistic experiences, and his observations on the American scene. Price is \$7.50 plus tax.

A & R MAN  
NECK-STICKING-OUT DEPT.

I'VE LISTENED LATELY TO A LOT OF GREAT AND NEW RECORD SOUNDS, HI-FI, LOW-FI AND JUST PLAIN DELINQUENT, BUT I'VE GOT A COUPLE OF WEIRD SIDES JUST MADE UNDER THE SPELL OF A VERY DARK MOON THAT EVERY A&R MAN SHOULD IMMEDIATELY SPEND TWO MINUTES LISTENING TO. SOME BRAVE GUY IS GONNA CLEAN UP OR MY CRYSTAL BALL IS CRACKED.

RESPECTFULLY,

Pat Ballard

Port Washington 7-6505



TOM ADAMS  
KUDLDAVE ANDREWS  
KMBCSAM BARCOCK  
WHBJACK BARR  
KUDLJOHN BARRETT  
WHBJIM BURKE  
KMBCJOHNNY DARK  
WHBGENE DAVIS  
WHBR.B. DILSON  
KMBCBILL KERWIN  
KCMOJOHNNY PEARSON  
WHBAL PICKWORTH  
KCMOIRV SMITH  
WHBTOREY SOUTHWICK  
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**...they can help you sell more in the nation's eighteenth market\*!**

More and more national advertisers are turning to local radio to give their products important additional exposure. And in Kansas City, Kansas, these exciting radio personalities cover a wide sales area. Their "smiling voices," popular music programming, and news about products, make them welcome visitors in Kansas City's 311,000 radio homes. If you're looking for new sales gains in this \$1½ billion retail market, let these deejays go to town for your product.

\*population rank in Sales Management "Survey of Buying Power," 1956.



**RCA VICTOR**

**spotlights hometown broadcasting**

## Epic Expansion Program

Continued from page 41

longhair artists & repertoire, is blueprinting a 60 albums-a-year (five-a-month) release schedule. He's also priming the label for a move-in on the opera field. Schicke has scheduled "Louise" by the Opera-Comique of Paris for a late November release. It marks the first complete waxing of the opera and follows such other recently released opera "firsts" for Epic as "The Love of Three Oranges" and "Don Pasquale."

Schicke is also prepping a major international buildup (via the Philips affil) for the Cleveland Orchestra. A project for the Cleveland outfit to tour Europe next spring under the sponsorship of the American National Theatre & Academy (ANTA) is now in the works. Also on the two-way glo-

bal street is the arrival next month of Eduard Van Beinum, director of the Concertgebouw Orchestra. Van Beinum will baton the Los Angeles Symphony during his January and February vacation before returning to his permanent slot with the Concertgebouw. Epic plans to award Van Beinum a golden longplay record of the Concertgebouw's current release, "Scheherazade," to mark the Amsterdam outfit's 100,000 album sales on the Epic label.

Leon Fleischer, young American pianist, is the latest addition to Epic's classical fold and is also being earmarked for a big push.

In the pop album field, Epic is putting major stress on its current release, Anita Ellis' "I Wonder What Became of Me," via special

album previews in Boston, Philadelphia, Detroit, Chicago and the Coast. And for added momentum on its current hit LP, Lester Lanin's dance set, label has tied in with the book publishers, Doubleday, which will push it via a special direct mail drive.

### Cap Sales Shuffle

Hollywood, Nov. 6.

Thomas Morgan, Capitol Records branch sales manager, has been upped to district sales manager effective Jan. 1. Morgan, who will headquarter in Cleveland, supplants Max Callison. Latter was promoted to the newly-created post of national sales manager of Capitol's distributing company with his headquarters in N. Y.

J. K. Maltland, veepee and director of sales, said William Mikel, branch sales manager of the St. Louis office, is being upped and transferred to Dallas as district sales manager.

## As to That Presley Longterm...

The inside on that "\$1,000-per-week 20-year deal" for Elvis Presley with the RCA Victor company is, in actuality, a mathematical device to spread the singer's staggering \$430,000 earnings in record royalties in this, his first year, over a decade. Victor's Howard K. Letts, veepee in financial administration matters, will spread the almost half-million earnings over a 10-year period, which may also stretch into a 15-year term, as a means to amortize the earnings over a longterm.

Thus, if Presley's recordings should be curtailed for a term of years, because of GI service, or otherwise, he has an economic cushion.

In exchange for this, Victor's original two-year deal, plus a one-year option, has been exchanged into two five-year terms. The first three-year stretch (option included) now becomes five years, and in addition there's another five-year option. Whether or not it is exercised, about which there is little doubt at the moment, Presley's accumulated royalties are spread out over an additional five years. If the second five-year term is exercised then the spread would be 10 years additionally, whether or not he keeps recording or his platters sell.

As now constituted, Presley's 10,000,000-platter sale has earned in the very first year the entire sum that Victor "guarantees" him for the next 10 years. From Presley's viewpoint, of course, is the advantage of the spread for tax purposes.

# M-G-M Records

## TOP HITS

### OF THE WEEK

JONI JAMES

TO YOU I  
GIVE MY HEART

— AND —

DANNY  
BOY

MGM 12369

K 12369

BARRY GORDON

ROCK LITTLE  
CHILLUN

— AND —

THAT PRETTY LITTLE  
GIRL NEXT DOOR

MGM 12373

K 12373

BETTY MADIGAN

HOLD ME  
AGAIN LOVE

— AND —

TAKE  
MINE

MGM 12366

K 12366

ART MOONEY  
AND HIS ORCH

GIANT

— AND —

ROCK AND ROLL  
TUMBLEWEED

MGM 12320

K 12320

DAVID ROSE  
AND HIS ORCH

FRIENDLY  
PERSUASION

— AND —

THERE'S NEVER BEEN  
ANYONE ELSE BUT YOU

MGM 12336

K 12336

DICK HYMAN

BLUE DANUBE  
BOUNCE

— AND —

YANCEY SPECIAL

MGM 12343

K 12343

# M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

## Ayres Back in Groove For 1st Time Since '41

Mitchell Ayres is taking his first crack at the disk market since 1941 via an RCA Victor platter out on release this week. In the past 15 years, Ayres has been occupied at one time or another as artists & repertoire staffer at Columbia Records and musical director for the Perry Como shows.

His Victor platter is a coupling of "Guaglione" and "The Awakening of Pedro," both instrumentals.

## Shapiro-Bernstein Taps Roth as Educ'l Chief

Shapiro-Bernstein is prepping an expansion of its educational department. First move in the build-up program is the appointment of Lewis Roth as director of its educational division.

Roth is already prowling material to develop a catalog that can be pitched at the music educators around the country. A Juilliard School of Music grad, Roth was formerly an editorial advisor in Mills Music's educational department.

## 'Flying Saucer'

Continued from page 41

use of their performances on the "Flying Saucer" platter. Major companies, such as RCA Victor and Columbia Records, also had their material used on the latter disk, but these companies have not taken any legal action to date.

It's known, however, that the major companies are looking sympathetically upon the action of the plaintiffs even though they are reluctant to pursue the matter in the courts themselves. One reason for their reluctance is that there is no clearcut law establishing the diskers' right in their own releases and, hence, the major companies would rather not risk a negative decision.

The plaintiffs in the present case are charging that unfair competition is involved in B&G's alleged use of their material without authorization. One of the basic questions in the suit is whether the use of a couple of bars from many songs constitutes unfair competition or whether such a "montage" constitutes a new work on the part of B&G.

One lawyer for a major label, not involved in the present suit,

said that no matter what the outcome of the action, the disk industry should ask for a legislative remedy of a situation in which the disk companies are not sure whether what they release belongs to them. The Copyright Act gives the music publisher an unambiguous right to his copyrighted song, but there is no such act to protect disks, the lawyer declared.

## HOLLYWOOD, CALIF.

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Recording Studios

Air Conditioned Soundproof  
Recording Studios • 2 Lge.  
Soundproof Auditoriums •  
Wood Paneled Exec Offices  
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Artists' Dressing Rooms • Grand  
Piano-Size Freight Elevator •  
Suitable for Record, Radio or  
Theatrical Companies •

Coldwell, Banker & Co.  
WEBster 8-4101  
4322 Wilshire Blvd. L. A. 5

## "MAMA FROM THE TRAIN"

recorded by

Patti Page

MERCURY 70971

REMICK MUSIC CORP.

A Solid Hit!

## THE STAR YOU WISHED UPON LAST NIGHT

ROBBINS MUSIC CORPORATION

## Another BMI "Pin Up" Hit PETTICOATS OF PORTUGAL

Recorded By

CAESAR GIOVANNINI.....Bally  
DICK JACOBS.....Coral  
WARREN COVINGTON & COMMANDERS.....Decca  
BILLY VAUGHN.....Dot  
FLORIAN ZARACH.....Mercury  
PEREZ PRADO.....Victor

Published By

BRENT MUSIC CORP.  
CHRISTOPHER MUSIC CO.

# From Jackie Gleason



to  
every



disc  
jockey...

This is first of all a note of thanks. Recently I read a *Billboard* story (October 6th) recapping all of the nation's best-selling albums for 1956, and I blush to repeat what it said...that the individual artist competition was "no contest" because five albums by yours truly were so far out in front!

After reading something like that, I certainly want to place the credit where it belongs. And it belongs to you. I don't have to explain how much disc jockey support has meant to the success of the Jackie Gleason albums. All I can do is thank you with all my heart.

Right now, I'm just hoping that our newest album will ring the bell as its predecessors have. This time it's a Christmas bell -- the songs are all wintertime favorites that we've dressed up in special holiday finery.

I do hope you enjoy this "Merry Christmas"... and, again, many thanks for all you've done.

Sincerely,

*Jackie Gleason*



the songs:

*I'll Be Home For Christmas*

*Christmas in Paris • Jingle Bells*

*White Christmas • Santa Claus is Comin' To Town*

*Have Yourself A Merry Little Christmas • The Christmas Song*

*I've Got My Love To Keep Me Warm • Snowfall*

*By The Fireside • Home • Happy Holiday*

*Winter Wonderland • The Story Of A Starry Night*

album 758





# Tommy Steele As Britain's Presley, At Peanuts (\$420)

London, Nov. 6. Britain's newest rock 'n' roll star, Tommy Steele, looks set to duplicate the meteoric rise to the top of Elvis Presley. In eight weeks, the 19-year-old singing guitarist has rocketed from obscurity to top billing in variety theatres throughout the country. He has signed a six weeks' contract at \$420 a week, with the option of six additional weeks at almost double that figure, with Harold Fielding. Decca has inked him up to a long term recording contract, and a long list of tv appearances are set for the future.

Already one of Steele's disks "Rock With the Cavemen," is on the way up the British hit parade, and only just missed climbing into the Top Ten last week. Decca is planning an LP featuring Steele, but before giving him the real plug treatment, the diskery will wait to see how he fares on his six weeks in variety theatres which started at the Sunderland Empire yesterday.

Steele, who was discovered by agent John Kennedy while singing in a London coffee bar, recently completed a two-week spot at London's Stork Room and has appeared on both commercial tv and BBC-TV.

Yet only eight weeks ago Britain's new contribution to the rock 'n' roll craze was a steward in the Merchant Navy.

## On the Other Hand

Hollywood, Nov. 6. Deal for Elvis Presley to appear in Empress Hall, largest in London, is being negotiated. James A. FitzPatrick, indie producer who returned last week from London, has been authorized by British Sports Arena Ltd. to handle negotiations.

BSA wants singer for two, four or more weeks, whichever he elects, at 4,000 pounds sterling (approximately \$11,200) per week tax-free, paid in American dollars.

**THE FAMED "SATISFIERS"**  
Have a Brand New Sound  
On CORAL RECORDS  
**WHERE WILL I BE TOMORROW NIGHT**  
By PAT BALLARD  
General Music Pub. Co.

A cute novelty with a living bear!  
**WAIT LITTLE DARLING**  
Recorded by  
**KAY CEE JONES**  
on Decca  
MILLS MUSIC, INC.

**DOROTHY DONEGAN**  
Just concluded WOW engagement  
EMBERS, New York  
Currently for **FOUR WEEKS**  
**THEATRICAL LOUNGE, Cleveland**  
\*\*\*  
**ASSOCIATED BOOKING CORPORATION**  
JOE GLASER, Pres.  
New York Chicago Hollywood  
43 3rd Ave. PL. 9-3600 203 No. Wabash 8619 Sunset Blvd

# VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets

**Coin Machines Retail Disks Retail Sheet Music**  
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

## TALENT

POSITIONS This Last Week Week		ARTIST AND LABEL	TUNE
1	1	ELVIS PRESLEY (Victor)	{Love Me Tender {Don't Be Cruel {Hound Dog
2	2	JIM LOWE (Dot)	The Green Door
3	3	JOHNNIE RAY (Columbia)	Just Walking In The Rain
4	8	GUY MITCHELL (Columbia)	Singing The Blues
5	5	FATS DOMINO (Imperial)	{Blueberry Hill {Dreamboat Comes Home
6	4	BILL DOGGETT (King)	Honky Tonk
7	7	CROSBY & KELLY (Capitol)	True Love
8	6	HUGO WINTERHALTER (Victor)	Canadian Sunset
9	10	PAT BOONE (Dot)	{Friendly Persuasion {Chains Of Love
10	9	PATIENCE & PRUDENCE (Liberty)	Tonight You Belong To Me

## TUNES (\*ASCAP. †BMI)

POSITIONS This Last Week Week		TUNE	PUBLISHER
1	1	†LOVE ME TENDER	Presley
2	2	†THE GREEN DOOR	Trinity
3	3	†JUST WALKING IN THE RAIN	Golden West
4	5	*TRUE LOVE	Buxton Hill
5	4	†CANADIAN SUNSET	Meridian
6	7	†DON'T BE CRUEL	Presley-S
7	8	*WHATEVER WILL BE, WILL BE	Artists
8	..	†SINGING THE BLUES	Acuff-R
9	9	*TONIGHT YOU BELONG TO ME	BVC
10	6	†HONKY TONK	Billace

## Longhairs Invade

Continued from page 2

discriminating audiences who frequent concerts.

Jazz concerts, like other long-hair presentations, are sold by the concert managers through that indispensable promotion medium in this field—the mailing list. Bloom stated that his broadside circulars get an across-the-board reaction. The subscriber who orders tickets for a symphony concert will also order for a jazz concert.

The concert manager in the jazz

field is adopting the mechanics of the straight one-nite promoter. He will either buy the orch or combo or offer a guarantee against a percentage, depending on what terms he can arrange. The big difference, however, between the long-hair and jazz fields, according to Bloom, is an advance booking of names. While a classical artist can be booked with complete assurance for as much as an 18-month advance, the more helter-skelter pattern in the field of jazz makes even short-term bookings a lot more uncertain.

In Philadelphia, the Academy of Music there will also house a jazz concert for the first time this Friday (9) when Bernard Peiffer, the French jazz 88er, heads a lineup including Art Farmer, Gigi Gryce, Joe Puma, Zoot Sims, Howard McGhee, Lee Morgan and others. Date is being promoted by a committee of prominent Philly socialites with jazz critic Leonard Feather acting as emcee.

## Her Own Tunes to Bow Alice Remsen Diskery

Alice Remsen, songwriter and music publisher, will launch an indie label later this month tagged Remsen Records.

Label's kickoff platter will introduce a new vocal group, the Sparrows, on a coupling of "Broken Heart Goodbye" and "Wild Prairie." Both tunes were written by Miss Remsen.

## LANGLEY'S 200G SUIT ON 'THURSDAY'S CHILD'

Edward White (Langley Music) slapped an infringement suit against Almanac Music and writers Murray Grand and Elisse Boyd last week in N. Y. Federal Court. The suit asks for an injunction, \$100,000 damages against Almanac and an additional \$100,000 against the cleffers.

The complaint states that in May, 1951, the writers assigned their rights to "Thursday's Child" to the plaintiff. The complaint charges that Almanac published the same tune under a July, 1956, copyright and adds that the writers as well as the publishing firm "maliciously" and "wrongfully" conspired to "defraud" the plaintiff of his rights. The complaint also claims that the writers demanded the return of their copyrighted tune and when it was refunded, wrongfully assigned it to Almanac.

Hi-Lites, a Toronto quartet which got its start in Montreal, has a Mercury Records contract. First cut is "The Girl With the Bells."

# Paris SRO Cues Nov. 17 Return For 'Birdland'

Paris, Nov. 6. Two concerts Friday (2) of modern U. S. jazz group labeled "Birdland '56" filled the immense Salle Pleyel to overflowing. To appease the overflow, another appearance was promised for Saturday, Nov. 17. Group was composed of the Modern Jazz Quartet, Bud Powell, Lester Young and Miles Davis, the latter two accompanied by three Gallic players, Rene Urtreger on Piano; Christian Garros on drums and Pierre Michelot on bass.

Rock 'n' roll got its lumps here and, though regular jazz is still a staple, modern jazz has now made a mark for itself here and this concert can be labeled as a triumph on all counts.

The intricate chamber jazz music of the Modern Jazz Quartet held the aud hushed and then enthusiastic. Though putting emphasis on ensemble playing, the improvisation, the needed lifeblood of jazz, was also in evidence and the fine musicianship and ideas of director John Lewis (on piano) fused this into a new experience for jazz fans and pundits here which should have a far-reaching influence on jazz conception.

Miles Davis on trumpet and Lester Young on tenor sax each did his solo stints backed by the Gallic trio stints backed by the Gallic trio and then teamed for some more fine jazz bouts. Young, the "Prez," pressed his uncanny ardor into fine solos, as did Davis, while their teaming had the crowd mitting explosively. Bud Powell gave out with his more contrapuntal, thematic piano variations for fine and appreciation also. The French trio, though well rhythmized, were at times somewhat lost in giving the push and cover needed by the soloists.

—Mosk.

**TEEN AGE GOODNIGHT**  
THE CHORDETTE  
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AMERICAN MUSIC, INC.  
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Styne and Cahn's  
**"THE THINGS WE DID LAST SUMMER"**  
THE PERFECT  
After-Vacation SONG  
Styne and Cahn Music Co., Inc.

**THE 4 VOICES**  
**THE LIES THAT BIND**  
COLUMBIA  
AMERICAN MUSIC, INC.

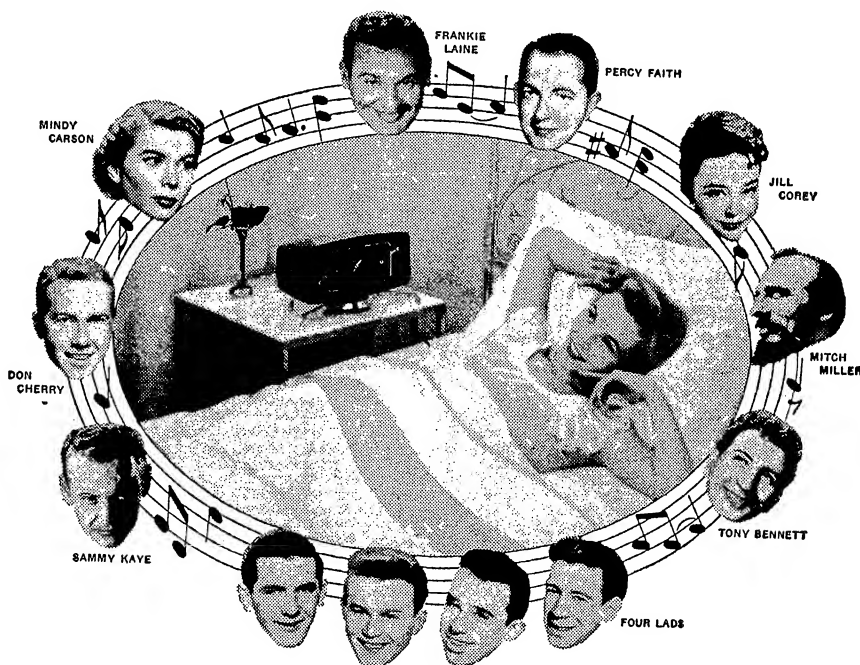
**DECCA RECORDS**  
America's Fastest  
Selling Records!

# WAKE TO MUSIC PROMOTION SPARKS TIME SALES ON DISK JOCKEY PROGRAMS

*Wake to Music Month has mushroomed into a sales bonanza for disk jockeys and radio stations*

## Disk Jockeys Keep the Cash Register Ringing

Radio stations are finding sponsors to tie-in with the Wake to Music promotion on every business street in town—appliance stores, department stores, music stores, hardware stores, public utilities, everyone who sells clock-radios. Co-op money from clock-radio manufacturers and distributors, plus store money from store advertising budgets are boosting time sales to new highs. The Wake to Music activities are building listening audiences, too.



## Wake to Music Proved Success in Similar Promotions

### From 4th to 2nd Place in Market of 17 Stations

WWDC, Washington, D. C., plugged the wake-up theme in 10-a-day spots—as well as in newspapers and direct mail. With this kind of promotion, WWDC has jumped from 4th to 2nd place in a market of 17 stations.

### 20-25 Sponsors for Each 2-hour Show

WATW, Ashland, Wisconsin, reports they built to approximately 20-25 sponsors for their 6-8 a.m. show, which features the Wake to Music idea.



### 240 Sponsored Spots in One Month

Using 20,000 lines of newspaper advertising to introduce "Wake Up New England to Music on Clock-Radio," WHDH, Boston, followed up with an intensive spot program.

These spots brought in a total of 240 sponsored announcements in one month, each of which promoted the sales of clock-radios.

### LATE FLASH...

#### Wake to Music Month Huge Success

Day-to-day reports indicate that hundreds of radio stations from New York to California are cashing in on Wake to Music. Sponsored spots for some stations will be close to 2000 for the month. Sustaining radio spots are running from 3 to 28 a day.

#### WAKE Sells 75 Spots a Day

WAKE, Atlanta, has sold a complete Wake to Music promotion to a local clock-radio distributor. Sponsor picks up the check for 75 spots daily. Promotion includes banners across principal streets, selecting Miss Wake to Music, and WAKE disk jockey stunts, such as giving away records on street corners while dressed in pajamas and nightcaps.

## Telechron Timers Push Wake to Music Month

Many clock-radio manufacturers use Telechron Timers. These turn on the radios that wake listeners to disk jockey music. The makers of Telechron Timers are publicizing Wake to Music Month.

Columbia recording artists are featured in the Telechron Timer Nov. 17 Post ad promoting "Wake to the Music of the Stars with a Clock-Radio."

## FREE Merchandising Helps

Write, wire or phone for details and full information on Wake to Music Month. Telechron Timers, Clock and Timer Department, General Electric Co., 17 Homer Ave., Ashland, Mass.

# Kaiser's 'Ain't Gonna Lei No Egg' In Hawaiian 'All Show Biz' Bid

By WALT CHRISTIE  
Honolulu, Nov. 6.

Industrialist Henry J. Kaiser at the age of 73 is bulldozing his way along a rocky road that just possibly could see him emerge as Hawaii's major resort operator. Potentially up to \$100,000,000 may be tied up in the expanding hotels and entertainment ventures of which his Hawaiian Village Hotel is the nucleus.

Even now work's being rushed on a 14-story hospice alongside the present (and also new) Hawaiian Village, and another inn at least 20 stories high is projected by Kaiser.

He'll also build a 1,800-seat aluminum-domed auditorium on his "lower Waikiki" land in an obvious effort to make his resort Hawaii's convention centre. Auditorium also is being designed to house facilities for a motion picture studio. Edward M. Gray, vice president of National Telefilm Associates, is scouting mainland tv and film contacts to see how much work they might bring to Hawaii.

Hal Lewis, top Honolulu disk jock, has joined the Kaiser staff as executive v.p. of three related ventures—a color tv station on channel 13, a radio station, and a record company, latter to be known as Hawaiian Village Records. Lewis will have 25% of the tv station and half ownership of the radio station. Jack de Mello is returning from California to become general manager of these Kaiser-Lewis operations.

It hasn't all been a bed of roses for an industrialist who is a novice in the hotel and nitery field at an

age when most people are going into retirement. And some of Kaiser's earlier announced projects, including a \$35,000,000 resort at Kailua, Kona, Hawaii island, have faded away. But Henry J. certainly has made his Hawaiian Village materialize with an impact.

**Elderly 'Man in a Hurry'**  
At one time, the Hilton chain was formally announced as operator of the Hawaiian Village and the resort was to be named the Hil'on-Hawaii-Kai. (Kai means "by the water" in Hawaiian and, not incidentally, accounts for half of Kaiser's surname.) Deal later was abandoned for reasons never publicly announced.

There's speculation that each party had figured the other was going to put up the money. And Kaiser's own impatient nature—he's on the grounds around 7 every morning ordering changes and improvements—possibly figured in the Hilton dropout. Western Hotels, Pacific Coast chain with headquarters in Seattle, eventually emerged as the operator, but manager Gwynne Austin threw in the sponge and resigned earlier this month. One Honolulu publication (Continued on page 52)

## Tip From U. S.: Cafes Can't Shift Acts Into 'Another Room' to Beat the Tax

Washington, Nov. 6.

You can't duck the nitery tax merely by moving the dancing and entertainment into a room different from the one where food and drink are sold, says Internal Revenue Service.

To avoid the tax bite, the two rooms have to be entirely separate operations, Revenue has just ruled. It gives this explanation in answering the query

"The basic question to be resolved is whether the operation of the room in which food, refreshment, or merchandise is sold is so independent of the operation of the entertainment room that they can be regarded as two separate operations."

"A significant circumstance to be considered is the amount of any charge for admission to the entertainment room. Where a bona fide admission charge is made to enter the entertainment room in which the serving or selling of food or refreshments is not permitted, or is merely incidental to the furnishing of music or dancing privileges, two operations are involved and liability for admissions tax only is incurred . . .

"If, however, no charge, or less than a bona fide admission charge is made to enter the entertainment room, such room presumably is maintained only to attract patrons to the room in which the food or refreshments are sold . . . Accordingly, all amounts paid in the related room, as well as any amounts paid in the entertainment room for admission, food and refreshments by all patrons who witness or participate in the entertainment, are subject to the cabaret tax."

"In determining the bona fides of an admission charge, a comparison may be made, in the light of local trade practices and conditions, with other separately operated dance halls or ballrooms, giving due consideration to the entertainment and facilities offered and the type of patronage attracted."

Harry Bloom, agent who recently exited the Music Corp. of America office in Chicago after six years, last week joined the Chi office of General Artists Corp. as an agent in the acts department.

## Ice Review

### Glamorous Night

Glasgow, Oct. 24.

*Holiday on Ice (Great Britain)* Ltd. presentation of Ivor Novello's "Glamorous Night." Produced by Gerald Palmer. Adaptation and lyrics, Christopher Hassall; choreography, Beatrice Livesey; decor, Edward Delany; costumes, Anthony Holland; music orchestrated and arranged by Reginald Swinney; Orch under Reginald Swinney. In two acts, (10 scenes). At Alhambra Theatre, Glasgow, Oct. 23, '56, on British tour; \$1:20 top.

With Margo McMenemy, Leslie Lyndon, Jerry Carroll, Toni Congdon, Rafe Caldicott, Vic or MacDonald, Bert Stevenson, Jackie Oldfield, Betty Holland; voices of Victoria Campbell, Shaw Taylor, Arthur Gomez, Raymond Allen, Paul Rycroft, Elizabeth Hutchings; specialties by Bert Stevenson & Jackie Oldfield, The Bokdams (2), Michael & Carol; Corps de Ballet of 40 Skaters.

The late Ivor Novello's musical play "Glamorous Night," set in mythical Balkan-land of Krasnia, and first produced at Theatre Royal, in London's Drury Lane, in 1935, is given the full blashow treatment in current touring version. Result is a color-catching eye-fel of tuneful fodder, broken up by specialty acts and one song from another Novello musical.

Six offstage artists, singing and speaking into microphones in theatre side-boxes, in full view of out-fronters, give the show its vocal bits, and do a standout job in timing, working in full cooperation with onstage skaters. It's even intriguing just to watch synchronisation of their lip movements.

Skating ensembles are cleverly devised, most palming going to scenes where skaters join forces to whirl round the stage in ship's-deck and ballroom bits. These, coupled with melodic Novello tunes, add up to good spectacle.

Margo McMenemy, in skating stage part of Miliza Hajos, operatic chirper, shows beauty and grace, and is ably backed by soprano Victoria Campbell in dubbing. Leslie Lyndon is appealing male lead. Both are a pair of blasters with artistry on the frosted stage. Their roles here were created by Novello himself and Mary Ellis.

Toni Congdon achieves comedy spills as the maid Phoebe. Bert Stevenson and Jackie Oldfield offer two comedy spots, their best being a miming bit to records, including a disk of Jerry Colonna which sounds odd in middle of a Novello musical. Pair have lively fun act. Michael & Carol do adagio pair-skating at fast speed, and The Bokdams (2) are mixed Dutch duo with offbeat juggling (See New Acts).

Corps de Ballet of 40 skaters infuse movement into frosted spectacle. Victoria Campbell descends from dubbing boxes to sing a Novello tune from "King's Rhapsody," and wins solid miffing for standout vocalising. The Anthony Holland costuming and Beatrice Livesey choreography add to overall success. Gord.

## Schiek's Into 'Lucky 7th' Year With the 'Same Old' Mpls. Hometown Goldmine

Minneapolis, Nov. 6.

Schiek's, one of the leading local cafes and niteries, next month will celebrate the start of the seventh year of an entertainment policy that almost immediately lifted it from the financial doldrums to prosperity and which has continuously flourished.

A singing sextet of three young men and the same number of young women and an orch of four, all locally recruited and under the direction of a Minneapolis producer, Glyde Snyder, has been and still is offering capsuled musical comedies and other similar programs built around various themes and with production trimmings.

The two-a-night, 50-minute shows have retained their great popularity and for dinners have never failed to attract capacity. One of the policy's beauties, it's pointed out, is the comparatively light nut, estimated to be in the neighborhood of \$1,000 per week.

Benny Fields exited the Roosevelt Hospital, N.Y. last week, following a brief stay.

## Inside Stuff—Vaudeville

The first N. Y. home of the White Rats and later the National Vaudeville Artists, will reopen Saturday (10) as a Seventh Day Adventists centre. The building was purchased by the religious group about three years ago. Spot at that time was the Hotel Sharon and housed a small nitery.

The building was constructed in 1911 and was first occupied by the White Rats, which later was formed into Actors Equity Assn. Upon failure of the White Rats, edifice was taken over by E. F. Albee and occupied by NVA, which remained in the building until 1933 when financial difficulties forced them to sublease the clubhouse. NVA then occupied the lower floors and subsequently left that home completely.

Henri Salvador, who goes into the Empire Room of the Hotel Waldorf-Astoria, N. Y., on Monday (12), will break in his act for a somewhat different type of audience on the preceding day. French import, who hails originally from the Lesser Antilles, will face his first U. S. "live" audience Sunday at the Concord Hotel, Kiamesha Lake, N. Y., in the heart of the borscht belt.

The trade is awaiting an article due soon in Cosmopolitan mag that deals with agents and agencies. It's being written by Joe McCarthy, editor of the wartime Yank and who at one time was an editor of Cosmopolitan. There have been some notable articles on agents over the last few years. One was a two-part profile in the New Yorker on Abe Lastfogel, William Morris Agency topper. Another was on Music Corp. of America which ran in several installments in the Saturday Evening Post.

Sophie Tucker, in New York for her opening at the Town & Country Club, Brooklyn, Friday (9), was tendered a dinner at the Persian Room of the Plaza by the Junior Matrons for benefit of the Williams Camp for underprivileged children. It was a \$50-per-plate affair. The dais included Lou Holtz, Judge Samuel Di Falco, Virginia Graham, Hal March, Mrs. Ted Lewis, Rep. Irwin D. Davidson, Jesse Block, Lucy Monroe and Rabbi Abraham Burstein.

## Boston Becoming Convention Hub

### Niteries, Theatres, Hotels Eye Big Take From Future Bookings

Boston, Nov. 6.

Hub is coming up as a convention city with night spots and theatres benefitting from the influx of conventioneers. The American Legion has picked Boston for its 1960 national convention and the American Farm Bureau has voted to come here for its 1958 gathering, two standouts of the convention world. Convention theatre and nitery parties are seen as a new trend now coming in.

These two conventions will bring 10,000 visitors and \$1,500,000 into the city's niteries, theatres, hotels, restaurants and retail stores, Edward C. Sherry, manager of the Boston Chamber of Commerce's convention and tourist bureau and Hub's convention salesman, estimates.

The average convention visitors spend \$125 during his Boston stay, he figured and in 1955, conventioneers left \$25,000,000 in the city. Last year, there were 375 trade shows and conventions in the Hub.

Conventions and trade shows have increased from 200 a year in 1946 to the 375 in 1956. Updated figures on how a conventioneer spends his dough are not available, but a 1948 survey by the International Assn. of Convention Bureaus, sampling 10% of conventions held in 29 cities, indicates that amusement, theatres, niteries, ball parks, etc., including beverages, would nab about 15%. Hotels get the biggest chunk, around 25%, and restaurants and retail stores next biggest percentages.

Planned ahead theatre and nitery parties are being increasingly sought now by Hub bonifaces and theatre productions and the convention parties are a new development which is seen upcoming. The three Hub supper clubs, Blinstrub's Bradford Roof and Steuben's, find party biz their mainstay. Theatres have recently gone into the soliciting of theatre party biz with three film houses, Astor, arranging for parties for "Ten Commandments," Cinerama, for "Seven Wonders of World," and Saxon, for "Oklahoma."

Hub is well set up on conven-

tions for 1957, it is indicated by the convention bureau. Some indication of how far ahead they work in the convention securing biz is revealed by the inking of 4,000 (Continued on page 52)

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# MIAMI'S POCKETFUL OF BUYS

## Top Spots Glom Jerry Lewis at 25¢ Or So; Wild Bids for Other Names

The suburban large-seaters are really eating into the supply of names available for niteries. A spot such as Ben Maksik's Town & Country Club, Brooklyn, is attempting to outbid the midtown N.Y. niteries, and the big-seaters in outlying spots of many towns are frequently in a better position to get names on the strength of greater capacity.

Latest bid by Maksik is \$25,000 for the N.Y. bow of Jerry Lewis as a single sans ex-partner Dean Martin. The Copacabana, N.Y., is also interested in the comedian but isn't prepared to go that high. Music Corp. of America, handling Lewis, hasn't yet accepted any offers in the N.Y. area although final choice will be left up to the comic. It's not yet known what kind of act Lewis is preparing for his solo in niteries, but it's believed that he'll have someone working with him. Some years ago he demonstrated that he could draw laughs without his partner at that time by working with Sonny King at Brown's Hotel in the N.Y. borscht belt.

Lewis has also been signed for the Fontainebleau Hotel, Miami Beach, starting Jan. 29. Lewis breaks in at the Sands, Las Vegas, Nov. 29, and then to the Chez Paree, Chicago.

Lewis' services are also being bid for by Blinstrub's, Boston, another large-seater, which has been able to get the bulk of the names playing the Boston area (see separate story).

In addition, the Town & Country Club has Sophie Tucker opening Friday (9) on a show that includes Robert Clary and the Charlivels. Milton Berle is also booked for that spot. The Boulevard, Rego Park, L.I., will play names when available and will offer top dollar for same.

This kind of bidding has upped the prices for top acts and at the same time has increased the benefits for acts. For example, Miss Tucker was originally slated for the Latin Quarter, N.Y., and was to have been used in a holiday period. However, Miss Tucker felt that she couldn't take three shows on weekend and holiday nights at the Lou Walters spot. Consequently, she bowed out by mutual agreement. At the Brooklyn spot, she'll do two shows Friday, Saturday and Sunday, and one show on the other three nights. Niteries is closed Mondays.

The Town & Country is one of the largest cafes in the country with a capacity of about 1,750. In contrast, the Latin Quarter and the Copacabana seat around 750 and 550, respectively. The buying power stemming from greater capacity is becoming an important factor in this era of wild bidding for top names.

## HUB'S BLINSTRUB WAVES 30¢ AT JERRY LEWIS

Boston, Nov. 6.  
Deal is on here by Stanley Blinstrub, boniface of the 1,700-seat Blinstrub niteries, to bring in Jerry Lewis for Jan. 14 opening.

Reported price is \$30,000 for week. Blinstrub confirmed that the deal is on, but was noncommittal as to whether yet signed.

Meantime, Bob Clayton, WHDH disk jock, called Lewis on the Coast, making a tape interview in which Lewis said he was coming to Boston to Blinstrub's on Jan. 14.

## Jazz Names in Prov.

Providence, Nov. 6.  
The Celebrity Club here, has resumed the name jazz policy, with bulk of bookings coming from Joe Glaser's Associated Booking Corp. out of New York.

The Australian Jazz Quartet played last week; Dave Brubeck current; Julian (Cannonball) Adderly, Nov. 8; Erroll Garner Trio, Nov. 12; Max Roach Quintet, Nov. 19; June Christy, Nov. 26, and Gene Krupa Quartet, Dec. 3. All are one week booking except Brubeck, three days, and Adderly, four days.

## THE LID IS OFF THE PURSESTRING

By LARY SOLLOWAY

Miami Beach, Nov. 6.  
The emergence of Miami Beach hoteliers as money-laden talent buyers is the most notable aspect of the upcoming "biggest season ever," as indicated by burgeoning reservation lists and reports from already loaded transportation lines. As of now, contract figures for talent and orcs already have run into multi-million-dollar figures for the fifteen-week period beginning at Christmas—if recent years' trends continue, the run may well be extended at least another four frames.

The estimate on talent-music payoffs does not include the myriad all-night bar-lounges, off-hotel spots and clubs featuring exotics, singers, emcees and small musical units.

The race for top-name rosters with which to attract outside-hotel patronage to their cafe-adjuncts began early this summer among the three key hostels: the Eden Roc, Fontainebleau and new Americana. Concentrating on the same group of attractions, the bids soared to new highs for this area, to make the upcoming winter a bonanza run in the sun, even among proved draws who've been playing the Gold Coast for years. Typical of the fierce competition was signing this week by the Eden Roc's Harry Mufson of Lena Horne, whom all three posheries had been pursuing for weeks.

How They Got Lena

The final-signing figure was within range for all, but Mufson, with Harry Belafonte and Nat King Cole on his contract list, got the okay from Miss Horne for her first appearance hereabouts in several years. Clinching the deal was provision for suites for the Horne entourage and full use of the hotel's facilities. A hassle over reservations at a Beach hotel several seasons ago had led to Miss Horne scrambling on a Copa City deal and absenting herself since from these parts, despite tempting offers annually.

The Fontainebleau, seeking to fill out its roster to compete with (Continued on page 52)

## Amaya Relights L.A.'er

Los Angeles, Nov. 6.  
Carmen Amaya and her flamenco troupe opened a two-week engagement last night (Mon.) at the Huntington Hartford Theatre. House has been dark for past week, following bow-out of Dunninger.

## Entrenched Fraternal Auspices Thorn In Ringling Side on Hardtop Stands

Sponsored circus commitments have cut off three dates, thus far, from the proposed route of indoor arenas for the Ringling Bros. and Barnum & Bailey Circus. Last week Art Concello, the show's manager, met with officials of the Arena Managers Assn. in New York to plot an indoor route following the circus' stand at the Boston Garden in May. However, three of the cities in upper N.Y. State, had already been tied up by sponsored circuses.

Situation is expected to be typical in any "projected route that R.B. & B. will be seeking. Routing of the Ringling show is being beset by existing affiliations which will be difficult to overcome in two scores. First, organizations such as the Shriners have been renting from the arena for many years, and many managers are loathe to let this affiliation go by in favor of a new venture, even one with the powerful Ringling label. Second, an organization such as the Shrine, a heavy sponsor throughout the nation, has a fairly powerful base among the localities because of the various charities which are

## Promoters Rebel Vs. Guarantees, Say B.O. Should Determine Payoff

### London Cafe Chief

### On N. Y. Talent Trek

London, Nov. 6.  
Major Donald Neville-Willing, general manager of the Cafe de Paris, planes out to New York tonight (Tues.) for talent negotiations. He will be away about two weeks.

During his two weeks in N. Y., Neville-Willing hopes to finalize deals with Pearl Bailey and Sophie Tucker, and to open negotiations for Elvis Presley to appear next year.

## Names Shudder At Dates Before '57; It's That Tax Rap

A curious situation is hitting many niteries owners these days. Many agencies have been requesting cafemen to postpone dates of some of their headlines until after Jan. 1. The percenters frankly admit it's a tax situation, and hope to cancel enough dates to remain in the present tax category.

This situation has been evident at this time for some years, but it's been heavier now than ever before. The date-diggers say that with names in greater demand than ever before, salaries have been going up. Therefore, with so many attractive propositions floating around, they've been working more consistently and thus earnings have been higher. Accountants, therefore, have been warning them to cut down on their dates or be penalized in the form of higher tax brackets which would decimate their bankrolls to some extent.

Agencies report that this condition will persist until mid-January or so. The names will start working following the post-New Year doldrums when financial and other types of hangovers from New Year's Eve disappear.

This situation benefits the middle earner to some degree, but in many instances, night club owners feel that they are being forced into a period of slough-off shows. They declare that middle-rollers aren't drawing and thus they might as well try to make out by cutting show expenses to the absolute minimum.

Promoters in various cities are accusing talent agencies of not caring how much is lost locally. The promoters are decrying the huge guarantees being asked for some of the lures who aren't drawing as much as their payoffs. Complaints are louder at this time since many local entrepreneurs have taken some huge losses with some of the attractions given them.

In recent weeks, for example, Tony Martin, originally offered at \$5,000 per night, although under deals made for less in most situations, didn't pan out too well at the boxoffice. Guy Lombardo, Count Basie, Martin & Lewis and Judy Garland were among some of the others that didn't hit it off well in a lot of towns.

Promoters of late have taken the stance that they will give the right show the greater share of the box-office receipts, but the rebellion against guarantees is on the upbeat. Feeling is growing among the impresarios that with a cut of 60% and upwards going to the attraction, there's a diminishing reason for a guarantee. They feel that if the headliner can draw the money he's entitled to the bigger share of the gate, and that the localities should not be asked to subsidize any losses.

The promoters also feel that the gamble should not be one-sided, and the agencies ought to impress upon the acts that the impresario gambles upon the rental, half the advertising costs, help, tickets, stagehands, etc., while the act lays out a minimum which includes the salary of surrounding acts and travel and hotel expenses.

It's also pointed out by some entrepreneurs that the shows sure to come out ahead do not ask for terrific guarantees, merely a nominal amount, preferring to take their chances on the percentage arrangements. Among these are Gene Autry and Roy Rogers, and several major leaguers go in on a percentage deal.

Of late, attractions have been offered on the one-nighter routes, but most promoters are shunning those asking huge guarantees, having been hurt in the past by what looked like surefire items. Consequently, they are now demanding that the headliners show a little more confidence in their own pulling power by asking minimal or no guarantees and letting the boxoffice decide their salaries.

## LA ROSA, SATCHMO NSH IN WAY-OFFISH OMAHA

Omaha, Nov. 6.  
Further proof that the entertainment dollar has tightened to alarming proportions in these parts was provided in two recent shows at the new City Auditorium.

Sponsors of the Autorama expo, a three-day affair at the Arena, brought in Julius LaRosa for his first Omaha appearance and backed him with Vic Hyde's one-man band act and Mal Dunn's orch, a local unit. But in the three days (Oct. 26-28) and five shows, LaRosa drew a low 3,869 paid at \$1 a head—not much more than his own guarantee. And last year's Autorama, which didn't have a show, lured 8,405 at the same prices.

Perhaps even more startling to bookers here, though, was the failure of Louis Armstrong and his band to do biz on a Sunday (28) afternoon in the Aud's Music Hall. Armstrong, who has packed 'em in during past visits at Joe Malec's Peony Park, drew less than a half house, 1,300, of which, only approximately 950 were paid.

## B'klyn Spot Reopens

The Balinese Room, Brooklyn, reopened last week with a show topped by Mary Burton and Sonny Sands. Spot is operated by Ed Walter.

Spot was razed by fire sometime ago, and was rebuilt.

## Vaude, Cafe Dates

### New York

Marion Marlowe has switched from William Morris to MCA. . . Fran Warren set for the Zephyr Room, Cleveland, Nov. 27, followed by the Statler-Hilton, Dallas, Dec. 17, and Shamrock, Houston, Jan. 10. . . Enid Mosier & the Steel Band return to the Village Vanguard, tomorrow (Thurs.). . . Annette Warren to the Blue Angel Nov. 15. . . Monet & Collins go to the Old Rumanian Friday (9). . . Carmen Cavallaro pegged for Casino Royal, Washington, Dec. 31. . . Al Bernie into Fontainebleau, Miami Beach, Dec. 4. . . Roberta Sherwood tapped for the Chez Paree, Chicago, Jan. 10. . . Henny Youngman opens at the New Frontier, Las Vegas, Nov. 19 following a series of radio and tele dates in New York including a stand on the Walter Winchell show Nov. 9 for which Jane Froman is also pacted. . . Sophie Tucker is set for the Cafe de Paris, London, in April. . . Myron Cohen down for the San Souci, Miami Beach, Dec. 21. . . Johnny Puleo Harmonica Rascals tapped for the Moulin Rouge, Hollywood, in April. . . Deep River Boys pencilled in for Lake Club, Springfield, Ill., Nov. 21. . . Bill Shirley and Midge & Bill Haggitt go into the Versailles, Miami Beach, on the Alan Dale show for 12 weeks. . . Lisa Kirk to take her showers at the Ambassador, Los Angeles, starting Jan. 9. . . Los Gatos and the Peiro Bros. completed their dates at the Queens Theatre, Blackpool, Eng. Los Gatos followed with the Hippodrome, London, and the Peiros go into the Jack Hylton show at the Adelphi Theatre, London, starting Nov. 12.

### Chicago

The Four Step Bros. into the Sahara, Las Vegas, next Tuesday (13) for three weeks. . . Charlie Chaney opening at the Steak House next Tuesday for five frames. . . Billy Falbo back to the Club Hollywood, Chi., after this week's stand at the Muehlebach Hotel, Kaycee. . . Little Buck into Beverly Hills Country Club, Nov. 23 for two frames. . . Tony Bennett headlining prexy Frank Darling's electrical workers show Dec. 6-15 in the Chi union's hall. . . Luc Poret now at Black Orchid, in the main room for cocktail hour.

### Hollywood

George Shearing Quintet set for a one-night concert stand at the Pasadena Civic Aud. Nov. 26 prior to opening at Sardi's Nov. 27. . . Billy Eckstine set by entertainment director Gus Lampe for a two-week stand at the Coconut Grove

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beginning Nov. 21. . . Jack Nye and Eddie Gomez orchs are currently alternating dance chores at the Hollywood Roosevelt's Cine-grill. . . Thelma Graen opens a two-weeker today (Wed.) at Johnny Walsh's 881 Club. . . Lillian Roth opens a stand Nov. 12 at the Chi Chi, Palm Springs. . . Frankie Laime opens two-week stand tomorrow (Thurs.) at Moulin Rouge. . . Bud Abbott & Lou Costello set for three stanzas at Hotel Sahara, Vegas, Dec. 4, in 70-minute revue written and produced by Sid Kuller. . . Taylor Four go into Ciro's Friday (9). . . Monica Lewis teed off three frames yesterday (Tues.) at Fairmont Hotel, Frisco. . . Kaye Ballard into Flamingo, Las Vegas, tomorrow (Thurs.).

### Atlanta

Slightly advanced prices will be the rule this weekend when Atlanta's clubs, niteries and other spots will be bursting at the seams with customers brought to town by the Tech-Tennessee game Saturday (10) at Grant Field. . . Singer Don Cornell headlining new show at John Carmichael's Steak Ranch. . . A new revue starring Ginger Lee and the Comedians trio opened at the Anchorage in Clermont Hotel. . . Sunny Fox spotlighted at Imperial Hotel's Domino Lounge on same bill with exotic Kalamian and the Tol Trio, now in her third year at spot. . . Lynn Storm opened at Gypsy Room, where comedian emcee Bill Bernardi is in his third week. . . Val del Greco tops the girl revue at Lillian DuPree's Clovis Club, backed up by dancers Loretta Meadows and Jada, plus guitarist George Petras. . . Jack Lopez and his Latin combo have returned to Bill Cartledge's El Morrocco. . . Satirist Bob McFadden is topper at Henry Brady Hotel's Paradise Room, backed up by singer Lori Young and Billie & Gene Lambert, European novelty act. . . Freddie Martell playing a return at Atlanta Biltmore Hotel's Empire Room, with Gerriek Twins, dancers, held over. . . Judson Smith, warbling pianist, bowed in Biltmore's Rendezvous Lounge. . . Danny Demetry's Zebra Lounge in Howell House Lobby holding over 300-pound Roy Topps, ivory-thumping singer.

## Convention Hub

Continued from page 50  
hotel rooms for the American Assn. for the Advancement of Science for its 1962 Boston convention. . . Conventions give Hub bookers a hefty amount of club date biz. The majority of the big conventions have a standard "entertainment night." This usually consists of from five to 10 acts, most of which are recruited from Hub clubs with local talent filling in the bill for the conventioners. . . Smaller conventions, however, in the 200-400 category, have cancelled out the "entertainment night," and settled on nightclub parties. They advance book their soviat night at the city's night spots, claiming it is more convenient and finds more favor with their membership than bringing acts in to their hotel convention rooms. . . The private party, once a big working circuit for acts, seems to have dwindled almost to the vanishing point. The private party has been transferred from the hotel party rooms to the night clubs. Engagement parties, wedding parties, bowling parties, showers, annual outings and all sorts of affairs, that for many years called for the engaging hotel function rooms and the hiring of at least one or two acts for entertainment, have all gone into the night clubs. . . Now the clubs are looking to advance convention parties as far ahead as 1962. There's no way of telling who'll be headlining the show, but the conventioners will be on hand with new money.

## Saranac Lake

By Happy Benway  
Saranac Lake, N. Y., Nov. 6. William Morris Jr. who was featured speaker at the Rotary Club dinner here, said that the resort's t.c. cable will soon be a reality. According to Hugh Stephen, manager of RCTV, the receiving tower will be located at Lake Colby. . . The El Club Espanol held its third annual shindig here at the Prescott House with buffet lunch and entertainment as features. . . "The Adventures of Chico," a Spanish film, was presented from Brandon Films by H. D. "Hank" Hearn, Hospitality attending were Charlotte Eiselman, Marion McLaughlin, Elridge Weaver, John Gurba, Alfred Gonzalez is president of the El Club. . . Sonja Spieker of The Colbergs, niterie novelty act, hit the jackpot when she drew an allclear. She joined the staff of our research laboratory and is now rated as one of the institution's personnel. . . Beg your pardon, in our last listing of the personnel of the Will Rogers Hospital we omitted our research laboratory director, Morris Dworski, assisted by Theda Lamb and Sonja Spieker, Mildred Farquhar, housekeeper; Eileen Woods and Eve Dunsen, nurses; Dr. Homer McCreary, X-ray technician, assisted by Eddie Vogt. . . Lucius P. Head, manager for the Springs A.L., registered in for the Fred T. McLendon circuit, Union rest period and is comfortably located as a third floor patient with specialist care. . . H. D. "Hank" Hearn, Jacksonville (Fla.) theatre owner, off to Gotham on a business and pleasure furlough. His wife Elizabeth planned in from Florida to join him. . . A. L. Franks, Warner Bros. doorman in Washington, D.C., registered for the general o.o. and rest period. He came in here from a Washington hospital; ditto for his son, Francis, electrician's helper, and both are roommates during their observation period.

Write to those who are ill.

## Kaiser

Continued from page 50  
already has reported that Western Hotels itself may ask for a divorce. Admittedly, there's been a significant changeover in key personnel in recent weeks, some of which may be traced to Kaiser's zest to "get things done" and some of which is blamed on staff misjudgments. . . Behind the scenes, Kaiser's mushrooming resort may be having more than its share of growing pains, but there's little evidence of that in its three niteries. . . "Cavalcade of Kaiser" . . . Alfred Apaka, hotel entertainment director, is headlining a Hawaiian and Polynesian show in the Tapa House Supper Club, with two shows nightly (three on peak nights). Room is closed Sundays. Policy here calls for a \$1 cover and tariff is in the upper brackets, but the entertainment is worth it. . . George Gainapau, Hawaii's best known falsetto singer, is headlining in the attractive on-beach Ale Ale Kai Room. He's got a versatile four-piece combo with him, with musical and vocal fare strictly in the Hawaiian-style romantic "moon-spoon" bracket. No cover here and there's dancing nightly except Monday. . . Shell Bar, which adjoins the Tapa Room, is drawing capacity crowds to hear the music of Martin Denny and his four-piece group. The Denny combo is mainland-bound and potentially may emerge as one of the nation's top small groups. Music is in the "easy modern" mood. There's no cover and Denny is on hand from 8 p. m. weekdays and 8:30 p. m. weekends. No music on Sundays. . . Adjoining 14-story hotel unit now under construction also will have several niterie rooms and cocktail lounges, which should bring even more talent onto the Kaiser menu. . . Already the Hawaiian Village niteries are giving the Matson chain of four hotels a run for their money when it comes to competition and virtually murdering all but two of the non-hot niteries in Waikiki. . . For those in Hawaii's resort and entertainment field, it's a shot in the arm to see how Kaiser, at 73, is so enthusiastically learning there's no business like show business.

Billy Eckstine has been signed for the Copacabana, N. Y., opening starting Jan. 3, following the run of Jimmy Durante.

## Miami's Pocketful of Buys

Continued from page 51

neighboring Eden Roc, this week signed Jerry Lewis \$25,000 for a one-week stand at end of January. . . Lewis already has arranged his commitments so that he can play the date. When it was Martin & Lewis, that figure was sky-high in cafes that the team played in this area. Prexy Ben Novack is also shelling out a reported \$17,500 to Liberace for a March engagement. The weekly figure is a "favor" to Novack, whom Liberace holds in high esteem; his asking price from the Americana was believed well into the over-\$20,000 range. . . Belafonte, Berle, etc. . . The kickup in offers began with Mufsen's setting Harry Belafonte for return to the Eden Roc, then taking Milton Berle out of the "available" class with a \$17,500-per buy. To follow Belafonte he has Georgia Gibbs and Jack Carter. Berle is preceding Joe E. Lewis and Roberta Sherwood, who take over in February, with Nat King Cole, Johnnie Ray and Jean Carroll and finally, Lena Horne in for the continuing two-framers. . . Although still working on a Xmas-New Year's package (Tony Bennett and a name comic is current objective), the Fontainebleau starts winging in January with the Ritz Bros. (opposite Berle), Jerry Lewis, and Jimmy Durante pitched against Joe E. and Sherwood; Tony Martin opposite Cole and Liberace in March. . . Eden-Fontainebleau Vortex . . . End-effect of the arch rivalry between Eden Roc and Fontainebleau is to make their spots look to be the center of nightlife this season. The new Americana, much further up the Beach in the comparatively quiet Bal Harbour area, is still to come up with a full list of heavy competitive factors for its Club Bal Masque. . . Following reports that he couldn't make the date, Xavier Cugat is now expected to premiere the official opening weeks (3) beginning Dec. 19, with Abbe Lane and rest of troupe. Marguerite Piazza is next in line with Joe Reichman's orch coming in on same date (6) for season engagement. Miss Piazza will be followed by Dorothy Dandridge. Red Buttons and Gloria DeHaven are February pactees; Patti Page set for late March; in her case, the Tisch brothers are trying to arrange for an earlier appearance to strengthen the big end-February, early-March period. But, there are still several key weeks to be filled with probably upped budgets to grab prime attractions. . . These, Too, Are Buyers . . . Stemming from the three-key competition are a slew of smaller hotel-cafes which are booking the type of acts—mostly comedians—who've become staples in this area. A cinch to wind a winner in the run for the patronage is the Versailles which, after dropping Alan Gale in attempt to enter the big-name battle for its club, took the safest course and made a new deal with Gale to take over again on a percentage-owner basis. The following the frenetic performer has built in this town is a fanatical one, return parties being a regular weekly happening. The room seats near 500 and is packed, even on Mondays, with turnaways the order of the night. On his terms, Gale, using a group of young acts to buttress his one-show-nightly policy, has been in the heavy weekly net earnings class for years in every location he's played hereabouts. His is a rare case, however, in the matter of holding up on his own through a long season. . . San Souci's Guns . . . The Sans Souci has found its group of contractees in proved draws. Myron Cohen, who pulled its Blue Sails Room out of the red last year in two returns, will be back for a three-time spread through the winter. Jackie Miles is linked for two engagements; Phil Foster another, among others. . . For the rest the Matius is holding to the one-week show policy with Gene Baylos, Diahann Carroll among others in the middle-bracket class set. The Seville, which folded its Matador Room last spring with a big loss, is working on a deal to install Charlie Farrell (ex-Endor &) for a longer term in its Castanet Room. The Lucerne, with vet show biz concessionaire Oscar Markowich as new owner, is mulling return of

a line of girls and one top act for the Club Chaiet. The Saxony, once a top payoff location for acts and orchs, is still to reach a decision on policy. Christmas-New Year's show has been set featuring Ruth Wallis, Malagon Sisters and Frankie Scott, but after their two weeks, George Sax is still debating on what his entry will be. The DiLido has given up a show idea and instead is bringing in Pupi Campo and his orch as well as a jazz group from the Coast to turn its Moulin Rouge into a dancery setup at pop prices. . . Quickie Layouts . . . There'll be several other hotels with modestly budgeted (\$1,500-\$3,000) plans for one-week stands. And there are more than a score of hotel and motels who play the new show nightly (club-dates) gambit in hopes of grabbing on-the-towners making a round of the small-minimum spots. . . On the independent night club side, Lou Walters is reopening his Palm Island Latin Quarter for its annual run in late December with his newly tagged "Ziegfeld Follies." It's taken for granted he'll present his usual lush productions, but there have been no announcements on names as yet. The Beachcomber, once the biggest buyer of talent around, this season is switching name and show-idea. Retitled the Cotton Club, it will feature Cab Calloway and a big revue in attempt to bring back the Harlem fad of the late '20s. At a pop price, to lure the mass trade. The Vagabonds, per every annum, come back to their own club with supporting acts on the up-to-\$3,000-per bracket. The Clover Club, once a user of top names under aegis of Jack Goldman, will reopen as Wally's Clover Club with a grind policy of music and entertainment. . . Large Economy Size . . . For all the operations, a key factor will be the bargain-package night club tours. There are several of these organizations which provide stops at three spots (hotel and clubs) with drinks at each and a snack at one, tax-tips-transportation included, at \$10 per head. These groups have become all-important to all, from the swank hotels to the indie cabaret, providing on many a night the difference between sagging biz and full houses for both shows. . . In the case of the swank hotel-cafes, they're sticking with the tours as a matter of insurance for year 'round patronage, although on the big Friday-Saturday nights there'll be cutdowns on the number reservations they'll take. But, come off-nights and the sight of 200 persons being marched in for a show, with tables and service set and ready, the room filled, it makes the acts as well as the ops happy. It's the breakeven or small-loss insurance they bank upon.

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**Copacabana, N. Y.**

Nat King Cole, Rowan & Martin, Merry Macs (4), June Allyn, Tony Reynolds, Jackie Metcalf, Nora Bristow, Copa Girls, Michael Durso and Frank Marti Orchs; staged by Douglas Coudy; music and lyrics, Dorcas, Mel Mitchell, Marvin Kahn; costumes, Sal Anthony (executed by Mme. Berthe); orchestrations, Deac Eberhard; \$5.50 minimum.

Nat King Cole, another in the Copa's regular repeat lineup of quality headliners, is back for his annual stand at the niter. Abetting the singer are Rowan & Martin and the Merry Macs, both smart acts, plus the club's usual eye-appealing production numbers. It all adds up to another click entry for the Jules Podell operation.

Cole, in top form, dishes out a flock of numbers in a sock 40-minute sesh. His songselling savvy and mellow styling are effectively demonstrated on such ballads as "Autumn Leaves," "There Goes My Love," "Little Girl," "Somebody Loves Me" and "Night Lights." For an equally strong light touch, he delivers "Makin' Whoopee" and "C-U-B-A," while his occasional swingover to the keyboard adds punch, especially his workover of "Just One of Those Things."

Rowan & Martin, making their bigtime Gotham debut, definitely warrant the booking. They're a funny team, with Martin providing the zany antics and Rowan playing it straight. With Dean Martin and Jerry Lewis no longer a team, this duo is a natural to snare bookings that previously would have gone to the former pair. Martin isn't as energetic as Lewis, but he's good.

The boys succeed in drawing a steady stream of yocks via delivery of material. From the start, when Martin makes his appearance and establishes himself as a clown, there's little letup on laughs. Martin's entanglement in a pair of rubber gloves while portraying a doctor being interviewed by a tv fight announcer and his beer guzzling in a takeoff on a drunk heckling a Shakespearean performer in a bistro, are among the top guffaw-getters.

The Merry Macs, playing their first New York date in some time, haven't lost their touch. Associated principally with the late Fred Allen's radio series, the quartet, comprised of three guys and a femme, score with their neat brand of vocalizing. The group starts off with "S Wonderful," move into a few oldies and then switch to a bouncy "Piano Roll Rock" in which one of the males gets in some snazzy sax work. That's followed by a dixie-styled number, complete with canes and strut, followed by "I'm a Lovin' You Rock" for a nifty closer.

The decorative Copa Girls appear in a variety of costumes colorfully designed by Sal Anthony. Production singers June Allyn and Tony Reynolds do a good job, as do Jackie Metcalf and Nora Bristow in the terp department. The musicalizing, as usual, is neatly handled by the Michael Durso and Frank Marti orchs.

**Cheez Paree, Chi**

Chicago, Nov. 2.

Louis Armstrong & His All Stars (Barret Deems, Squi Gersh, Edmond Hall, Billy Kyle, Velma Middleton, Trummy Young), Dick Lynn, Tina & Coco, The Escorts (5), Ted Fio Rito Orch; \$1.50 cover, \$3.75 minimum.

With the longest show seen at the Cheez in some years, this niter bows the long-sought trumpet and accompanying antics of Louis Armstrong. Having played the Chi music spots and the theatres here for many a year, Armstrong is now making his premiere appearance at this Windy City showcase for the big names. That he should do so indicates the stature "Satchmo" has built up in the world of entertainment. He is no longer just a great trumpet player or the leader of a top musical group or musical trailblazer. He is now all of those things and, as such, an American institution on a U.S. musical ambassador aboard and one of our top level entertainment figures.

The Armstrong turn lives up to the niche it has carved for itself in its Cheez debut. On for almost an hour, after an hour-long series of supporting acts have paved the way, Armstrong proves the wait worthwhile. Incidentally, the long support is not necessary; it's traceable to the fact that the Cheez management is now in the business of grooming talent and is using the niter to expose some of the new acts it wants to upgrade. The policy may at times conflict with the ideal of a well-integrated show and this time it certainly does.

The Armstrong group displays superior musicianship at all levels; from the searing, precise trumpet of Armstrong himself to the trip-

hammer power and accuracy of drummer Barrett Deems. The a d d e d attraction, Armstrong's gravel-voiced singing, Velma Middleton's potent blues and her happy bouncing make this a thoroughly enjoyable exposition of what Armstrong likes to call "the happy music."

Velma Middleton blasts out with "Mama's Back in Town" and "Talk to Me Baby," among others. And she jumps and shimmy and shakes. The house loves it. Edmond Hall does a humorous clarinet solo of "You Made Me Love You," for excellent returns. The group also runs through "Stompin' at the Savoy," "Blueberry Hill" (another Armstrong vocal) and winds up with "High Society." It's a begoff.

Dick Lynn is the comic on the bill, and a product of the midwest borscht circuit. Handicapped by the material brought over the circuit, he does not have the impact expected of the second act on a bill of this calibre. He has an engaging stage personality and could deliver with the right material, but what he uses never quite rings the bell, though at times it comes close. Of course, being a local boy, opening night brought out a legion of friends who celebrated his Cheez booking with loud applause.

Tina & Coco are a pair of terping femmes in the flamenco idiom who open the display. Dancing with fire and precision, they do the zapateado, a bullfight interpretive and the usual flamenco. The turn sometimes appears a little pretentious for the room, but it's competent. Team wraps up to a good mitt.

The Escorts, five young multiple-voicers being groomed for the pop disk sweepstakes, intro and space the show. They're a house group and were in the last show here. They look good, sing well together and conceivably could click with the right record. They open with a medley of college songs, which elicits miffing from the alumni and they also do "That Old Gang of Mine," for good returns. They then introduce the supporting acts with special material. They're a bright young act and get good reaction.

The Ted Fio Rito aggregation does an excellent job of backing and dansapology. The current is in or two weeks; the Vagabonds open Nov. 16.

**Cheez Paree, Montreal**

Montreal, Oct. 31.

Jackie Kahane, Black & Nolen, Nancy McDonald, Antonia & Jose, Dino Vale, Nick Martin Orch (6), Michel Sauro Quartet with Laura Berkeley; no cover, minimum or admission.

This is Jackie Kahane's first visit to Montreal in several months and with each return his hep comic shows improvement. Starting locally via YMHA shows, small rooms and the borscht circuit of the Laurentians, Kahane has built up quite a following and he seldom lets them down.

Present routineing is a far cry from the previous years when he resorted to any form of gag for yocks; always obvious and usually on the near-blue, customer-killing line. Working in a more relaxed and showing the timing and polish he has developed, Kahane keeps constant attention as he adapts his material to the room. He wound up to salvos on night caught.

In the closing slot, following Kahane, the vaude comedies of Black & Nolen wow with situations that are ancient but still manage to be funny. Miss Nolen, a blonde of amazing and revealing proportions, is a new partner for Black and her ample chassis and gowns (or the lack of them give the diminutive, violin-playing Black plenty of chances for the broad wink and gag mixed with brief violin matches.

It's straight from the old two-day sessions but a surefire audience pleaser.

Attractive Nancy McDonald does her first bit in Montreal and scores during chirp offerings. Flamenco hoofers, Antonia & Jose are just about the most handsome Latin heel and castanet clickers to play this town in some months. Routines, for the most part, are of a fairly average nature but the femme half of duo more than beats the average with her fine figure and appearance.

Dino Vale, who has been the house singer around Cheez Paree for some time now, takes over his solo spot for a hefty set of vocals that click. Youngster, who is back for this show by guitarist

**Latin Quarter, N. Y.**

(FOLLOWUP)

Jerry Lester, topping the latest edition of Lou Walters' "Folies Des Femmes," is a very funny man with a very dirty routine. It's a mark of his skill as a comic that Lester can get away in a mass spot like this with a routine that would be okay for a stag smoker.

But Lester, when he wants to be, is a superlative clown with a wide assortment of talents, enough for about four acts. He comes on with an acro leap and between gags, does some juggling, hoofing, singing and stripteasing. On opening night (1), Lester was on for about an hour and put on a freewheeling, ribald show which rode over the usual amenities observed in mixed company.

The rough lines, the bedroom and -swish jokes, the bumps and the grinds could all be dispensed with and Lester would still be a solid comic. There is, however, an irrepressibility about this performer which makes the frank sex joke seem almost inevitable. In any case, whatever the embarrassment in the audience, it is overridden by a mounting tide of laughs.

Lester does a flock of songs in this routine, giving them all a comic twist. He scores best with his closing "Old Black Magic" take-off on Billie Holiday, who also gets yocks out of "Standing on the Corner" and "Whatever I O I Wants," which he does with a girl pulled from one of the ringside tables. The only weak spot in the act is a rock 'n' roll number, "I Want A Short Fat Girl," which is much too obvious material for Lester's style.

Also new on the current bill is Lucienne & Ashour, whose click comedy apache stuff has been here many times before, and ballerina Nanci Crompton. Miss Crompton contributes several neat numbers, including a pantomime-ballet production framed around a day in the life of a stenographer.

Held over with the same numbers from the last show are Gaudier's Steeplechase, Syncopated Waters, songstress Betty George and the stylishly costumed production numbers. Jo Lombardi continues to give a positive downbeat in backgrounding the show.

Herm.

**Sands, Las Vegas**

Las Vegas, Oct. 31.

"Ziegfeld Folies," starring Lena Horne, with Davis & Reese, Bob DeVoye Trio (3), Chuck Nelson, Copa Girls (12), Antonio Morrelli Orch (13); \$2 minimum.

Producer Jack Entratter releases the niter rights to "Ziegfeld Folies" on a note that somewhat befits the tradition of the late showman. For his final "Folies" presentation, Entratter has knifed together solid bistro fare within a framework of production flourish that underscores the Ziegfeld trademark - namely, glamour. Heading up the opus is Lena Horne, whose name alone on any marquee spells out box business and sock entertainment.

One of the most captivating thrushes in the business, Miss Horne baits the usual tumultuous salvos with her definitive torching. Keynoting her artistry is a signal talent through which she alters the mood to effect visual as well as vocal interpretation of a song. For this sortie, Miss Horne turns to some w.k. standards that are new to her repertoire and that are reborn under Lenhy Hayton's sensitive pen and baton. In some instances, however, maestro Hayton tends to allow his arrangements to sail too far beyond the comprehension of the average layman, as in his lush orchestration of "Out Of This World." But, the commercial aspects notwithstanding, the Hayton touch—which has contributed greatly to Miss Horne's present stature—is out of this world and the hepers love it.

Highnotes of Miss Horne's performance include her embrace of Duke Ellington faves and her Cole Porter number, "It's All Right With Me." For the begoff, she sensuously grips "Love Me Or Leave Me."

Show gets a zingy lift at the outset with the bright comedies of Pepper Davis & Tony Reese. A sock comedy team, they punch home their business with such vigor and appeal that on opening night (31) they stopped the show cold. Davis & Reese launch their nonsensical with a parody of the local gambling set, then score screams with their manicured glee ball routine. Kudos must as they turn to their familiar satire of the 64G quizzer and the Friday night tv fights. Wrapup is their standard, drum-dance exit.

Bob DeVoye Trio turns some sharp choreo corners within the Copa Girl productions. Designed by Bob Gilbert and Renee Stewart under Entratter's shrewd assem-

blage, the Copa Girl numbers provide zest and sparkle at either end of the show. Chuck Nelson allies his big voice with plenty of fervor to vocally steer the productions. Overall layout, in until Nov. 27, is given a superb musical backdrop by Antonio Morrelli's orch, augmented during Miss Horne's sesh by George Duviolier's haunting bass. Gene DiNova's piano wizardry and Johnny Cresci's steady percussion.

Alan.

**Statler Hotel, L. A.**

Los Angeles, Nov. 6.

Gogi Grant, "Skeets" Minton, Eddie Bergman Orch (11); \$2, \$2.50 cover.

As a night club lady of song, Gogi Grant hasn't got it made yet. She's equipped with strong pipes that have little trouble finding their way around a tune, and is easy on the eyes; but personally, she has a long way to go. At show caught in this hostelry's Terrace Room, the gal didn't warm up to her audience, in fact, seemed almost to be condescending, so the mood didn't make for any salvos of response to her songaig.

When Miss Grant sings "Suddenly There's a Valley" and "The Wayward Wind," two record clicks at the Statler Hotel, they are across easily with good backing from Eddie Bergman's orch. On some of the others, like the opener, "Who Cares?" or "On the Street Where You Live" and "You're Doing Alright," she tends to be careless with enunciation of the lyrics in spots. The spiritual, "The Golden Ladder," with a mild audience-participation via handclaps, and the signoff "Thanks for Everything," demonstrate her instinctive feel for rhythm. Singer puts in a plug for a new album, doing a medley of five songs, including "Wrap Up Your Troubles," "The One I Love," "All of Me" and "I Let a Song Go Out of My Heart."

The brash "Skeets" Minton and his equally fresh dummy are the second act on the current bill. The turn rated a fair response from the dinner show audience, best-liked being takeoffs on Rose Murphy, Johnnie Ray, Billy Eckstine and the Ink Spots. It's mostly a singing act, too, so vocals are well represented on this Statler offering. Young Ken Berry, a winner on "Stairway to Stardom" air show, came on early at show caught for a four-minute display of the n'ce personality and taps that made him the winner.

Brog.

**Blinstrub's, Boston**

Boston, Oct. 31.

Enzo Stuarti, Lott & Anders, Norton & Patricia, Amandis (4), Mero-Landis Line (10), Stewart Rose, Michael Gaylord Orch (10), Lou Weir; \$2.50 minimum.

Enzo Stuarti, formerly Larry Lawrence in "Me And Juliet," who has had tv showcasing on the Ed Sullivan show, headlines the bill at boniface Stanley Blinstrub's big 1,700-seater this frame. A personable lad, with a big voice, he takes a set of standards and pops for a well received sesh. Opener is "You Alone" from which he switches to "Big Wonderful World." Introing "On Street Where You Live," with Broadway show biz patter, he takes the number for nice ride and wraps up with "Sorrento" in Italian, for boff returns.

Lott & Anders open the show with some fancy juggling atop high unicycles in nice novelty flash. Lad balances a stuffed seal from head, throws hoop around arms and leg while riding the unicycle while femme styles. Clincher is stand straight up by femme on partner's shoulders while he pedals the stage. Norton & Patricia score with their w.k. music box terping bit, done from the second stage above the orch. They've added a "corridor dance" to their routine preceded by femme's Jamaican chanting. Closer is some slick terping work with "Got You Under My Skin." A one-hand spin with femme aloft gets them off to solid round.

Four Amandis, out in new costumes, gold trousers and black shirts, are as peppy as always with their amazing catapaulting from teeterboard to chair spiced with zany foolery. Clincher is bound from table to teeterboard sending lad on board to top of two tiered emcees. The Mero-Landis fems emcees prance through two slick numbers, a torrid musical comedy type offering, with Stewart Rose piping for nice effect, and a sparkling Spanish terp bit with part of the line in male Espanol dress.

Mike Gaylord batons the shows with crisp beat and Lou Weir takes the dance interludes on the organ for some neat work. Stuarti closed Sunday (4). Balance of the show holds through Sunday (11). Mona Carroll opened Monday (5), for one week.

**Le Ruban Bleu, N. Y.**

Ethel Waters, Nancy Andrews, Phil Leeds, Norman Paris Trio, Don Carey; \$5 minimum.

Le Ruban Bleu, steadily building since change in ownership last summer, has had its first major headline since the switch to the person of Ethel Waters. The venerable songstress-actress-autobiographer is still a potent name and a potent performer, so that this move on the part of the Phil Simon-Al Segal ownership should prove a happy payoff.

Miss Waters is a pro from way back which stands her in good stead for her voice—let's face it—just ain't what it used to be. She shows a good deal of strain in sustaining a high note, or even a prolonged note in any register, and her voice is at times irregular. But it makes no difference. She's a stylist and it's the overall effect that counts. Her sense of rhythm is infallible, her phrasing dexterous and her presence commanding. She's in charge all the way.

Her selection is savvy, too, in that she alternates her old standards with special material "talk" songs like "If I Do" and "I Knew I Shouldn't Trust That Man," which provide a good chance of pace and enhance the effect of standby like "Ising Chance on the Ring." Happiness is "Call Me," "Stormy Weather" and "Cabin in the Sky." On the swingy side are "St. Louis Blues" and her howff, a red hot "Sunny Side of the Street," in a growling style that left 'em beggins and of which she should use more.

Rest of the bill comprises Nancy Andrews and Phil Leeds, both comics and the latter holding over, with Don Carey as emcee and intermission pianist alternating with the Norman Paris Trio. Miss Andrews is a rowdy singing comedienne who's got no inhibitions as to mugging and rippling her way through a turn that leans heavily on the blue stuff. Her material is spotty, some of it like her "Mink" number from "Shoestring Revue" registering stongly, some in need of severe pruning like her opener, a parody of "Cockeyed Optimist." With some judicious cutting and some stronger material to supplant the cuts, she'd prove a far better turn.

Leeds holds with basically the same comedy turn. It's underplayed all the way, delivered in a soft-spoken and relaxed manner that in no way dulls the impact of some crisp and original material. Leeds, who's doubling over from "The Matchmaker" on Broadway, scores especially strongly with his birds & bees bit and his Mexican village routine. Carey is a pleasant emcee and nifty on the 88s in the breaks, while the Paris trio does a superb showback job, particularly with Miss Waters, and makes the entr'actes pass quickly.

Chan.

**Chateau Madrid, N. Y.**

Anita Del Rio, 3 Galanes, Raul Del Rio, Al Castellanos and Louis Ortiz Orchs; \$3.50, \$5 minimum.

This cha-cha-cha and mambo emporium offers its usual Latin-flavored revue to give the customers a short respite from the vigorous Latin dancing. As the shows go at Angel Lopez's W. 58th St. Spanish hideaway, the current offering appears to satisfy the aficionados.

Paul & Eva Reyes, apparently the feature attraction, are a low comedy team who combine silly antics and nonsensical song and patter with a couple of terping routines. It's the type of set that finds the femme partner falling into the laps of the ringside customers and implanting kisses on the foreheads of willing males. It goes over big with the Chateau Madrid clientele, but the more sophisticated may find it dull and embarrassing.

Although the Three Galanes, a group of handsome Latin lads, instill an audience participation gimmick in their act by inviting femmes up to mambo, it's done pleasantly and in good taste. Primarily singers, garbed in an exaggerated Latin manner, the lads offer their Spanish tunes in a winning theatrical manner. The Latin-slanted choreography gives the act a nice sense of movement that does not detract from the chirping.

Anita Del Rio, a petite ur-Latin-looking blonde, is an expert in the castnet-clicking, heel-stomping dance idiom. Her execution was somewhat handicapped on night caught by a slipping petticoat which caught in her heels. She managed, however, to complete the difficult routine without missing a step.

The Al Castellanos orch provides topnotch showbacking and is also on hand for the feature attraction—the hipswinging antics of the customers. Louis Ortiz orch alternates for dancing. Holl.



## OBITUARIES

### LOUIS W. SCHINE

Louis W. Schine, 63, secretary-treasurer of Schine Enterprises, died in New York's Harkness Pavilion yesterday (Tues.) of a brain tumor. He had been in the hospital five weeks.

Born in Germany, Schine entered the theatre business in association with his brother, J. Myer Schine, president of the organization, in 1917 via the acquisition of the Hippodrome, Gloversville, N.Y. After World War I the circuit was expanded to become one of the largest independently operated chain with 135 houses in various eastern states. A divestiture program has reduced it to 11 situations presently, with headquarters continuing in Gloversville.

The Schine interests were expanded to include the operation of

change (states rights) in New York. Subsequently, he became an independent exhibitor, Warner manager in Mexico and South America and general manager of Century Theatres, Brooklyn and Long Island circuit.

His wife and a daughter also survive.

### FORD BILLINGS

Ford Billings, 56, pioneer radio station executive, died Nov. 4 of a heart attack in Norwalk, Conn., where he had been in the hotel business. Originally a musical conductor and producer for Shubert and Keith he was an early recruit into radio broadcasting.

His credits were extensive. Notably he had been an early general manager of WLW, Cincinnati. At other periods he served as sales

Mercury and later spent 10 years in Hollywood writing film scripts. His Broadway productions included "Soldiers of Fortune," "The Pirate," "The Prince of Diamonds" and "If I Were You."

Surviving are his wife, three sons, a daughter and sister.

### GEORGE P. LOWE

George P. Lowe, 82, vet circus and vaude trapeze performer, died Oct. 24 in Dallas, following a short illness. Famed for his triple trapeze act, he toured with his own and other aerial acts for years.

He was one of the first performers to take his act overseas to entertain American soldiers during World War I.

### ROY A. KANTER

Roy A. Kanter, 45, southwestern division sales manager of the Motion Picture Advertising Service Co., of New Orleans, died Oct. 31 in Beaumont, Tex., of a heart attack. He headquartered in Dallas and was second assistant chief barker of the Variety Club there.

Survived by his wife and a daughter.

### DR. JACOB WEINBERG

Dr. Jacob Weinberg, 77, composer, pianist and teacher, died Nov. 3 in New York. He was a pioneer in promoting contemporary Jewish music, and was known for his Jewish religious compositions and his opera, "The Pioneers."

Wife and son survive.

### PENNY SHEPARD

Penny Shephard, 36, a former actress in summer stock, died of a brain tumor early in September in Miami. It has just been learned. She had been ill for several years. Her real name was Mildred Kasper.

Her husband, Donald Dingwall, and parents survive.

### JACK ARNOLD

Jack Arnold, 52, former manager and operator of Honolulu's Waikiki and other downtown niteries in that city; died there Oct. 27. He was a onetime circus performer and professional wrestler.

His wife and son survive.

Edwin P. Thomas, 43, of the duo Eddie Thomas & Judy Mannes, died Oct. 27 in Philadelphia. A singing pianist, he was an entertainer in Philly niteries for over 20 years.

Surviving are his wife, son and parents.

Arthur Horn, 68, a Metro salesman in Albany for 16 years, died Nov. 3 in that city after an illness of several months. Formerly an attorney, he is survived by his wife and daughter.

Joseph McClain, of Penn Theatre staff in Pittsburgh for eight years before becoming business agent of Local B-12 Theatre Employees in that city last January, died of a heart attack Oct. 27.

Charles Asplin, librarian with the Robert Farnon orch, formerly with the Gerald band and onetime bass player with Jack Payne and other British dance bands, died Oct. 20 in London.

Wife, 37, of British band agent Alfred Preager and sister-in-law of British bandleader Lou Preager, died of a cerebral hemorrhage Oct. 29 in London.

Charles E. Broughton, 83, former editor and publisher of the Sheboygan Press and former president of radio station WHBL, died Oct. 31 in Sheboygan, Wis.

Alonzo (Orlando Pelliccia), general booking manager for the Poli theatre chain in New England for 40 years, died Nov. 2 in New Haven, Conn.

John B. Opdycke, 79, author, lecturer and educator, died Nov. 3 in New York. His wife, Theresa Helburn, co-administrator of the Theatre Guild survives.

Jose Pidal, 60, Spanish dramatic actor who had appeared in a number of Mexican films, died of cancer Oct. 26 in Mexico City.

Hugh Thomas Dolan, 42, an assistant manager of New York's Waldorf-Astoria Hotel, died Nov. 1 in that city after a brief illness.

Jack Koffman, 54, vet studio still photographer, died Oct. 29 of a heart attack in Hollywood.

Edwin G. Tomkinson, former news editor of station WACO in Waco, Tex., died there Oct. 31.

Father, 60, of comedian Ken (Continued on page 63)

## VARIETY BILLS

WEEK OF NOVEMBER 7

Numerals in connection with bills below indicate opening day of show whether full or split week  
Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

### NEW YORK CITY

Music Hall (R) 8  
Rockettes  
Glee Club  
Ann Gilbert  
Danny Carroll  
Foursome  
Palace (P) 8  
Judy Garland  
Alan King  
Pompa & Thedy  
Wazzan  
Bob Williams  
Amin Bros.  
G & F Szony

### AUSTRALIA

MELBOURNE  
Tivoli (T) 5  
Richard Hearn  
Julia  
Nicolas Darvas  
Ross & La Pierre  
Lane Bros.  
Bob Bromley  
The Alpins  
Alwyn Leckie  
Frank Ward  
Daniel Davey  
Lewis Jacob  
SYDNEY  
Tivoli (T) 5  
Katherine Dunham  
Co.  
BRISBANE  
His Majesty's (T) 5  
Philip Stainton  
Nicolette Bernard  
Percy Marmont  
Richard Beynon  
Noel Howlett  
Heath Joyce  
Frank Taylor  
Gerald Dugan  
Arthur Whitehead  
John V. White  
Margaret Wolfitt  
Stewart Finch  
Carole Taylor

### BRITAIN

De Vere Dancers  
Mark Monte  
The Leubian Bleu  
Emil Moders  
Norman Paris  
Phil Leeds  
Nancy Andrews  
Harry Noble  
Park Sheraton  
Jose Melis

LONDON  
Metropolitan (I) 5  
Johnny Lockwood  
Don Peters  
Dennis Lawes

MANCHESTER  
Hippodrome (M) 5  
Bobby Green Co.  
Annette Kloefer  
Tommy Fields  
Emerson & Jayne  
Jackley & Lee  
Ron & Rita  
Harry & Betty  
Rose & Marion  
Jerry Gibson  
Richard & Yolanda

NEWCASTLE  
Empire (M) 5  
Vic Oliver  
Gillian & June  
Harriott & Evans  
Dorothy & Wendy  
Ken Wilson  
Peggy Thompson  
Vanda Vale

NORTHAMPTON  
New (I) 5  
Ronnie Harris  
Kenny Flame Co.  
Charlie Ellis  
Scott & A. Scott  
King & Day  
Lane & Twins

NORWICH  
Hippodrome (I) 5  
Lee Lawrence  
Walters Co.  
Reg Dapont  
Star & Eddie  
Walter Niblo  
Nat Gonella  
Madrigal Co.

NOTTINGHAM  
Empire (M) 5  
Golden Gate 4  
V & L Aubrey  
Desmond Lane  
Gilbert  
Jen Jackson  
Peter Dulay  
Serences  
G & B Jay

PRINCETON OF WALES  
(M) 5  
Hylda Baker  
Ryan & McDonald  
Derek Roy  
Calrol & Paul  
Morecambe & Wise  
4 Jones Boys  
Billie Anthony  
Joe Church  
Joe Jac & Joni  
Marcellis

SHEFFIELD  
Empire (M) 5  
Ken Flax  
A. & Shelley  
Tanner Sls  
Angelos  
Michael Holliday  
Gordon & Colville  
Jackie Ross  
Kazan & Katz

SOUTHAMPTON  
Grand (I) 5  
Jack Anton  
Eve  
Checko Wheel  
Jessie Carron  
Doreen Jupp  
Gordon & Juanita  
Ray Thorne  
Peggy Bourne  
Tommy Seayour

TOULON  
Empire (M) 5  
Tommy Steele  
Ballet Montmartre  
Thunderclap Jones  
M & B Winters  
Johnny Laycock  
Josephine Ann

WALSLEY  
Empire (M) 5  
Eddie Calvert  
2 Mayfairs  
Gerry Breton  
Whittaker & Law  
Don Lang  
Londraire  
Sylvia Drew  
Vadros Bros.

WIMBORNE  
Empire (M) 5  
Jerry Colonna  
Marie De Vere Co.  
Malcolm Mitchell 3  
Rex Rogers  
Medlock & Marlowe  
Rita Martell  
Frances Duncan  
Ron Scott

WIMBORNE  
Empire (M) 5  
3 Monarchs  
Tumbling Tomboys  
A & L Ward  
Earle & Vaughan  
Penny Nicholls  
Arthur Haynes

WIMBORNE  
Empire (M) 5  
Maxine Daniels  
Don Fox  
Billie Warner  
Ross & Howitt  
Andy Stewart  
Johnny Dallas  
McKenna

WIMBORNE  
Empire (M) 5  
Lonnie Donegan  
Chateau Madrid  
Raul & Eva Reyes  
3 dances  
Al Castellanos Ore  
Copacabana  
Nat "King" Cole  
Rowan & Martin  
Merry Mecs  
June Allen  
Tony Reynolds  
Jackie Metcalf  
Nora Bristol  
Michael Duroso Ore  
Frank Marti Ore

WIMBORNE  
Empire (M) 5  
Serena Shaw  
Rudy De Saxe  
Alvaro Dalmir  
No. 1 Fifth Ave  
Bob Downey  
Harold Fonville  
Helen Ambassador  
Chauncey Gray Ore  
Jani Sarkoz  
Gypsies

WIMBORNE  
Empire (M) 5  
Sons of Nugget  
West  
Hank Penny  
Sue Thompson  
Freddie Masters  
Sextette  
Hacienda  
Billy Ward  
Eddie Peabody  
Daryl Harper Show  
Bruce Davis  
New Frontier  
Ella Fitzgerald  
Green  
The Goofers

WIMBORNE  
Empire (M) 5  
Lionel Lincoln  
Ish Kabbille  
Shi Gyu  
Dynamics  
4 Gems  
Mike Sarge &  
Sargantis  
Golden Nugget  
Sons of Nugget  
West  
Hank Penny  
Sue Thompson  
Freddie Masters  
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Quintero Rhumbas  
Hotel Biltmore  
Russ Morgan Ore  
Emery Deutsch Ore  
Hoff Hinz Hudson  
The Charmers  
Hotel Pierre  
Caterina Valente  
Stanley Melba Ore  
Ala Logan Ore  
Joan Bishop  
Joseph Sudy  
Hotel Roosevelt  
Eddie Lane Ore  
Hoff Hinz Hudson  
Vincent Lopez Ore  
Hotel St. Regis  
Fernanda Montel  
Mil St. Regis Ore  
Ray St. Regis Ore  
Hotel Statler  
T & J Dorsey Ore  
Latin Quarter  
Jerry Lester  
Nanci Crompton  
Helen Wood  
Steeplechase  
Syncretized Waters  
Lucienne & Shouur  
Dorothy Vernon  
Jo Lombardi Ore  
B Harlowe Ore  
Hotel Plaza  
Los Chavales  
Ted Straeter  
Mark Monte  
Le Reuban Bleu  
Emil Moders  
Norman Paris  
Phil Leeds  
Nancy Andrews  
Harry Noble  
Park Sheraton  
Jose Melis

Spark Thurman  
Town & Country  
Henny Youngman  
Lonnie Sattin  
Hoff Hinz Hudson  
Burnell Dancers  
Ned Harvey Ore  
Pupi Campo Ore  
Two Guitars  
Kostya Poliansky  
Dolores Dauphine  
Leonid Lugovskiy  
Eugene & Sonya  
Andrei Hamshay  
Paul Hahn  
Versailles  
Edith Piaf  
Salvatore Gioe Ore  
Panchito Ore  
Viennese Lantern  
Paul Gibbs Ore  
Margaret Sierra  
Dolores Perry  
Ernest Schoen Ore  
Harold Sandler  
Paul Hahn

Village Barn  
Frank Matthews  
Sammy Walsh  
Jack Wallace  
Betty Ann Steele  
Danny Davis Ore  
Larry McMahon  
Pete Pate  
Irving Harris  
Village Vanguard  
Barbara Lea  
Emil Moders  
Norman Paris  
Steel Band  
C Williams Trio  
Waldorf-Astoria  
Henri Salvador  
Emil Coleman Ore  
Mischa Borr Ore

Black Orchid  
Don Shirley  
Anne Russell  
Joe Ann Miller  
Blue Angel  
"Calypso Extrava-  
ganza"  
Princess Abilia  
King Christian  
Lord Rafael  
Lady Angela  
Lady Margaret  
Lady Jeanne  
Lord Carlton  
Emperor Sago  
King Rudolph  
Al D'Arcy Ore  
Blue Note  
Count Basie  
Chez Parre  
Louis Armstrong  
Dick Linn  
Ted Rito Ore  
Cloister Inn  
Audrey Morris 3  
Jerri Winters  
Eddy Baker 3

Ambassador Hotel  
Modernaires  
Harvey Stone  
F. Martin Ore  
Bar of Music  
Sir Lancelot  
Felix De Cola  
Jerry Linden Ore  
Bandbox  
Billy Gray  
Leo Diamond  
Bert Gordon  
Eddie LeRoy  
Short Twins  
Carol Shannon  
Dodie Drake  
Bob Barley Trio  
Ciro's  
Mae Barnes  
Half Bros.  
Blair Sls

Desert Inn  
Vic Damone  
Beverly Dennis  
Art Johnson  
Don Arden Dncrs  
Carlton Hayes Ore  
Grover Shore Trio  
Eddie Cano Qtte.  
Hendy Rose Trio  
Bob Stevenson 3  
Don Gregory Qtte.  
Marville Trio  
Ernie Coleman  
Dunes  
Smart Affairs '67  
Larry Steele  
Leonard Bros.  
Fouches Dancers  
Rose Hardaway  
Willie Louis  
Flash Gordon  
Sir Lionel Beckles  
3 Lon Fontaine  
Belge Beaus  
Lucy Henry Ore  
El Cortez  
Mary Beth Hughes  
Bobby Pinkus  
Herby Barris  
Mack Pearson  
Cirqueuses  
Sterling Young Ore  
Clark Bros.  
Morgan Bros.  
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Rounders  
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Carr Nelson  
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Cliff Ferre  
J. Cavanaugh  
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Slipshatters  
Sedona Ore  
G. Thunderbird  
China Doll Rev  
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Toy & Wing  
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Beverly Dennis  
Art Johnson  
Don Arden Dncrs  
Carlton Hayes Ore  
Grover Shore Trio  
Eddie Cano Qtte.  
Hendy Rose Trio  
Bob Stevenson 3  
Don Gregory Qtte.  
Marville Trio  
Ernie Coleman  
Dunes  
Smart Affairs '67  
Larry Steele  
Leonard Bros.  
Fouches Dancers  
Rose Hardaway  
Willie Louis  
Flash Gordon  
Sir Lionel Beckles  
3 Lon Fontaine  
Belge Beaus  
Lucy Henry Ore  
El Cortez  
Mary Beth Hughes  
Bobby Pinkus  
Herby Barris  
Mack Pearson  
Cirqueuses  
Sterling Young Ore  
Clark Bros.  
Morgan Bros.  
Four Voices  
Rounders  
Ernie Ross Trio  
Showboat  
Larry Ross  
Ertha Quake  
Carr Nelson  
Showboat Girls  
Mike Warner Ore  
Silver Slipper  
Mardi Gras Revue  
Johnny Maddox  
Alla Leslie  
Russ Clark  
Judy Forre  
Sparky Kaye  
Sue Johnson  
Cliff Ferre  
J. Cavanaugh  
Alla Leslie  
Slipshatters  
Sedona Ore  
G. Thunderbird  
China Doll Rev  
Ming & Ling  
Toy & Wing  
Tony Bros.  
Sing Lee Sing  
China Dolls  
Barney Rawlings  
Thunderbird Dncrs  
Al Johns Ore  
Dukes of Dixieland

Black Orchid  
Don Shirley  
Anne Russell  
Joe Ann Miller  
Blue Angel  
"Calypso Extrava-  
ganza"  
Princess Abilia  
King Christian  
Lord Rafael  
Lady Angela  
Lady Margaret  
Lady Jeanne  
Lord Carlton  
Emperor Sago  
King Rudolph  
Al D'Arcy Ore  
Blue Note  
Count Basie  
Chez Parre  
Louis Armstrong  
Dick Linn  
Ted Rito Ore  
Cloister Inn  
Audrey Morris 3  
Jerri Winters  
Eddy Baker 3

Ambassador Hotel  
Modernaires  
Harvey Stone  
F. Martin Ore  
Bar of Music  
Sir Lancelot  
Felix De Cola  
Jerry Linden Ore  
Bandbox  
Billy Gray  
Leo Diamond  
Bert Gordon  
Eddie LeRoy  
Short Twins  
Carol Shannon  
Dodie Drake  
Bob Barley Trio  
Ciro's  
Mae Barnes  
Half Bros.  
Blair Sls

Desert Inn  
Vic Damone  
Beverly Dennis  
Art Johnson  
Don Arden Dncrs  
Carlton Hayes Ore  
Grover Shore Trio  
Eddie Cano Qtte.  
Hendy Rose Trio  
Bob Stevenson 3  
Don Gregory Qtte.  
Marville Trio  
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Dunes  
Smart Affairs '67  
Larry Steele  
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Dukes of Dixieland

Black Orchid  
Don Shirley  
Anne Russell  
Joe Ann Miller  
Blue Angel  
"Calyp

# New Acts

## VINCE MARTIN AND THE TARRIERS (3)

**Folk Songs**  
30 Mins.  
Village Vanguard, N.Y.  
The Tarrriers, an instrumental-vocal male trio, and singer Vince Martin have been riding the disk bestseller lists with their Glory label recording of "Cindy, Oh Cindy." At the Vanguard, the trio does a few numbers on its own before Martin joins in. The trio, however, was reduced to two late last week when one of the boys broke his leg in an auto accident.

The remaining pair, Eric Darling on banjo and Alan Arkin on guitar (the absentee, Bob Carey, also handles guitar), give neat execution to several folk tunes via effective instrumentalizing and vocalizing. They're also dressed appropriately, sans jackets, and in striped shirts.

Martin, similarly garbed, but in a black shirt, joins the duo for some vigorous piping. The group works together smoothly, delivering such standards as "Casey Jones" and "So Long, It's Been Good to Know You" in addition to "Cindy." They also score with their dramatic handling of "Midnight Special." *Jess.*

## COOPER TWINS

**Acro-Dance**  
8 Mins.  
Empire, Glasgow  
Fast-paced tap-dancing males are okay as strong support act in vaude layouts.

Twins, looking remarkably alike from the front, open with some very fast tap work, and are fascinating to watch on account of their physical likeness. Segue by changing into acro shoes and switching speedily into some lightsome acro routines, best of which is a seesaw motion bit, which gains top palming. Intertwine via legs and body in roll-along exit to reward of generous hand-to-hand music. *Gord.*

## SUE CLEMENS

**Songs**  
14 Mins.  
Shamrock-Hilton, Houston  
This young gal (15½ years) has a lot of voice, good stage presence, and an engaging manner, but in spite of it all, she's still less than a mature woman and it shows.

Fresh off the MGM lot where she worked under vocal coach Earl Brant, Miss Clemens made her first appearance in a public room to an enthusiastic hometown audience that applauded every smile, and that glossed over opening night clinkers produced by nervousness. Miss Clemens' choice of material was poor. Perhaps a European gal of the same age could get by, quite legitimately, with the emotions, expressions she attempts. But it just doesn't work for a soft, cuddly lass who sings of love, deprivation, and devilment.

If her song selections were in keeping with her sedate, sensible 15-year-old gowning, act would be much improved. But instead, Miss Clemens sings, for instance, "Someone to Watch Over Me"—not with the idea of a dad, but instead with an eye on a "sugar daddy." It just doesn't go with the bobbysox-looking lady.

She was understandably nervous opening night, only other public appearances being at private parties. Occasional vocal flubs can be chalked up only to jitters and not lack of talent—something which the gal has loads of. If only it were employed with more discretion. *Fors.*

## KIRKINTILLOCH JUNIOR CHOIR (45)

**Songs**  
20 Mins.  
St. Andrew's Hall, Glasgow  
Group of approximately 45 kilned boys and girls are attractive singing ensemble with potential for concert dates and tv and radio bookings.

Under baton of their longtime conductor, Meta MacPherson, widow of choir's founder, the juves give out in unison with fave Auld Lang Syne songs, opening with the Highland air "Isle of Mull." Segue with a jaunty "Road to the Isles," and then strike a more tender and plaintive note with "Dream Angus." As encore at show caught, group wound with the psalm tune "By Cool Sloom's Shady Rill."

Act, well trained and rehearsed, has fresh and a young appeal, and combo of the native kilt and tartan, fresh young voices and obvious enthusiasm for Scot songs, makes it a natural for the concert platform as well as tv. Would fit neatly into any tartan or Highland scenes. *Gord.*

## BARBARA LEA

**Songs**  
20 Mins.  
Village Vanguard, N.Y.  
Except for a brief Gotham stint at Child's Paramount Restaurant, N.Y., Barbara Lea's songstering has been confined to out-of-town dates and some recordings. Booking her into the Village Vanguard was a smart move. Her warm styling, somewhat reminiscent of Lee Wiley, fits in perfectly with the club's intimate atmosphere.

At the show caught, Miss Lea got off to a solid start with "Gypsy in My Soul." It was sung with a feeling that wasn't as penetrating in other tunes delivered. Nevertheless, her songstressing is good and when she really gets into a tune she shines. A couple of moderately bouncy numbers are thrown in for an okay change of pace.

Miss Lea, in a white off-the-shoulder gown, makes a nice appearance and looks like a good bet for more extensive bistro play. *Jess.*

## MRS. SHUFFLEWICK

**Comedy**  
13 Mins.  
Empire, Glasgow  
Although many customers may exit imagining this is really a femme, "Mrs. Shufflewick," played by male performer, can't be blamed for misconception. He is billed plainly with the Mrs. Shufflewick monicker in quotes.

Already known via tv programs, he's very properly garbed in old fur, floral-spotted dress and flower hat. Characterization thus achieved is of a typically London working-class femme who dresses cheaply, gossips continuously, and whimpers complainingly most of the time. The London character is extremely well effected.

Main faulting is a tendency to allow the indigo flavor to be sprinkled through his gags. Goes extensively into patter regarding his own tribulations, and then reads a humorous letter from "his" son. Act has undoubted flair for femme travesties, but comedy gag-file could be strengthened considerably.

Act is limited by London dialect, but is good proposition for vaude and tv in United Kingdom. It would have only curiosity value in larger U.S. market. *Gord.*

## YALOVYE BROS. (2)

**Acrobatic**  
6 Mins.  
St. Andrew's Hall, Glasgow  
Soviet acrobatic duo show agility and skill in various routines, and are solid act for most vaude slottings.

Male duo opens with one partner executing a single-handstand on head of t'other. Segue with skillful head-to-head balance without use of hands, the underneath partner slowly dropping to sitting position, then revolving and finally rising again. Throughout this routine the other brother is balanced head-to-head. Trick garners warm palming from outfronters.

Pair's acro chores are executed without use of any special apparatus, and reveal considerable strength in arm and wrists manipulation. Act is simple and straightforward, and relies more on direct lifting and balancing than on eye-catching intricacy. Act is currently with Soviet concert unit touring United Kingdom. *Gord.*

## DESMOND LANE

**Instrumental**  
13 Mins.  
Empire, Glasgow  
Here's a cheerful male performer with an offbeat act that's worth developing. Top asset could be that he's different from more stereotyped offerings in the vaude field.

Slim and energetic, he jumps in lively style across stage playing clarinet, then the tin-whistle. Choice of tunes is aimed at the juve element, ranging from his own "Penny-Whistle Boogie" to "Birth of the Blues" and "Saints Go Marching In." He sets welcome note of modern taste, and, at show caught, had the younger members of sparse audience calling continuously for more. Gimmick is his use of the humble tin-whistle, which he bought for 30c in a novelty shop. Gets strong audience participation in handclapping for "Alexander's Ragtime Band."

Once he could devote more space in act to tin-whistle gimmick, act looks set for both tv and vaude bookings in most situations. *Gord.*

## ADELE CASTLE

**Songs**  
25 Mins.  
Hotel Bostonian, Boston  
Adele Castle, diminutive 5-ft. chirp, packs a song wallop that should rapidly bring her to the forefront in the first league. A recent recruit from band vocal stints and musical comedy to the nitery circuit, she stunted with Vincent Lopez and Tony Pastor and sang in "Me And Juliet." Out for several months, but not yet documented in VARIETY, Miss Castle, striking brunet looker, who puts plenty of personality and knowhow into her vocalizing, delivers socko in voicing style cross of Ethel Merman and Mary Martin displaying some of the qualities that have put those two up front.

She demos plenty of showmanship savvy in tailored sesh of mood tunes and is nicely showcased in the small Jewel Room of the Hotel Bostonian. Voice is big and she could work without mike. Capable of working big rooms, she looks a likely bet. The chanteuse impresses with grace of movement in selling her song wares, especially in torchy material. A fine mood setter, she is great with facial expressions, using eyes for ultimate.

Opening number "Why" comes off in slick fashion and chirp's enunciation is excellent. She paints a mood picture with "Since My Love Has Gone" and rides "Gypsy in My Soul" in buff fashion. Chirper reaches biggest returns with "Over the Rainbow" and a vari-tempoed "Minstrel Medley." She delivers "Mama" in English and Italian for strong finish. Paul Clement Trio backs through excellently. Miss Castle looks to have boff potential for class rooms. *Guy.*

## Feuer & Martin

Continued from page 2

and Krasna discussed the vehicle with Schary and recommended it be done as first planned—as a Broadway musical. Schary then made the deal which was okayed by Loew's prexy Joseph Vogel, now at the studio, which gives Metro the film rights to a potential Broadway hit for a maximum of \$400,000 (\$250,000 for the book; \$100,000 to Krasna for the stage adaptation, and, at most, \$50,000 for a musical score from as yet unnamed songwriters).

There will be no sliding scale upwards under the new deal. When the Broadway run is terminated, Feuer and Martin will produce it as a film for Metro at a stipulated fee, with Krasna to screenplay for an additional \$100,000. Metro will not receive any of the profits from the legit, or share in any royalties accruing to Krasna or the songwriters from the stage presentation. Feuer and Martin have had five consecutive Broadway hits. Cushman novel deals with contemporary American Indians in a Montana border area.

## Variety Bills

Continued from page 54

The Archers  
Mal Malkin Orc  
Chuey Reese Orc  
Fontainebleau  
Jackie Heller  
Terry Haven  
T & P Rodriguez  
Al Navarro Orc  
Sacasas Orc  
Leon & Eddie's  
Can-Can Girls  
Toni Rave  
Terry Rich  
Denise  
Atoma  
Malayan  
Rivero Quintet  
Bimini Maim  
Pierre Duval  
Lad Richards Band  
Murray Franklin  
Dick Buckley  
Murray Franklin  
Cookie Norwood  
Nautilus  
Peter Wood  
Gil Marr  
Antone & Ina  
Syd Stanley Orc  
Chuey Reese Orc  
Joe Carter  
Betty Barclay  
Freddy Calo Orc  
Seville  
Charlie Farrell  
Tommy Ryan  
Johnny Silvers Orc  
Ray Mambo Orc  
Saxony  
Richie Bros.  
Hal Fisher  
Holly Warren  
George Foster  
Charles & Faye  
Carles Orc  
Roney Plaza  
Desiree Decelle  
Sandra Barton  
Sergei Norwood  
Serge Valdez Orc  
5 O'Clock  
Flash Laine  
Siska  
Torony Raft  
Parisian Rev

## HAVANA

W. Reyes Orc  
Tropicana  
Gloria & Rolando  
S Suarez Orc  
A Romena Orc  
Benny More  
Luis Ruffalo  
Sara Marvel  
Miguel Blance  
Montmartre  
Katyna Ramieri  
Esjardo Orc  
Casino Playa Orc  
Sans Souci  
Annie Cordy  
Lionnie Sattin  
Sonia Calero  
Victor Alvarez  
D'Aida G.  
Ortega Orc  
National  
Lucy Fabery  
Mitsou  
Martica Rams  
Ray Carson

## RENO

New Golden  
The Jesters  
Blue Chloe  
Mapes Skyroom  
Jack Carter  
Vicki Young  
Skylets  
Ed Fitzpatrick Orc  
Riverside  
Arthur Ellen  
Eoginos  
Starlets  
Bill Clifford Orc

# House Reviews

## Music Hall, N. Y.

Russell Markert, presentation with Danny Carroll, Ann Gilbert, Foursome, Corps de Ballet (Margaret Sande, choreographer), Glee Club (Raymond Paige, director), Rockettes (Markert, director); sets, James Stewart Morcom; lighting, Eugene Braun; Music Hall Symphony directed by Paige; "Friendly Persuasion" (AA), reviewed in VARIETY Sept. 26, '56.

Radio City Music Hall is providing its usual stage show, seemingly just to keep the franchise. The length of the film, "Friendly Persuasion," is such that there isn't too much time allotted to the live proceedings. Virtually everything is on the production side with even the outside talent neatly segued into the extravaganza, so that the entire show is a neat and smooth-flowing procedure.

Russell Markert's stage blueprints work out exceedingly well. Opener utilizes the Corps de Ballet in a collection of waltzes by Glazounov in which the coryphees make a pretty picture indeed. The lines of Margaret Sande's choreography are lively and the bond with the music is strong. The venture pays off handsomely.

The sequences with the Glee Club, Rockettes and the outside help are well integrated. The singers open with a multi-tempoed version of "I Got Rhythm" and singer Ann Gilbert backed by four boys takes over in a well-sung version of "Shakin' the Blues" in which she gives good account of herself, Danny Carroll, at this point, does a dance routine in a modern vein which combines tap and ballet plus some inspiration from the Jack Cole school, and impresses as a worthy artisan who needs only further research into himself to dig up something more expressive of his own personality. He's a fine technician and he goes off to a rewarding palm.

The Rockettes conclude the proceedings with one of their superior routines. This moving mass of cheesecake provides the maximum response. For the finale, the ballet members double with the Rockettes to make for an impressive curtain.

Raymond Paige in a salute to the headlines leads the MH Symph through the intricacies of Sarasate's "Zigeunerweisen." The sets by James Stewart Morcom are in keeping with the usual MH opulence. *Jose.*

## Empire, Glasgow

Glasgow, Nov. 1.  
Anne Shelton (Johnny Spence, piano), Morecambe & Wise, Dickie Henderson, King Bros. (3), Skylons (2), Ann & Bobbie Black, Cooper Twins, Floyd & B'Nay, Bobby Dowds Orch.

Anne Shelton, English thrush currently topping the English hit parade with her waxing of "Lay Down Your Arms," punches out pop tunes and ballads with assured style at the top of this fairly strong layout. Gal is now less amply built, having dieted down from 16 stones to 11, and thus improves her stage appearance from previous overweight. (The British stone is 14 pounds—Ed.)

Songalot includes "The Madonna in Blue," "Who Are We?" and her disk hit, "Lay Down Your Arms," while for local palates she serves up a well chosen medley of Auld-Lang Syne tunes, including "The Skye Boat Song." Johnny Spence tinkles the ivories with skill.

Eric Morecambe & Ernie Wise, north-of-England comedy pair, offer their amusing travesty of radio commercials. Duo have good grip of timing, and prove themselves one of most consistently successful acts in English vaude.

More comedy from Dickie Henderson, recently in from a U.S. trip (during which he appeared on the "Hey, Jeannie!" tv show). Although still in his early 30s, he's got the benefit of longtime experience in show biz, and miming artistry is high. His impressions include one of a man riding in a shaky tramway car. He also tilts at the ways various people laugh, and hits current show biz to a nicety with travesty of a disk-projected crooner before and after stardom. But his impression of English comedian Norman Wisdom is the standout bit.

The King Bros., are a youthful vocal trio on piano, bass and guitar. Garbed in blue suits, they set a rhythmic mood with current pops. The Skylons, European male duo, swing into thrills on a trapeze, and have the customers gasping with pretended leaps into audi-

torium from swinging trapeze. Ann & Bobbie Black offer Scot-flavored musical act, distaffers singing pop ballads and male partner on accordion. Floyd & B'Nay are adequate dance opener, a Gay '90s routine being their best. The male Cooper Twins score with fast tap dancing and acro work (New Acts). Showbacking by the Bobby Dowds house orch is good. *Gord.*

## Bobino, Paris

Paris, Nov. 2.  
Lucienne Delyle, Jacques Bodoïn, Gino Donati (2), Chungos (5), See Hee (4), Michel Gaillard, Sid Plummer, Joan Rhodes, Keols (2); \$1.50 top.

Lucienne Delyle comes back to Paris boards after long months of international trouping and gets mitted welcome from the neighborhood audiences. Ease and poise, plus soothing pipes and songalot, make this a turn easy on the ears in addition to good sight values. Rest of the show puts emphasis on comedy and acrobatics with a good overall sheen. In spite of a few clinkers, and this augurs well for good crowds until it winds Nov. 15.

Jacques Bodoïn is a glib, fast-talking comedian with enough good stories and knowing takeoffs on the plague of charm singers here to make this in for heavy laughs. He knows how to "blue" without salaciousness, but in Gallic even a sewer can manage to be given an acceptable odor.

Michel Gaillard is a singing impressionist limning many types reacting to pretty girls or a typical man and wife in a cabaret. Comedy leans to obvious without getting the original touch or comment into it. However, he is personable and needs a touch of material to put it into acceptable bigger bracket booking. As is, he is a newcomer whose talent still lies ahead of him.

Gino Donati (2) comes on as a romantic Italo tenor with forced tones who is interrupted by a stooge who comes onstage to turn this into a hep offbeat act. Fey-type newcomer launches into hand-to-handing and comic repartee with Donati to end with a very funny bit as Donati sings while going through some complicated hand-to-hand contortions. This looks likely as vaude or video bit and could be used in stateside boites as well.

See Hee (4) is Chinese group of three young men in acrobatics and contorto bits under watchful and helpful eye of father. One man twirling plates in each hand bends over backward to lift a cup with teeth, etc. It's a good filler or opener, but with the real Red Chinese Peking Circus in town, looks pale alongside the originals.

Chungos (5) are a gypsy-Hispano group with each doing a frenzied dance to flamenco chant and guttaring. But they lack the fire and spark and, except for a boy with some class, remain a secondary entry of this type. Keols (2) do some solid acrobatics and then get on a trapeze to do balancing for a fine filler number.

England is present with some good, pleasantly cornball entries, Joan Rhodes is muscular looker who bends iron bars, tears telephone books and keeps four men from opening her clenched fist. This is solid staple stuff and is never vulgar, due to Miss Rhodes' knowing showmanship. Sid Plummer holds forth on his eccentric, Rube Goldberg-like xylophone which falls apart, has caterpillars running over it, etc. His jovial presence and timing constitute a pleasant music hall entry and its solid oldhat yock appeal makes it acceptable anywhere. *Mosk.*

## Secretive Warners

Continued from page 5

totals" for each country where the American firms are operating. The question has been asked whether, if WB persists in its non-cooperative attitude, the other outfits should go ahead anyway. MPEA members are handicapped in all research efforts by the fear of antitrust charges. It's felt, however, that certain information could be obtained without any such concern. Several of the companies hold that the MPEA must be serviced by its members with more specific information if it is to be useful as an association. These companies don't see what harm is done by revealing certain pertinent facts about their business operations and results overseas, providing the information is not made generally available.







## A Most Unhappy Pressagent

Gift Wine Ballyhoo Gimmick Runs Afoul of State Liquor Laws and Has Assistants Hung Over

Legit pressagent Arthur Cantor is about ready to become a teetotaler. He's almost on the verge of d.t.'s.

Not from drinking, let it be emphasized at once, but from complications stemming from his recent promotional stunt in sending gift bottles of wine to drama critics and editor in behalf of "Most Happy Fella," for which he's the enterprising p.a. The gimmick involved mailing out bottles of Most Happy Wine from the Beaulieu Vineyard of California's Napa Valley (the locale of the musical) to 500 newspaper men across the country.

Cantor had no suspicion of what he was getting into. The red tape involved in meeting various state liquor laws not only embroiled many of the recipient scribes in elaborate negotiations with local authorities, but has provoked the pressagent's staff to virtual mutiny. The complexities and aggravations of the situation are indicated in a recent inter-office memo to the p.a. from his assistant, Joan B. Horvath, who had the job of dispatching the wine. The note started with a request for transfer to another project, explaining, "I just can't get rid of all these bottles."

"I wrote to the chairman of the N. Y. State liquor control board, as you instructed, asking for permission to ship the wine, but it didn't stop there, sir. Alabama turned us down. So did Nebraska, Oregon, South Dakota, Arkansas, (Continued on page 58)

## Reopen Denver Aud.

Nov. 16-17 With 'Janus'; Trim Seating to 2,150

Denver, Nov. 6.

In the expectation that current renovations of the local Municipal Auditorium, will be completed in time, the touring "Janus" has been booked to reopen the house Nov. 16-17. Producer Alfred de Liagre Jr. had planned to have the Carolyn Green comedy in San Francisco at that time, but local manager Hazel Oberfelder persuaded him to play the dates here.

As precaution that all work on the Auditorium would be done on time, the producer sent pressagent Harry Forwood here to scout the situation. Forwood was convinced, and the booking was set for the show, which costars Joan Bennett, Donald Cook and Romney Brent. It will play a \$4.40 top.

Following "Janus," the next stage booking for the Auditorium will be the Yugoslav Ballet, in a one-nighter Nov. 29, following its appearance the previous night at the Auditorium, Colorado Springs, also under Mrs. Oberfelder's management. The impresario was in New York for several weeks lining up shows. After a quick trip here to check up on the progress of renovations, she went to Kansas City to attend to promotional work in connection with the "Janus" engagement.

The local Auditorium, closed for the last year and a half, will have its seating capacity reduced from about 3,400 to somewhere around 2,150. The approximate gross potential for the house can't be estimated as yet, because the number of seats in different sections of the house hasn't been determined.

Tentatively set for Auditorium engagements under Mrs. Oberfelder's management are the touring edition of "Pajama Game," for which a March 26-31 booking is pencilled; the touring version of "No Time for Sergeants" and the current Broadway revue, "New Faces of 1956."

Blanche Witherspoon, former executive-secretary of the American Guild of Musical Artists, is also reportedly dickering for legit and concert bookings for the Auditorium. She and Mrs. Oberfelder, who has dominated the local management situation in recent years, succeeding her late husband are understood to be competing for the Denver presentation of the forthcoming road edition of "My Fair Lady."

## SAGA Plans Production Moves Into Legit, Tele

The Stage & Arena Guild of America, a stock booking and packaging operation headed by Irving Strouse, is planning to expand its activities to Broadway, off-Broadway and tv. Strouse contemplates importing English comedienne Hermione Baddeley for a Broadway revue to be produced by SAGA.

The Guild will also be associated with actor William Smith in a planned off-Broadway production of Wolfgang Berchert's "The Man Outside" when a satisfactory house becomes available. Strouse, who's associated with "Crossroads" on tv, intends making SAGA offices and facilities available to independent television producers and packagers.

Robert Mayberry will be in charge of the tv department in addition to handling SAGA's summer stock packages.

## Booking Shifts Snarl B'way B.O.'s

Broadway boxoffice staffers are in a tizzy over the complex booking situation for current and incoming shows. Some treasurers are handling as many as three shows at once.

Involved in the triple-play action is the Shubert Theatre, where b.o. personnel there are selling duos for the house's present tenant, "Will Success Spoil Rock Hunter," the interim moveover lodging of "Pajama Game" and the upcoming booking of "Bells Are Ringing." "Success" closes next Saturday (10), with "Pajama" transferring from its longrun stand at the St. James the following Monday for a limited stay until "Bells" opens Nov. 29.

Meanwhile the St. James is currently handling tix for the remaining "Pajama" performances and for "Li'l Abner," which preems at the house Nov. 15. Similar situations loom for the Playhouse and Majestic. The former theatre has "Very Special Baby" scheduled for an interim booking beginning next Wednesday (14), with "Night of the Auk" slated to open Dec. 3. The Majestic, which is sheltering the longrun "Fanny," has to clear the way for the Dec. 6 preem of "Happy Hunting."

The Royale is also involved, with its current tenant, "Matchmaker," moving to the Booth next week to make way for the debut next Tuesday (13) of "Child of Fortune." Ditto the Martin Beck, which has the interim "Major Barbara" current and "Candide" due Dec. 1, as well as the Morosco, where "Cat on a Hot Tin Roof" is winding up a long run and the moveover "Major Barbara" will replace it Nov. 19.

## STONE-EVSLIN DOING 'FIRST TIME' MUSICAL

Ezra Stone and Bernard Evslin are completing the book and lyrics for a new musical on which the former had been collaborating with the late John Latouche. The tuner, titled "The First Time," is an adaptation of Eva Wolas' play, "To Tell You the Truth," which was presented in New York several years ago by New Stages.

Prior to Latouche's death several months ago, the first draft of the first act and seven of 15 planned songs had been completed. The music is being composed by Milton Rosenstock. Evslin, who was finishing a new play of his own, "The Geranium Hat," has just started working on the musical project.

Stone and Evslin were previously associated in a 1951 production of the latter's "The Man Who Corrupted Hadleyburg." The play, directed by Stone and produced by Lawrence Shubert Lawrence, folded after a Philly tryout.

## No Time for Rest

It's getting so Rex Everhart, in the Broadway production of "No Time for Sergeants," has to keep careful check of his chevrons or brass to make sure they correspond with his rank.

During his first year in the Ira Levin-Mac Hyman comedy, he was "promoted" from Lieutenant to Colonel and then demoted to Sergeant, subbing in the latter role while Myron McCormick took a two-week leave of absence. Everhart then by passed all grades, jumping to General as sub for Howard Freeman and, following the latter's return, was reduced again to the rank of Colonel.

## Tent Fold Spots Stock Bond Snag

The fold of the Melody Circus, Milwaukee, last August has had repercussions in Actors Equity. The collapse of the operation brought to light a little-known facet of the bonding setup for stock. It relates to the union's failure to insure payment to jobbed performers if a spot closes prior to their contracted appearance.

That was the case in Milwaukee, where salaries were covered up to the time of the shuttering, but not for jobbers signed for productions cancelled because of the closing. The union has been trying to work out a formula to protect its members in such situations, but as yet has been unable to do so.

The major block in ironing out the problem is that coverage of all salaries would require such high bonds that some stock ventures might not be able to get started. One move already taken by Equity to protect its members has been the requirement that new companies post salary bonds for three weeks instead of the customary fortnight.

## GROWING BRITISH ROW ON STAGE CENSORSHIP

London, Nov. 6.

Agitation against stage censorship, sparked by the policy of the New Watergate Theatre Club in taking over a regular West End house for the presentation of banned plays, is being taken up by the press, playwrights and, surprisingly, by the Church of England.

The recent action of the Watergate Club, which had hitherto operated from modest premises in a side street off the Strand, in taking over the Comedy Theatre and opening with a trio of American plays, all rejected by the Lord Chamberlain for public performance, led to a renewed press and public outburst.

From the outset, responsible papers of the calibre of the Observer, have taken up the issue, and during the past two or three weeks the subject has been aired almost daily in correspondence columns of the Evening Standard. Now the Church Times, expressing Church of England viewpoint, has joined in the controversy and has labelled the present situation absurd.

Pointing out that "A View From the Bridge," the first of the banned plays staged at the Watergate, could be seen by anyone who paid a nominal membership fee, the Church paper argued, "It is all too seldom that the theatre comes to grips with life as this play does. It is ludicrous to suppose that anyone could possibly suffer any moral injury from it."

Playwright

ALLEN BORETZ

has a whimsical piece on who happened when an iconoclastic critic chose to cover a

Fire!

and gave the blaze only one and one-half fire-engines

\*\*\*

an editorial feature in the

upcoming

51st Anniversary Number

of

VARIETY

## See Earle Hyman Typifying Plight Of Negro Artist in B'way Theatre

Westhampton Beach, L. I.

Editor, VARIETY:

## 'Sets.' Piracy Claimants Tagged for \$3,000 Costs

The recent N. Y. Federal Court dismissal of the copyright infringement suit over "No Time for Sergeants" several months ago backfired on the plaintiffs with the court ruling them liable for a total of \$3,000 in legal fees. The plagiarism action was initiated by Sherwin S. Clothe, who claimed that his story "Bucking for Section 8" had been infringed, and Lev Gleason Publications, Inc., alleged to have the copyright on the piece.

The defendants were producers Maurice Evans & Emmett Rodgers, playwright Ira Levin, original novelist Mac Hyman and the publisher of the book, Random House, Judie William R. Herlands, who heard the case, granted a defense motion for dismissal with the consent of the plaintiffs. He then set attorneys' fees to be paid by the plaintiffs.

## Ottawa Scribe Blasts Equity Ban

Ottawa, Nov. 6.

Actors Equity is clamping down on Canadian membership employment in amateur productions. Members have been notified that a strict rule against such appearances exists and exceptions are possible only with the permission of the union and when a \$240 salary is guaranteed at a weekly minimum of \$120.

Herbert Whittaker, Toronto Globe & Mail theatre editor, criticized the union regulation in a recent article in which he noted that of 350 Canadian Equityites, only 75-100 will be professionally employed in Canada this season. The figures were attributed to Dennis Sweeting, the union's Canadian representative.

Whittaker wrote, "If any actor wants to extend his training, too often meagre in this country, he should be allowed the choice of playing with a non-profit organization—as long as nobody is exploiting him for profit. He should be allowed chances at roles he would not get otherwise, or for years."

Mentioning seven Canadian pros "who have, to our knowledge, advanced their careers in such productions," Whittaker concluded, "Equity must protect its members from any hint of exploitation, certainly, but not from learning and experience. When he is not acting, an actor is too often a man in an outer office, waiting for an identity."

## FIRST ROAD 'TEAHOUSE' MADE \$328,600 PROFIT

The initial touring edition of "Teahouse of the August Moon" netted \$328,602 in a year-and-a-half on the road. The Howard Lindsay & Russel Crouse production, which began its hinterland hike in December, 1954, wrapped up last June 23 in Boston.

As of a July 31 accounting, covering the closing, the distributed profit totaled \$315,000. On the basis of the regular 50-50 split between the backers and management, that gave the latter almost 250% profit return on their \$65,000 investment. The balance available for distribution at the time was \$13,602.

The production, originally co-starring Burgess Meredith and Scott McKay and winding up with Eddie Bracken and Hugh Reilly, lost on each of its final four stanzas in Boston, dropping a total of \$11,907 for the period. Closing expenses accounted for another \$3,485. A second touring version of the show, also presented by Lindsay & Crouse, but as a separate investment, starred Larry Parks. The original Broadway edition of the John Patrick-Vern Sneider comedy was produced by Maurice Evans & George Schaefer.

Dorine Alexander will design the costumes for "Build With One Hand."

## Milw.-N. Y. Show Planes Getting Increasing Biz; Fifth Due Next Week

Milwaukee, Nov. 6.

Milwaukee is apparently as enthusiastic about legit as it is about baseball. That's reflected in the bullish response to the Milwaukee Sentinel-Capital Airlines co-sponsored Broadway show planes. The demand for the tours has been so great that three have already gone out thus far this year, with another last week and a fifth set for Nov. 13.

The initial '56 hop was made in February, with 170 persons involved. The same number took off on the second trip in May, while a July tour carried 90 passengers. The load on the current jaunt is 225, with the same number set for November. In addition, there's a hefty waiting list, with the next tour planned for early '57.

Bill Hughes, Capital's district sales manager, sets the tours, while the Sentinels' Edward P. Halline goes along to review the new plays and case shows for future trips. Productions taken in on the trips made this year include "Damn Yankees," "Pip," "Dream," "Lark," "Great Sebastians," "No Time for Sergeants," "Diary of Anne Frank" and "My Fair Lady."

"Lady," considered a virtual sellout guarantee in itself, is also included in the current and November trips. The same four-play lineup for both jaunts also takes in "Auntie Mame," which looms as another hot Broadway ticket, and "Loud Red Patrick" and "Apple Cart." Passengers on last week's trip saw a preview of "Mame."

## RANDELL DOES COAST QUICKIE FROM LONDON

London, Nov. 6.

American actor Ron Randell, Eunice Gayson, and Charles Chaplin Jr. head the cast of "Oh Men, Oh Women," which began a tryout tour yesterday (Mon.). The British edition of the Edward Chodorov comedy is due to come to the West End in about six weeks.

The actor had to take a short break from rehearsals for a fast weekend in Hollywood for a one-day film assignment. He left London Oct. 27 and was due back today.

## Plight of Negro Artist

Continued from page 57

myth that Negroes have unique ability to sing and dance, and thus get a chance to progress in that field. When do we see a production on Broadway, prominently featuring Negro talent, which is not either musical or a play about primitives of some sort?

The tragic fact about the American theatre is that Negro artists of Hyman's merit have no secure place in it, no real future in it, and little or no reward for their dedication to it. It can be argued, of course, that the theatre is an insecure and often unjust institution for any actor, but no one can deny that it is especially heart-breaking for the serious Negro performer.

The Negro starts out on much the same footing as any other actor, with a given amount of talent, with an innocent belief in the theatre's claims to democracy and professional mobility, and with the de-

sires to improve as a craftsman and to succeed as a human being.

He gets a small part, usually a very small part, in a Broadway play or on tv, as a lovable domestic or an inarticulate native. The part is so small it is usually ignored by the critics.

When the show is over, he waits, often for a year or more, working outside of his chosen profession, until another small part comes along, or until some producing "genius" turns up with an all-Negro production about the pre-bellum south or the jungles of Africa. If he is lucky enough to get into this production (a production, by the way, he may not like or be in sympathy with, but he needs and wants to work), what does he get the chance to play? Another lovable domestic or inarticulate native.

Although there may be considerable development in the actor's ability, there is not one iota of

growth in the type and dimension of role he is given to play. And, obviously, since the role is still small and the actor's publicity and marquee value is nil, his salary remains minimal.

How does this actor and the others like him survive, not alone from an economic point of view but from the much more important psychological, emotional and artistic aspects? What keeps a Sidney Poitier or a Juano Hernandez or a Jane White or an Estelle Hemsley, all of whose talents have been proven time and again, from becoming despondent and bitter and deeply hurt by the continued offenses against their spirit?

They must sit by, in what must be an agony of frustration, while other actors, whose talents may be less but whose skins are white, progress from role to role, from tv to Broadway to Hollywood and back, from high to higher salary, from nobody to somebody in the public eye. For Negro actors there is no such promise, no chance of any kind of continuity of employment from which stardom developments, no hope of achievement based upon their merit.

It is to the credit of these actors that they are pertinacious and optimistic, despite the fact that the theatrical profession turns its back upon them at every opportunity.

As playwrights and growingly aware individuals, we realize with shame and no little guilt, that we have a responsibility to write plays in which fine Negro actors may be used as *human beings*. As theatre-goers, we feel that we should demand productions that give a more honest, multi-racial picture of our society. As Americans, we believe that we must encourage the development of a climate in which a man truly has no external limitations on what he may achieve.

H. and L. M.

## "TO BE OR NOT TO BE"



## ELLIOT NORTON decides

When Elliot Norton says it's good, you go.

His job, as he sees it, is to let you Boston playgoers know (a) which plays are worth seeing; and (b) which are not. On that simple formula Norton saves you plenty of wasted hours and unprofitable evenings. He determines exactly what you ought to see in the theatre, or miss what you might as well. His go-sign bids you slap your money down at the box office with perfect assurance that your evenings in the theatre will be well spent.

Boston-born, Boston Latin-Harvard educated, a distinguished alumnus of the now-defunct Boston Post, Elliot Norton's nearly quarter-century of play-going has brought him recognition as New England's spokesman for the theatre. He is the Boston authority on the drama.

Playgoers like Elliot Norton because he writes under no obligation either to plug or pan a production. His judgments always are fair, though temperate. Keeping pace with him in the DAILY RECORD and SUNDAY ADVERTISER keeps you away from the floppos. And even if you are able to take the theatre or leave it alone, you'll enjoy what he has to say about it. He's good reading, always.

**BOSTON DAILY RECORD  
SUNDAY ADVERTISER**

## Off-Broadway Shows

### Diary of a Scoundrel

T. Edward Hambleton & Novak Houghton revival of comedy by Alexander Ostrovsky, adapted by Rodney Ackland. Features Roddy McDowall, Josephine Brown, Howard da Silva, Margaret Hamilton, Mike Kellin, Ruth McDevitt, Doris Merande, Blanche Yurka. Set by Alan Cooke; costumes, Alvin Colt. At Phoenix Theatre, N.Y., Nov. 4, '56.

Mme. Gloumova ..... Ruth McDevitt  
Svyetlana ..... Jerry Siller  
Major Gloum ..... Doris Merande  
Vassia Kourachev ..... Bert Remsen  
Golovin ..... John Reese  
Mme. Babakina ..... Josephine Brown  
Mme. Servant ..... Peter Falk  
Nee Mameev ..... Howard da Silva  
Karl ..... Mike Kellin  
Ivan Gorodoulin ..... Margaret Hamilton  
Matroshka ..... Robert Culp  
Lubinka ..... Doris Merande  
Mme. Tourousina ..... Blanche Yurka  
Masienka ..... Zohra Alton  
Mikhail ..... Jerry Morris  
Poodie ..... Lorelei Lee  
Pilgrim ..... Eugene Firrow

The last time "Diary of a Scoundrel" was produced here it was in Russian. In Rodney Ackland's English adaptation, the antic burlesque at the Phoenix Theatre is replete with outrageous caricature. It constantly threatens to be very funny, yet only sporadically succeeds. Memories that go back to 1923 may recall whether under its other title, "Enough Stupidity In Every Wise Man," the Moscow Art Theatre was able to project the humor through the language barrier.

Alexander Ostrovsky was a prolific 19th century Russian playwright with a flair for satire. His "Scoundrel" is a Dickensian pastiche, each character being ridiculously overdrawn yet retaining recognizable elements of human reality. In all departments at the Phoenix they have evidently seen what they wanted, but it seems that a maladroitly exaggerated cartoon can be quite unfunny.

The story is of an ambitious young Muscovite who uses flattery, subterfuge and pretended passion to win wealth and a place in society. When his baldly candid diary is discovered and revealed, he fast-talks himself out of trouble by indicating to his new-found fancy friends that each is willing to believe the monstrosities about the others. They thus find they need him and he gets his dowered bride.

Director Alan Cooke has coaxed from the company an array of ludicrous lampoons. Perhaps if all could keep pace with Mike Kellin's bobbie-kneed, anciently quavering retiring general, the jest might be jollier. From two fingers combing the air with spasmodic thrusts to tremulously high-wire walk, Kellin is thoroughly waggish.

Roddy McDowall is the blondely handsome social climber who sets 1860 Moscow on its collective ear, Margaret Hamilton the heavily roued matron of indefinite years with whom he must dally on his way up the ladder, and Howard da Silva is worth his weight in unction as the boy's wealthy uncle whose philanthropy is free advice. As a dowager living with lurid memories, Blanche Yurka has a nicely crusty cynicism.

The bright-hued elegance of Klaus Holm's settings lends quaint jocularity. Geor.

### Hamlet

Shakespearewrights revival of tragedy in three parts by William Shakespeare. Performed by Donald H. Goldman, staged by Mitchell Jason; lighting, Ann Milne. At St. Ignatius Church, N.Y., Nov. 2, '56. \$3.65 top.

Cast: Joseph Ruskin, Philip Lawrence, Lester Rawlins, John Hallow, Roger Hamilton, Nicholas Probst, Tim O'Connor, Lawrence Sackett, Robert Gordon Keyes, David Elliott, Lawrence Greenfield, Pamela Saunders, Lawrence Klein, Alan Herbert, Virginia Mattis, Helen Taylor.

When the Shakespearewrights elected to do "Hamlet," there presumably was no more perplexing problem than how to cast the name part. Philip Lawrence was finally tapped, a dark-haired, suitably melancholy-faced young actor who had previously disported himself in five Shakespearewrights productions. The choice is satisfactory.

This revival needs defining on its own terms. It is not a brooding, reflective search, a series of philosophical procrastinations. It is the story of a father-bereft prince hell bent on revenge, his parent's murder when circumstances are propitious. Any seeming madness is calculatedly assumed and the Danish prince is physically vigorous, with the energy and dash of a five-year-old.

Accepting this premise, as the patron must if he's to spend three hours in the cross-vaulted basement of St. Ignatius' Church, Shakespeare's play becomes a dynamic experience far removed from the speculations of the academic library shelf. In fact, there's much more of "Hamlet" than is customary in many revivals, and it's even possible to be clear who

Fortinbras is and why he's there anyway.

Most of these are deserved assets, for the Shakespearewrights' revival has been clear in concept and execution. Unfortunately, the chillish church basement lacks some of the coziness of the company's former headquarters, but happily the same simplicity of staging remains, and the play remains the thing.

Probably not since Elizabethan times has an audience been so violently clobbered by so vigorous a "Hamlet." From the opening exchange on the battlements to Fortinbras' valedictory over assorted bodies, the pace is tense, the speech vehement, the action torrid. And when Laertes is spitted on Hamlet's rapier, for one horrible instant it seems as though the sword had actually pierced its way through flesh.

Lawrence's Hamlet will not be everybody's, but it's eminently suitable to this revival. Indeed, his energetic attack keeps his peers on the qui vive, and for a working performer it's a tour de force if he's able to sustain on matinee days.

Producer-designer Donald H. Goldman has an arena stage thrusting out three-slides into the auditorium, with staggered levels rising one or two steps at a time, and he has painted scenery and church columns a mottled gray. Stager Mitchell Jason has moved the action all over this area, the only furnishings being two thrones, a bench and a chair, and the scenes melt rapidly into one another with a minimum of pother. Joseph Ruskin is erectly vital as the fratricidal Claudius. Lester Rawlins is agreeably less doddering than many a Polonius, and Tim O'Connor makes Rosencrantz seem less than a stuffy puppet.

Gordon Keyes gives prideful humanity to the First Player, and blonde Helen Taylor is as fair an Ophelia as could be wished, her quavering small voice in the early scenes yielding later to the rueful pathos of a mind lost. Geor.

## Shows Abroad

Continued from page 56

### Carlo, Non Farlo (Charley, Don't Do It)

conspirators thrown in for good measure.

As usual, the plot is merely an excuse for the gambles of Dapporto, probably Italy's top actor-comedian today, who milks his situations, especially in a hilarious toreador bit. Good support comes from Lauretta Masiero, as both the star and her double, and from Lissetta Nava, whose trouping blood shows through in her beg-off terps and song number.

Cetra Quartet, popular singing and recording combo, does an expert taping job in addition to its vocal chores in the show, coming up with two numbers worthy of national attention, "Un Po Di Cielo" and the title tune, "Carlo Non Farlo." Rest of score by Gorni Kramer is functional, but no more.

Costumes by Coltellacci are eye-catchers, and his sets are effective. The Charley Ballet (16), with a British prevalence, goes through its paces expertly, especially in the black bottom and Charleston numbers, as guided by choreographer Sherman. Hawk.

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# Chi Skids, But 'Yanks' \$24,300 in 4,

## 'Sebastians' \$27,400, 'Hatful' \$23,700

Chicago, Nov. 6. Loop legit receipts sagged last week with the exception of "Hatful of Rain," which exited town Saturday night (3) to resume its tour. Future book includes "Arsenic and Old Lace," Great Northern, Dec. 24; "Matchmaker," Harris, Jan. 7, on subscription, and "Janus," Harris, Feb. 7, also on subscription.

### Estimates for Last Week

**Boy Friend**, Blackstone (7th wk) (\$5.50; 1,450; \$40,583). Nearly \$20,500 for nine performances; previous week, \$24,300.

**Damn Yankees**, Shubert (1st wk) (\$5.50; 2,100; \$58,000) (Bobby Clark). Over \$24,300 for first three performances on subscription, plus a benefit preview; opened Friday (2) to two favorable reviews (Harris, News; Dettmer, American); and two yes-and-no (Cassidy, Tribune; Kogan, Sun-Times).

**Great Sebastians**, Great Northern (2d wk) (\$5; 1,500; \$35,726) (Alfred Lunt, Lynn Fontaine). Over \$27,400 on subscription; previous week, \$26,700.

**Hatful of Rain**, Selwyn (3d wk) (\$4.95; \$29,347) (Vivian Blaine). Edged \$22,300 on subscription; previous week \$22,000; moved out Saturday night (3) to continue tour.

**No Time for Sergeants**, Erlanger (8th wk) (\$4.95; 1,335; \$35,495). Almost \$31,000; previous week, \$34,400.

**Witness for the Prosecution**, Harris (6th wk) (\$4.95; 1,000; \$29,347). Over \$15,000; previous week, \$18,100.

### Miscellaneous

**Desire Under the Elms**, Studebaker (1st wk) (\$4; 982; \$17,000) (Geraldine Page, E. G. Marshall). Registered \$3,400 for first eight performances of stock operation; second production drew one favorable review (Tucker, American); two negatives (Kogan, Sun-Times; Raven, Tribune) and one yes-no (Harris, News).

**'Yanks' \$22,900 for 3 in Des Moines** Des Moines, Nov. 6.

In a three-performance stand last Monday-Tuesday (29-30) at the KRNT Theatre here, the touring "Damn Yankees" grossed a pennant-winning \$22,900 gross.

The Bobby Clark-starring musical then moved on to Chicago for an indefinite run.

## 'CHALK' \$15,600 IN S. F.; 'WALTZ' SOBER \$11,300

San Francisco, Nov. 6. Legit slipped here last week, with the fourth frame of "Chalk Garden" off considerably and the second round of the returned "Anniversary Waltz" down a bit.

### Estimates for Last Week

**Chalk Garden**, Alcazar (4th wk) (\$4.95; 1,147 \$32,000) (Judith Anderson, Gladys Cooper). Fair \$15,600; previous week, \$12,300; exists town tonight (Tues.).

**Anniversary Waltz**, Geary (2d wk) (\$3.85; 1,550; \$32,000) (Russell Nye, Marjorie Lord). So-so \$11,300; previous week, \$12,300.

## 'Janus' Healthy \$20,400 On Solo Week in Cincy

Cincinnati, Nov. 6. "Janus," costarring Joan Bennett, Donald Cook and Romney Brent, grossed a profitable \$20,400 last week at the 2,000-seat Shubert Theatre here, at a \$3.96 top. It was the first comedy and the second touring show in town this season.

The local legit scene is now dark until the scheduled arrival Nov. 19 of Alfred Lunt and Lynn Fontaine in "Great Sebastians" at the Shubert for a week at a \$4.52 top.

## Julie Harris OK \$27,500 For Week in Milwaukee

"The Lark," starring Julie Harris, grossed a lively \$27,500 last week at the Pabst here. The production is current at the Hanna, Cleveland.

## 'Night' \$29,700, New Haven

New Haven, Nov. 6. "Long Day's Journey Into Night," costarring Frederic March and Florence Eldridge, grossed a good \$29,700 in six performances at the Shubert Theatre here last week. The Eugene O'Neill play moved on to Broadway, where it opens tomorrow night (Wed.).

## 'Child' Drab \$13,200 (7), First Week, D.C. Tryout

Washington, Nov. 6. "Child of Fortune" drew a thin \$13,200 gross in seven performances at the National Theatre here last week for the first half of its fortnight local run. The tryout of Guy Bolton's dramatization of a Henry James novel opened Tuesday (30), day late, due to a cast replacement.

Although the 1,600-seat house is scaled to \$3.85, this is a Theatre Guild subscription offering, with the customary reduction for season ticket holders. With the cut taken into consideration, the National's gross capacity would be \$32,000 for a full week.

## 'Candide' \$27,800, Judy \$52,100, Hub

Boston, Nov. 6. Hub legit is still swinging along. There were three shows, all tryouts, on the local boards last week and all continue the current semester.

Two more notable entries are due next week, Walter Pidgeon in "Happiest Millionaire" slated for Monday (12) at the Wilbur for a solo stanza and Ethel Merman arriving Tuesday (13) at the Shubert for three weeks. The latter is already a sellout, with a total gross of between \$150,000 and \$160,000 likely for the stand. "Candide" will continue next week as the third offering in town.

### Estimates for Last Week

**Candide**, Colonial (MC) (1st wk) (\$4.95-\$3.85; 1,500; \$37,000). Lillian Hellman-Leonard Bernstein musical tryout nabbed a modest \$27,800; the reviews included one rave (Doyle, American); four fairish notices (Hughes, Herald; Maloney, Traveler; Melvin, Monitor; Norton, Record) and one mix (Durgin, Globe). Continues through Nov. 17, then heads for Broadway for a week of final shakedown before its delayed premiere.

**Very Special Baby**, Plymouth (D) (1st wk) (\$3.85-\$3.30; 1,200; \$29,728) (Sylvia Sidney, Luther Adler). Opened to two raves (Hughes, Herald; Maloney, Traveler) and four fairish (Doyle, American; Durgin, Globe; Melvin, Monitor; Norton, Record). Racked up \$12,600; exits Saturday (10) for New York.

**Bells Are Ringing**, Shubert (MC) (2d wk) (\$6.25-\$4.95; 1,717; \$50,220) (Judy Holliday). Went clean with almost \$52,100; exits Saturday (10) to continue its pre-Broadway polishing in Philly.

### Casting

**Girls of Summer**: Arthur Storch (succeeded Paul Stevens).  
**Happiest Millionaire**: Ruth Matteson (replaced Margaret Barker).  
**Miss Roberts** (City Center): Orson Bodine.  
**Hidden River**: Lili Darvas, Gaby Rodgers, Peter Brandon, David King-Wood.  
**Uncle Willie and the Family**: Stefan Schnabel.  
**Arsenic and Old Lace**: Kaye Lyder, George Cotton, Helen Keel, Helen Keel.  
**Wagon Wheel**: John Quigg, Ben Stone, James C. Kelly, P. J. Kelly, Donald Hyman, Al Rusco.  
**Cat on a Hot Tin Roof**: Miriam Hopkins.  
**Desk Set** (Coast): Michael Rougas.  
**Lord Red Patrick**: Elizabeth Montgomery.  
**Protective Custody**: Fritz Weaver, Olga Bellianna, Thayer David.  
**Speaking of Murder**: Brenda de Banzie.  
**Teahouse of the August Moon** (City Center): Paul Davis, Tura Nakamura, David Rona.  
**Ziegfeld Follies**: Billy De Wolfe.  
**Sleeping Princess**: Johnny Stewart (succeeded Ronny Weiler), Rex O'Malley (succeeded Felix De Wolfe).  
**Build With One Hand**: William Tierney, Tom Emlyn Williams, Peter Kantho, Stanley Tacey, Claire Waring, Robert Stone, Clarence Nordstrom, Carl George, Genevieve Griffin, John Doyle, Jada Rowland.  
**Visit to a Small Planet**: Eddie Mayehoff.  
**Sin of Pat Muldoon**: James Barton.  
**New Girl in Town**: Camaron Prudhomme.  
**Glass Menagerie** (City Center): James Daly.  
**Child of Fortune**: Betsy von Furstenberg (succeeded Nancy Wickwire).  
**Miss Roberts**: Jacqueline Brooks, Ella Rabb, Olive Dunbar, Sada Thompson, Robert B. Baker.  
**Shoestring '57**: Maybelle Barnes, George Marcy, Harry Ellen Terry, Richard Lermer, John Hargrove.  
**I Am a Camera**: Edward Fuller (replaced Joe A. Callaway).  
**Shadow Years**: Howard da Silva, Alfred Ryder.  
**Lady From the Sea**: Sandy Dennis, Wendell Holmes, Donald Moffat.

## 'Salad Days' So-So 11G On 2d Week in Toronto

Toronto, Nov. 6. On its holdover at the Royal Alexandra Theatre here last week, "Salad Days" grossed a fair \$11,000, this for a 50% sale, with the 1,525-seater scaled at \$3 top. Previous stanza, the intimate revue did a good \$14,500.

First production venture of Tobi Robbins and her husband, William Freeman, the British revue is currently at Her Majesty's Theatre, Montreal.

## Merman \$60,280, 'Summer' \$22,800, 'Abner' 42 1/2 G. Phil.

Philadelphia, Nov. 6. There was one opening last week, and four local houses lighted. The lone arrival was Shelley Winters in "Girls of Summer." All three local critics, Murdock (Inquirer); Sensenderfer (Bulletin) and Gaghan (News), found fault with both the show and star.

Renewed activity is skedded for next week, with openings on four successive nights. The Elliott Nugent-Geraldine Fitzgerald starrer, "Build With One Hand," arrives Monday (12) at the Walnut. Touring company of "Inherit the Wind," with Melvin Douglas, opens Tuesday (13) at the Forrest. Judy Holliday in "Bells Are Ringing" bows Wednesday (14) at the Shubert.

### Estimates for Last Week

**Lt. Abner**, Erlanger (MC) (2d wk) (\$6.40; 1,880; \$54,000). Comic strip musical grossed \$42,500; departs next Saturday (10) for Broadway.

**Pajama Game**, Forrest (MC) (3d wk) (\$6; 1,760; \$45,000) (Larry Douglas, Buster West, Betty O'Neill). Slid to so-so \$30,800; exits town Saturday (10) to resume tour.

**Happy Hunting**, Shubert (MC) (2d wk) (\$6; 270; \$60,280) (Ethel Merman). A solid sellout from the start, standee limit \$60,280 last week for a new house record; moves out Saturday (10) to continue its tuneup in Boston.

**Girls of Summer**, Walnut (CD) (1st wk) (\$4.20; \$4.80; 1,340; \$36,000) (Shelley Winters). Despite the notices, the tryout did fairly well at \$22,800. Leaves Saturday (10) for New York and a week of final tuneups.

## 'INHERIT' NABS \$25,000 IN DETROIT HOLDOVER

Detroit, Nov. 6. Holdover of "Inherit the Wind," starring Melvyn Douglas, grossed a good \$25,000 at the 2,500-seat Shubert Theatre here last week. Potential capacity is \$34,000 at a \$4 top. The show remains this week. The Shubert then will go dark until Nov. 12, when "The Lark" starring Julie Harris, begins a two week run. The 1,432-seat Cass remains dark.

## Pidgeon Happy \$23,400 In Cleve. Tryout Week

Cleveland, Nov. 5. Broadway-bound "Happiest Millionaire" fared more contentedly than expected at the 1,515-seat Hanna Theatre last week, thanks to Walter Pidgeon's film reputation, the good advance sale and subscription. Comedy pulled a neat \$23,400 gross (against a potential of about \$30,000), at \$4 top for eight performance run. Critics panned the play.

### SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)  
**Child of Fortune**, Royale (11-13).  
**Very Special Baby**, Plymouth (11-14).  
**Lt. Abner**, St. James (11-15).  
**Girls of Summer**, Longacre (11-19).  
**Happiest Millionaire**, Lyceum (11-20).  
**Cranks**, Bijou (11-26).  
**Build With One Hand** (11-28).  
**Candide**, Beck (11-29).  
**Night of Auk**, Plymouth (12-3).  
**Uncle Willie and the Family** (12-5).  
**Happy Hunting**, Majestic (12-6).  
**Everybody Loves a Melody** (12-9).  
**Speaking of Murder** (12-17).  
**Trouble & Cressida**, Wm. Hall (12-20).  
**Shadow Years**, Open Stage (12-27).  
**Protective Custody** (12-28).  
**Waiting for Godot**, Booth (1-9).  
**Clearing the Woods**, Booth (1-13).  
**Hidden River** (1-16).  
**Light a Penny Candle** (1-19).  
**First Gentleman** (1-27).  
**Cat on a Hot Tin Roof** (1-24).  
**Visit to a Small Planet**, Booth (2-7).  
**How to Succeed in Business** (2-7).  
**Ziegfeld Follies** (2-28).  
**Orpheus Descending** (3-21).  
**First Gentleman** (3-27).  
**New Girl in Town** (G-6).

### OFF-BROADWAY

**Misanthrope**, Theatre East (11-12).  
**Lady From the Sea**, Tempo (11-27).  
**Shadow Years**, Open Stage (11-27).  
**Volpone**, Rooftop (12-10).  
**Good Woman of Setzuan**, Phoenix (12-11).  
**Purple Dust**, Cherry Lane (12-27).

## B'way Drops, But Roz \$37,700 for 7, 'Barbara' \$40,400, 'Prince' \$25,800 (6), 'Separate' \$31,200, Old Vic \$36,100

Business on Broadway nosedived last week. The drop was attributed to a combination of factors, the Presidential election campaign, the grave international crisis and unfavorable weather. The capacity lineup included "Most Happy Fella," "My Fair Lady," "Separate Tables" and one opener, "Auntie Mame."

Other preens were "Major Barbara" and "Sleeping Prince," while this week's newcomers are "Diary of a Scoundrel" at the Phoenix, "Long Day's Journey Into Night" at the Helen Hayes and "Teahouse of the August Moon" at the City Center.

### Estimates for Last Week

**Keys**: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and s.c.s. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

**Apple Cart**, Plymouth (C) (3d wk; 20; \$5.75; 1,062; \$34,000) (Maurice Evans). Previous week, \$33,200; last week, around \$27,000.

**Auntie Mame**, Broadhurst (C) (1st wk; 5; \$6.90-\$5.75; 1,182 \$43,000) (Rosalind Russell). Opened last Wednesday (31) to unanimously favorable reviews, with Miss Russell's performance rated as the principal asset (Atkinson, Times; Chapman, News; Coleman, Mirror; Donnelly, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); almost \$37,700 for first five performances and two previews.

**Cat on a Hot Tin Roof**, Morosco (D) (85th wk; 676; \$6.90; 946; \$31,000) (Thomas Gomez, Marjorie Steele, Alex Nicol). Closes Nov. 17 to tour. Previous week, \$25,200; last week, almost \$20,000.

**Damn Yankees**, 46th St. (M-C) (79th wk; 628; \$8.05; 1,297; \$50,573) (Gwen Verdon). Previous week, \$50,500; last week, nearly \$41,800.

**Diary of an Anne Frank**, Cort (D) (57th wk; 453; \$5.75; 1,036; \$28,854) (Joseph Schildkraut, Susan Strasberg). Previous week, \$28,200; last week, nearly \$26,500; Miss Strasberg was succeeded last Monday (5) by her understudy, Dina Doronine.

**Fanny**, Majestic (MD) (105th wk; 836; \$7.50; 1,625; \$62,968) (Lawrence Tibbett, Billy Gilbert). Previous week, \$41,000 on twofers; last week over \$35,100 on twofers; Henry Michel is subbing for Tibbett, who's out ill.

**Inherit the Wind**, National (D) (68th wk; 542; \$5.75-\$4.60; 1,162; \$32,003) (Paul Muni). Previous week, \$27,500; last week, almost \$25,000.

**Loud Red Patrick**, Ambassador (C) (5th wk; 37; \$5.75; 1,155; \$36,500) (Arthur Kennedy, David Wayne). Previous week, \$31,200; last week, almost \$25,200.

**Major Barbara**, Beck (C) (1st wk; 7; 1,280; \$43,000) (Charles Laughton, Burgess Meredith, Glynnis Johns, Eli Wallach, Cornelia Otis Skinner). Opened Oct. 30 to three affirmative notices (Chapman, News; Coleman, Mirror; McClain, Journal-American), one moderately favorable (Watts, Post), two negative (Atkinson, Times, Kerr, Herald Tribune) and one yes-no (Donnelly, World-Telegram); almost \$40,400 for first seven performances and one preview.

**Matchmaker**, Royale (C) (48th wk; 384; \$5.75; 1,050; \$31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Moves next Monday (12) to the Booth Theatre where it remains until Jan. 5, then tours. Previous week, \$25,500; last week, almost \$21,600.

**Middle of the Night**, ANTA (D) (31st wk; 245; \$5.75; 1,185; \$39,116) (Edward G. Robinson). Previous week, \$39,300; last week, over \$36,700.

**Most Happy Fella**, Imperial (MD) (73th wk; 212; \$7.50; 1,427; \$57,875) (Maurice Evans). Previous week, \$58,400; last week, same.

**Mr. Wonderful**, Broadway (MC) (33d wk; 255; \$7.50-\$6.90; 1,900; \$71,000). Previous week, \$19,500 for three performances, with five other performances cancelled when headliner Sammy Davis Jr. was unable to go on because of a laryngitis attack; last week, almost \$36,400.

**My Fair Lady**, Hellinger (MC) (34th wk; 267; \$8.05; 1,551; \$67,698) (Rex Harrison, Julie Andrews). Previous week, \$68,700; last week, same.

**New Faces**, Barrymore (R) (21st wk; 164; \$7.50-\$6.90; \$38,577). Previous week, \$25,800; last week, over \$17,400.

**No Time for Sergeants**, Alvin (C) (55th wk; 436; \$5.75-\$4.60; 1,331; \$38,500). Previous week, \$38,600; last week, over \$35,100.

**Old Vic Co.**, Winter Garden (Repertory) (2d wk; 15; \$5.75; 1,494; \$45,000). "Macbeth," the third bill in a four-play repertory program, opened Oct. 29 to five favorable reviews (Atkinson, Times; Chapman, News; Donnelly, World-Telegram; McClain, Journal-American, Watts, Post) and one unfavorable (Kerr, Herald Tribune). Previous week, \$33,000 for first seven performances, split between "Richard III" and "Romeo and Juliet"; last week, almost \$36,100 for eight performances, split between "Macbeth" and "Romeo and Juliet."

**Pajama Game**, St. James (MC) (130th wk; 1,028; \$6.90; 1,615; \$52,118) (Fran Warren). Moves next Monday (12) to the Shubert Theatre for a limited stay until "Bells Are Ringing" opens Nov. 29. Previous week, \$40,300. Last week, almost \$28,500.

**Reluctant Debutante**, Miller (C) (4th wk; 30; \$5.75; 946; \$27,100) (Adrianne Alston, Wilfrid Hyde White). Previous week, \$26,100; last week, nearly \$23,100.

**Separate Tables**, Music Box (D) (2d wk; 12; \$5.75; 1,010; \$31,021) (Eric Portman, Margaret Leighton). Previous week, \$26,100 for first four performances and three previews; last week, over \$31,200 for a new house record.

**Sleeping Prince**, Coronet (C) (1st wk; 4; \$6.90; \$1,001; \$35,040) (Michael R. Hargrave, Barbara Bel Geddes). Opened last Thursday (1) to one moderately favorable review (Chapman, News) and six pans (Atkinson, Times; Coleman, Mirror; Donnelly, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American, Watts, Post); almost \$25,800 for first four performances and two previews.

**Too Late the Phalarope**, Belasco (D) (4th wk; 28; \$6.90-\$5.75; 1,037; \$33,000) (Barry Sullivan). Previous week, \$22,900; last week, almost \$15,200. Has posted provisional closing notice.

**Will Success Spoil Rock Hunter**, Shubert (C) (56th wk; 444; \$5.75; 1,453; \$41,668) (Jane Kean, Martin Gabel). Closes next Saturday (10). Previous week, \$11,700; last week, over \$6,100.

### Opening This Week

**Diary of a Scoundrel**, Phoenix (C) (\$3.85; 1,150; \$25,000). Rodney Ackland's adaptation of Alexander Ostrovsky's comedy, presented by the Phoenix Theatre (T. Edward Hamblen & Norris Houghton) as the second offering in its fourth stock season. Opened last Sunday (4) to unanimous raps (Atkinson, Times; Chapman, News; Coleman, Mirror; Donnelly, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post).

**Long Day's Journey Into Night**, Helen Hayes (D) (\$6.90; 1,039; \$30,000) (Fredric March, Florence Eldridge). Eugene O'Neill play, presented by Leigh Connell, Theodore Mann & Jose Quintero; cost production financed at \$80,000, cost about \$60,000 to bring in and can break even at around \$17,000 gross. Opens tonight (Wed.).

**Teahouse of the August Moon**, City Center (D) (\$3.80; \$3,090 \$45,000) (Rosita Diaz, Gig Young). First of three revivals in the annual N. Y. City Center Theatre Co.'s drama series. Opens tomorrow (Thurs.) night, with Helen Hayes in "Glass Menagerie" following Nov. 21 and "Mister Roberts," starring Charlton Heston, due Dec. 5.

### OFF-BROADWAY

**Arms & Man**, Downtown (10-156).  
**Escorial & Lesson** Tempo (10-256).  
**Hamlet**, St. Ignatius Church (10-27-56).  
**I Am A Camera**, Actors Playhouse (10-9-56).  
**Iceman Cometh**, Circle in Square (5-8-56).  
**Mc Candido**, Greenwich Mews (10-15-56).  
**Sea Gull**, 4th Street (10-22-56); closes Nov. 11.  
**Shoestring '57**, Barbizon-Plaza (11-5-56).  
**Take a Giant Step**, Jan Hus (9-22-56).  
**Thru**, With Angels, B'way Congregational Church (10-14-56).  
**Three Premiers**, Cherry Lane (10-23-56); closes Nov. 25.  
**Threepenny Opera**, de Lys (9-20-55).



## Legit Bits

Secretary of Admissions, 351 W. 48th St. COLUMBUS 5-6638

# Arts Council Asks Added 'Subsidy'

British Government Now Grants \$2,800,000—Extra \$4,200,000 Sought

London, Nov. 6. The Arts Council is seeking an extra \$4,200,000 a year from the Government, on top of the \$2,800,000 already available, for national office and local authorities to spend on the arts in Britain. The latest annual report declares that the Council's first duty is to maintain in London and the larger cities effective "power houses" of opera, music and drama. It feels that unless these quality institutions can be maintained, the arts are bound to decline to mediocrity.

At the invitation of the Chancellor of the Exchequer, the Council is currently undertaking an inquiry into the bricks and mortar needs of the arts in Britain, which will lead to a list of proposals for building, adapting or reconditioning a number of theatres, concert halls and art galleries in places where they may be expected to consolidate the present public interest in the arts.

The Arts Council grant to Covent Garden has reached a new high of \$756,000, compared with \$70,000 in 1946. Another hefty grant goes to the Old Vic.

Increased audience at Covent Garden and Sadlers Wells are a promising sign to the Council, and at the Carl Rosa company's performances in 1955-56, the boxoffice was upped another \$14,000.

## ROME OPERA'S 'IRIS'; 17-WORK REPERTORY

Rome, Nov. 6. Winter schedule of opera and ballet at the refurbished Rome Opera House, starts Dec. 26, when Mascagni's seldom-performed Japanese opera, "Iris," will be mounted.

Four novelties are included in the 17-Opera roster: "Il Tesoro" by Jacopo Napoli, a world premiere; Prokofiev's "Angel of Fire"; Renzo Rossellini's "La Guerra"; and Gian Carlo Menotti's "Amelia Goes to a Ball." Remainder of opera roster is better known, and will include three works sung in original German versions: Mozart's "Abduction from the Serraglio"; Wagner's "Die Walkure"; and Beethoven's "Fidelio."

Three new ballets are also due for local bows at the Opera House. They are "Mirandolina" by Valentino Bucchi, Albert Rosselli's "Bacchus and Ariane," and Prokofiev's "3d Concerto." Other ballets to be seen here are "Portrait of Don Quixote," by Goffredo Petrassi; Stravinski's "Petrouchka"; Ravel's "Bolero"; and "Marsia," by Luigi Dallapiccola.

Season winds May 10, 1957.

## Edwin McArthur Batons Harrisburg's 27th Season

Harrisburg, Nov. 6. Harrisburg Symphony Orch inaugurates its 27th season tonight (Tuesday) with Edwin McArthur conducting and cellist Joseph Schuster as guest artist. Soprano Lucine Amara will appear with the symph Nov. 20, pianist Jean Hoerner is slated for Jan. 22, while other bookings include violinist Anahid Ajemian, March 12, and pianist Jacques Abram, April 9. McArthur, who's marking his seventh season with the Harrisburg outfit as musical director and conductor, is set to baton a pair of concerts on Nov. 10-11 as guest of the St. Louis Symphony Orch. In addition he's due to plane to England Nov. 21 to record with Kirsten Flagstad for English Decca.

## Cellists Form Foursome

Four members of the cello section of the N. Y. Philharmonic-Symphony have formed an ensemble and plan a fall debut. Group includes Laszlo Varga, Martin Ormandy, Anthony Sopos and Nathan Stutch.

Such American composers as Gunther Schuller, Alan Schulman and Robert Starer have been commissioned to write for the unit and others are to be invited.

## REVIEWS

### Soiree

(Met Opera Ballet)

The praiseworthy intention to develop the ballet at the Metropolitan Opera received fresh impetus Friday night (2) with the scheduling of "Soiree," choreographed by Zachary Solov to Benjamin Britten's arrangement of short pieces by Rossini. As last season, when "Soiree" was premed, the ballet served as a curtain-raiser to "Don Pasquale." Yet, it seemed a bit strange to have a ballet on the third night of the season. Could it be that the brass thought a short work of this kind can get by with less preparation and less rehearsal time? "Norma," plus "Meister-singer" placed heavy demands on the artistic and administrative personnel. Whatever the reasoning, "Soiree" showed signs on the stage of skippy rehearsal time while in the pit the orchestral playing was just a shade better than adequate, a striking contrast to the music when the Danish Royal Ballet was here. The Met orch is a fine ensemble when in mid-season form; the Danes performed with the backing of a pickup group of Local 802 sidemen, but hours upon hours of rehearsals brought them together (most of the time).

If the ballet at the Met really is to be given a show-casing, it must have the necessary preparation time. To treat it as a stepchild . . . to schedule ballets because there is no time to properly prepare a full-length opera, defeats the purpose.

"Soiree" is handsomely set and costumed by Cecil Beaton. Solov has choreographed with imagination and inventiveness and changes of pace. The piece never is dull; yet it never seems to rise to any heights of brilliance.

It introduced a new premier danseur in Pierre Lacotte, of the Paris Opera Ballet. He is good-looking, thoroughly at home on the stage, but still lacks the excitement and dash demanded for the role of the cavalier. He is quite a bit above the average as male dancers go, but still is no virtuoso. He was a scarcely adequate partner for the ballerina, Mary Ellen Moylan to whom the evening certainly belonged. *Wien.*

### Nat'l Swedish Chorus

The National Swedish Chorus had not appeared in the U. S. for 50 years prior to its Carnegie Hall concert Tuesday evening (23). On current evidence, this is much too long a lapse.

A semi-pro organization, affiliated with the YMCA, on its home grounds the chorus numbers 125, its members' professions varying from bakers to candlestick makers; 75 are making the American tour under conductor Martin Lidstam (and Sol Hurok).

Singing mostly without rather than with Sune Aldvik's accompaniment, and relying primarily on native composers, with just a dash of Beethoven and Kodaly, the chorus displays fine range, control and a ramrod discipline. Intent on displaying its deft technique, the first part of the program tends toward a sameness (all very nice but, of course, there can be too much of a good thing).

In the second portion, however, with the fragile "Guter Mond," a German folk song arranged by Sven Blohm, contrasted with the virility of Alex Tornudd's "Loitsu," true scope is exhibited. And the spirited vigor of Gunnar Hahn's arrangement of "Gardebysliten" (Let us tune the fiddles) easily earns its encore.

Guest soloist is Karl-Olof Johansson, formerly of the chorus, now of the Stockholm Royal Opera. He boasts a fluid tenor that, curiously, seemed more pleasing in his two selections with the group as background than in his solos, although it is unquestionably a voice of quality. *Geor.*

### Jose Iturbi

Jose Iturbi, pianist, of Rochester, Hollywood and Europe has frequently gotten critical lumps for throwing himself at his audience rather than at his music. Since achieving status as film performer this has seldom hurt his concert b.o., and in his Carnegie Hall appearance Friday (26), a large chunk of the faithful materialized to do homage. Whether to

personality or pianist, however, remains undetermined.

A quarter of a century's worth of public appearance has not dulled Iturbi's dynamism. He is a volatile showman who thrives when allowing his strength and buoyance to dominate. That subtlety is not his forte was reflected by his handling of his program.

For the opening Mozart Sonata in F Major, K. 332, Iturbi chose to play looking off into space, letting his hands wander as if improvising. The results were tepid and non-evocative. For Chopin and Brahms, he elected direct attack, indulging in digital dexterities and pyrotechnics. While this may not be the finest work of which he is capable, there are apparently plenty willing to season their music with calisthenics.

In choice and execution, the 2nd half of the program served better. By the time he reached his finale, the Corpus Christi in Seville from Albeniz' Iberia Suite, there were even skeptics willing to agree with the customer who allowed, "he's getting better all the time." It's interesting to speculate what the program might have been had Iturbi started where he left off, indulging a two-hour warm-up in advance of the concert.

It's easy to downgrade an artist, and when he has seemed to pander in the marketplace the reaction is quick and brutal. Iturbi is still a vital musician, however, so as this late date it evidently becomes necessary to appreciate his strengths rather than deplore his weaknesses. *Geor.*

"Die Meistersinger," that hardy perennial of Wagner, was the first of the regular Met performances this season, spanning the 7:30-12 midnight course Wed. (31) with nothing to mar enjoyment except the humidity which followed an all-day rain. Most Germanic operas and the least preoccupied in individual singers, this work was firmly rendered all the way.

Special credit to (1) stager Dino Yannopoulos for the handling of his large cast and stage-crowding chorus and supers and (2) Gerhard Pechner for as fine a job of farcical characterization (Beckmesser) as the operatic stage is likely to match this season. Pechner's scrupulous respect for the sincerity of a role wide open to over-acting and the solid authority he exhibits both as singer and actor symbolize the quiet merit of "regulars" which goes too little appreciated.

Italian Lucine Amara, making her maiden plunge in German, proved promising Wagnerian timbre and, of course, Martha Lipton is always an attractive voice and figure, still waiting that big chance. *Land.*

Hermann Frey, young German baritone, looms as a future entry in the trans-oceanic shuttles. Making his New York debut Sunday (4), he scored with a resonant voice, good musicianship and stage presence.

A member of the Hamburg Opera, he has bids for the Glyndebourne festival and the Vienna Opera for next season. *Wien.*

Betty Jean Hagen, Canadian-born violinist, had boffo reception in her solo debut with New York Philharmonic - Symphony Sunday (4). Femme is a stunning figure on the stage.

The Symphonie Espagnole of Lalo was played with verve, a rich tone and an authority that belied her years. She pulled fire out of the old chestnut. *Wien.*

Andre Kostelanetz, the first of whose four Saturday pops with the N. Y. Philharmonic occurred Nov. 3, came to fortune in that green pasture of over-arranged music, radio. As the sultan of schmaltz he's still dishing the old chocolate-and-whipped cream pudding. This fare filled Carnegie Hall, which may prove something. It also proved that the played-to-fatigue scores of "South Pacific" and "Kiss Me Kate" neither make nor break the Philharmonic but the music has been more successful with fewer fiddles.

Nobody will go to the barricades over the issue of the fifth-greatest orchestra in the world faddooing around under the wobbly stick of the radio over-doer. Taste is relative. It just seems a waste of resource, using a transatlantic liner on the Albany night run. *Land.*

Ernest Bloch, 76-year-old composer and symphony conductor, is convalescing in Portland, Ore., following his release from a hospital after suffering a heart attack. He was stricken at his home in Agate Beach, on the Oregon coast, and had been in a Portland hospital until last week.

# Long Wait for 'Frau Ohne Schatten'

Adler to Conduct, Steber to Star in Strauss Work At Carnegie Next Year

## MONTH ON CAMPUS

Indiana's 3 Visiting Conductors—No Permanent Post

Bloomington, Ind., Nov. 6. Hermann Herz of Duluth Symphony, Leo Mueller of NBC Opera Theatre and Tibor Kozma from Metropolitan Opera will come to the Indiana U. campus this season as visiting conductors for the university's Philharmonic Orchestra and for operatic performances. Each will be in Bloomington for a month. No permanent conductor has been named since the death last January of Ernst Hoffman, who organized the Philharmonic Orchestra at the University in 1948.

Peter Herman Adler, conductor of the NBC-TV Opera, now on tour, will guest-baton the Symphony of the Air and top soloists in the American premiere of Richard Strauss' "Frau Ohne Schatten" ("Woman Without A Shadow") early next season in Carnegie Hall. The long period of planning and preparation points up the difficulties and the significance of the work.

As a matter of fact, Adler was tentatively scheduled to direct the work at the end of the current season, but felt he could not cast the opus properly. By the time it reaches the stage, almost two years of work will have gone into the presentation.

Eleanor Steber, the Met diva, is Adler's choice for the principal role and it is largely because of Miss Steber's non-availability for this season that the U. S. premiere of the Strauss vehicle has had to be postponed. Miss Steber for the better part of this season is doing a Mid-East and Asiatic tour for the International Exchange Program.

The opera is well-known in Europe where it is a prime favorite. Yet it never has reached the American operatic stage and its melodies are virtually unknown, even to concert audiences. Proof of rarity of "Woman" is the fact that, even in these days of bulging LP catalogs, with some obscure works being recorded a number of times, a check of recent record listings fails to show a single waxing of excerpts, to say nothing of a complete performance.

"Woman" is an endurance test for players and the audience. Some musicians assert it is virtually as long as Wagner's "Tristan und Isolde." It demands five major singing principals, as many in lesser roles, a huge chorus and a gargantuan orchestra. The cast has not been set yet, but it's pretty certain that Miss Steber will participate. She's anxious to do it and her opera-concert sked for next season will be arranged so as to allow the necessary time to prepare the first American performance.

"Frau" was premed in Vienna in October of 1919. The libretto is by Strauss' favorite and most successful collaborator, the poet Hugo von Hofmannsthal ("Elektra," "Rosenkavalier," "Ariadne auf Naxos," "Arabella," others).

## MOISSEIEV BALLET STARTS ITALY TOUR

Milan, Nov. 6. Igor Moisseiev Ballet from Russia opens here at La Scala tomorrow (7) for a series of recitals. From here, group proceeds to Rome, followed by dates in Palermo, Genoa, Turin, Bologna and Florence, where it ends its Italy stay Dec. 13.

## Joe Lippman to Travel For Herb Barrett Office

Herbert Barrett Management has hired Joe Lippman, a well-known concert executive with widespread contacts built during extensive travels while representing forerunner to National Concert.

Barrett artist roster for the current season includes the American Opera Society, which is a sold-out subscription series in Town Hall, the Bach Aria Group, Guiomar Novaes, Benno Moiseiwitsch, Martial Singher, Moura Lympny, recently returned from a tour of the Soviet Union, Joseph Fuchs, Ralph Kirkpatrick, American Concert Choir, Inge Borkh, New York Woodwind Quintet, Bidu Sayao, Stel' Anderson and others.

Barrett firm also represents conductors Igor Markevitch, Georg Solti and Joseph Krips.

Lippman plans to spend at least six or seven months per year on the road.

Harry Shulman, solo oboe at ABC network, plays the Mozart oboe quartet at next Saturday night's (10) concert of Little Symphony at YMAA. Daniel Saidenberg, founder-conductor of the ensemble, forsakes the podium to play the cello.

# Paris Opera Uses Broom to Snap Up Its Ballet

Paris, Nov. 6. Going on the theory that any artistic organization must evolve and grow, George Hirsch is instituting sweeping personnel and repertoire changes at Paris' nationalized Opera. Replacements have been instituted in the opera ballet set-up and new pieces have been added in the straight opera segment.

Changes also affect the second lyric house, the Opera-Comique. In the terp field, Serge Lifar bows out as a dancer in a final mounting of "Giselle" this month. He'll henceforth confine himself to choreography and remains Maitre de Ballet. Lyette Darsonval also hangs up her slippers to take over as head of the Opera dance school.

Three lead dancers—Youly Algaroff, Nina Vyroubova and Micheline Bardin—exit the company to be replaced by Marjorie Tallchief, Yvette Chauvire and Georges Skibine. Lineup now has six lead femme dancers in Miss Tallchief, Miss Chauvire, Liane Daye, Christiane Vaussard, Madeleine Laffon and Claude Bessy; also five male leads with Skibine, Michel Renault, Peter Van Dijk, Max Bozzoni and Jean-Pierre Andreani.

Besides the new highpower terp troupe Ludmilla Tcherina has been engaged for a series of special starring dance interludes. She will do "Le Martyre De Saint Sebastien" of Claude Debussy and Gabriel D'Annunzio, Tomasi's "L'Atalantide" and a new version of "Phedre" by Jean Cocteau.

On the vocal side is a new opera of Francis Poulenc, based on the novel of Georges Bernanos "La Dialogue Des Carmelites," which is to be premiered simultaneously in Paris and La Scala in Milan and a reprise of Mozart's "Don Juan," while the Opera and Opera-Comique will share such other Mozart works as "Figaro," "Cosi Fan Tutte" and "Capriccio."

Top house singers, Georgi Boue, Henri Legay and Roger Bourdin, bow out with lead lineup now to be shared by Jacqueline Brumaire, back from La Scala, Rita Gorr, Suzanne Sarloca, Madeleine Mascle, Georges Fronval, Albert Lance, Bottro, Huc Santama and Georges Vaillant.

Hirsch will also retain the main rep pieces that have brought the Opera and O-C back into the black, but will give them all a facelifting in direction and scenic aspects.

## 2 SPANISH TROUPES OVERLAP IN LONDON

London, Nov. 6. There are currently two Spanish dance companies in West End theatres and, according to the records, that hasn't happened before.

Antonio's Spanish Ballet is now nearing the end of its season at the Palace Theatre and last week saw the opening of Luisillo and his Spanish Dance Theatre at the Princes for a limited run of three-and-a-half weeks. Latter show is presented by Continental Opera and Ballet Entertainments by arrangement with Jack Hylton.



## Literati

### Si Bourgin's Coast Spot

Vet Time-Life and NBC foreign correspondent Simon (Si) Bourgin assumes the Hollywood bureau top job for Newsweek towards the middle of this month after winding up some foreign correspondence in the home office. He succeeds Leonard Slater who is joining Woman's Home Companion as associate editor.

Bourgin, after 10 years in Vienna and Budapest, was almost tempted to go back to his familiar grounds in light of recent near Iron Curtain events. He only returned recently, just in time to miss the top story of the decade in that neck of the world and has openly expressed himself miffed at picking "a really historic time to leave." As a matter of fact all summer he had been in Budapest, shuttling from there to Vienna and Belgrade. Ed Clark, Time's man in the Yugoslav capital, has succeeded Bourgin in Vienna and Ronald Preston, London Times correspondent in the Austrian capital, will double into the NBC spot.

### Martha Foley's 41st Annual

The perennial challenge of character versus situation comes up again in "The Best American Short Stories for 1956," edited by Martha Foley (\$4.00; Houghton, Mifflin) in her latest—the 41st annual—collection of outstanding short stories. For readers and editors of the multi entertainment media, there are 21 stories from which to choose. Some are better than others, but in any even all are noteworthy in this highly honored collection. As Miss Foley notes, "The past year has seen a new surge in the writing of short stories." There are many new names as well as old pens for the diaphanous of newcomer to tilt the fulcrum. To further quote the editor, "Princeton University Press some years ago made a survey which showed 80% of American authors have their most important work published in the obscurer magazines. All fiction has a springboard of reality," she points up, still demanding integrity as the cardinal decision factor.

The New Yorker, Harper's and Atlantic Monthly, which fared prominently in past years, only come through with one reprint from each. College and little magazines do much better, such as Quixote, Pacific Spectator and Paris. Oldtimers reprinted again include Roger Angell, George Clay, Ward Dorrance, Shirley Jackson, Flannery O'Connor, Samuel Yellen, Christine Weston, William Eastlake, and Robert M. Coates. New entries embrace John Shepley, Philip Roth, Ruth Malloy, Arthur Granit, Augusta Lyons, and Morris Brown.

Orn.

### Stanley Colbert to H'wood

Stanley Colbert, an associate editor at Henry Holt & Co., has joined the William Morris agency and will headquarter in Hollywood in charge of writers and literary property sales to the studios.

He will make his home on the Coast and shifts west this weekend.

### K.O. Libel Suit Vs 'Daily Variety'

Action brought against DAILY VARIETY by auctioneer Sam Mannis on Oct. 4, 1951, asking damages of \$213,000, has been dismissed in L.A. Superior Court because of failure to prosecute.

Mannis, former deejay, had filed two suits, one for \$100,000 for libel and an additional \$113,000 because he charged DAILY VARIETY had interfered with his contractual relationship with Station KFWB, which had dropped him. He will be assessed court costs and legal fees in the libel action, which grew out of a review in DAILY VARIETY of Mannis' then-radio program on KFWB.

### Diana Barrymore Biog

Gerold Frank, who collaborated on the Lillian Roth saga, "I'll Cry Tomorrow," is working on Diana Barrymore's memoirs.

It's titled "Too Much, Too Soon" and Henry Holt Co. will publish. Warner Bros. may film it.

### 'Story of Jazz'

"The Story of Jazz," by Marshall Stearns (Oxford; \$5), is an excellent rundown on the elusive but important influence of jazz. Stearns is founder and director of Institute of Jazz Studies in N. Y. Recently, he accompanied Dizzy Gillespie and his band on a tour of the Near and Middle East, sponsored by the State Dept. and ANTA.

Unlike many reporters on the birth of jazz, Stearns traces its origin not only to the fairly recent past in New Orleans and Memphis; but he also examines backgrounds of the 19th century in Negro work

songs, spirituals, organized minstrelsy, blues and ragtime. African and West Indian influences are carefully explored, and there is a good chapter on the technical elements of form and structure in jazz. Stearns does not neglect outstanding practitioners. Book is crowded with personalities and anecdotes, and a portrait gallery of illustrations depicts such immortals as Leadbelly, Jelly Roll Morton, Satchmo, Bessie Smith, Bix Beiderbecke, Ellington, Lester Young and Gillespie.

While the definitive book on jazz probably will not be written short of a century hence, Stearns' tome comes close to providing the most thorough contemporary study.

Down.

### Moujiks Are Heard

Random House's publication of "The Muses Are Heard," Truman Capote's account of his "Porgy and Bess" tour into Russia, is an elaboration of the reportage previously published in The New Yorker. It's a warm factual account, replete with names and intimate little anecdotes, some of them not so affectionate vis-a-vis certain members of the tour. Book, incidentally, has a back-jacket with the title, author, etc., reproduced in Russian.

It was on this tour that the Saturday Review's Horace Sutton and composer Harold Arlen wanted to cable VARIETY, but somehow couldn't get it through, to establish a VARIETY first—"Moscow to N. Y."

Abel.

### New World Writing's 10th

New World Writing, paperback collection of contemporary writing which first appeared in April, 1952, will hit the stands Nov. 20 with its 10th issue. A 50c tome, the Mentor book is a New American Library publication.

Tenth edition, incidentally, contains pieces by author Gore Vidal and attorney Sidney A. Diamond. Former, who's written a number of teleplays, discusses the medium in "Notes on Television." Diamond analyzes motion picture techniques in "Creating for the Screen."

### Etymology of 'OK'

"The Elegant Oakey" by Crosswell Bowen (Oxford; \$5), is the life story of New York's Mayor A. Oakey Hall, whose nickname, "O.K.," passed into "slangue" as a result of Hall's rubberstamping the demands of Boss Tweed. Book serves to remind that Jimmy Walker and Fiorello La Guardia were not the only Manhattan mayors with a streak of ham. Hall published several burlesques and sketches, and in 1875 he wrote and starred in "The Crucible," put on for 22 performances at the Park Theatre. Both Hall and the play were panned. In 1901, Hall's widow was lured from retirement to act in Clyde Fitch's "The Way of the World." Mrs. Hall was not the Sloan Simpson of her day.

Oakey turned up as a character in the Mike Todd musical, "Up in Central Park" (1945), the Romborg-Fields opus dealing with the Tywed ring.

Down.

### Leo Lania Novel Bought for Stage

Leo Lania's recently published novel, "The Foreign Minister," whose hero is similar to Masaryk, has been acquired by the Theatre Guild. It was translated by James Stern. Lania may have a hand in the dramatization.

Houghton Mifflin published the book last month.

### New Editor of Guardian

A. P. Wadsworth, editor of the Manchester (Eng.) Guardian, prestige provincial newspaper of United Kingdom, has retired for health reasons.

New editor named is H. Alastair Hetherington, 36-year-old Scot, previously on staff of the Glasgow Herald and Die Welt, Hamburg. He is a son of Sir Hector Hetherington, Principal of Glasgow University. He has latterly been assistant editor and foreign editor.

### Showbizites At AP Dinner

Robert Young will act as host and emcee of the Associated Press dinner for managing editors in Philadelphia on Nov. 16.

Young, with co-star Jane Wyatt and other members of the Anderson family of "Father Knows Best" series, arrive in New York on Nov. 11 for a week of p.a.'s and newspaper interviews.

Other show biz guests slated for the Philadelphia affair are Nanette Fabray, Jackie Gleason and Judy Holliday, who will be in Philadelphia for the pre-Broadway tryout

of her new musical, "The Bells Are Ringing."

### Basil Dean's Book

Basil Dean, who recently celebrated his Golden Jubilee in the theatre, has authored "Theatre at War," to be published in London next month by George Hararp & Co.

It is the story of ENSA, an organization set up to take entertainment to the troops, which he headed during the last war.

### Doubleday Has Cantor Biog

Eddie Cantor's memoirs, "Take My Life," in collaboration with Jane Ardmore, will be published by Doubleday which snagged it via Elizabeth Otis (MacIntosh & Co.), acting for Miss Ardmore.

There were other bidders, Henry Holt Co. among them, but Miss Ardmore, the "as told to" collaborator with the star, left it to her agent.

### Authors League's 1st Conv.

Authors League of America (Dramatists Guild and Authors Guild) will stage the first "convention" of writers April 21-22-23, next at the Waldorf-Astoria, N.Y., with attendance estimated at the present time from 800 to 2,000. There will be a big "show" staged by the Dramatists Guild. Two other big events will concern (1) the economic plight of the American writer and (2) the whole problem and threat of censorship. In addition there will be some 20-odd panels on writer craft problems.

League president Moss Hart has designated Russel Crouse and Rex Stout as co-chairmen of the Assembly planning committee.

### CHATTER

Keystone Publications Inc. chartered to conduct a printing and publication business in N.Y., Kelly & Donovan filing attorneys.

Robert Kirsch resigned as book editor on the L. A. Times to become story editor for Yul Brynner's indie company, Alciona Productions.

Marihelen McDuff, public relations director of Neiman-Marcus, Dallas, for 11 years, has resigned to accept a similar post with the new Great Southwest Corp. there.

Lyle J. Purcell, formerly v.p. in charge of marketing for BBD&O, joined Select Magazines Inc. as executive v.p. S-M is a national newsstand distributor for some 17 major mags.

Ralph H. Heppie, business news editor of the AP in Frisco, retired last week after 39½ years with the wire service in Kansas City, Topeka, Oklahoma City and Frisco where he shifted in 1929.

Novelist Irving Shulman, now scripting at Columbia Pictures in Hollywood, has an anti-Italian theme (discrimination on the campus) as the core of his new Holt novel, "Good Deeds Must Be Punished."

Ten years after the date when the contract was first signed between Thomas Y. Crowell Co. and E. P. Richardson of the Detroit Institute of Fine Arts, "Painting in America: The Story of 450 Years," is being published.

Hollywood scripter Richard G. Hubler's novel, "Man in the Sky," just published by Duell, Sloan & Pearce. Air age theme is fiction; he has written extensively otherwise for pix, radio-tv and stage, also biogs, but this is his first novel.

Coward-McCann and the Dell Book division of Western Printing & Litho Co. "pouring" in Western's new N. Y. offices. Arthur Steuer, new writer who is having two first novels published coincidentally Nov. 1 (one by Dell and one by Coward-McCann), will be G. of H.

Theodore Pratt has left Florida for a year to winter in Phoenix (where he's working on a book on Arizona) and will summer in Hollywood. Gold Medal, his publisher, will turn out 600,000 additional copies this month of three Pratt books, "Handsome," "Seminole" and "The Golden Sorrow," the author reports.

N. Y. Times staffers Lewis Funke, drama editor, and Herbert Mitgang, of the Sunday department, have articles in pocket mags this month. The former is represented in Coronet with "The Strange James Dean Death Cult," while the latter is represented in Pageant with "Father of the Star," dealing with director Lee Strasberg's guidance of his actress-daughter Susan.

"Aurora Dawn," Herman Wouk's first novel (1947), will be reissued by Doubleday Dec. 1. Book-of-the-Month Club selection has been out of print since 1948. Wouk gained many new readers through his Pulitzer Prize-winning "Caine Mutiny" and "Marjorie Morningstar" hence Doubleday's decision to bring "Aurora Dawn" back into print. Novel is about Madison Ave. radio executives.

## SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Nov. 6.

One of the risks of being a success in Hollywood is that you will be typed and never get away from the genre of pictures that seem to keep making you a millionaire.

The same is true in my field, too. I started out these sillygisms some years ago, figuring to have done with them after a round or two. But no, they were such a success I found myself bound with invisible wires, like guys who seek the freedom of a mistress only to find she is more demanding than any wife ever was.

By now I don't even struggle. I sit down to a typewriter and let a friend of Bridie Murphy's dictate plots to me. His name was Will Shakespeare and though I never heard of him before starting these aides to drooping script-writers, by now I can almost feel his Van Dyke beard pulling me ever forward. His thoughts I understand have long been in the public domain. So I have no claim on his plots. It is up to other writers to love 'em or leave 'em.

### Old Title "Richard XIII"

Shakespeare ran out of royalty and had to invent new kings. When he got to Richard the Thirteenth he really had bad seed. The guy was hunchbacked, tongue-tied, cockeyed and even his horse had a limp. The worst thing about him was that he loved beautiful women. They despised him but tolerated his advances because he was king and literally held their heads in his hands.

Lady Tidelands Marsh was the only one who showed some spirit. He liked the vixen for this. Using a lot of high flying language which he borrowed from poets who were buttering him up, hoping to write their way out of the London Tower, King Richard XIII finally won the heart of Tidy, as Lady Tidelands was called in court circles. She was called it in and around squares like Trafalgar, Longacre and Pershing, too.

As they were gimping along a back road in North Hollywood, it suddenly occurred to Tidy where King Richard had got that line about "age could not wither nor custom stale your infinite variety."

"You got that from the bible of show biz," she said.

It made him so mad he wrung her neck right then and there.

Then he wept, recited more poetry and rode off to fight the Moors on Moorland Park drive. There he was slain. It wasn't far from the Universal International lot and the new Forest Lawn cemetery, so the funeral expenses were practically nil.

Nobody attended. He had fewer friends than a dead Stalin.

This is a picture for people who like to see dictators get theirs.

### Old Title "The Lunar Prince"

One scientist figured a way to get to the moon on poison gases. He planned to use smog till his rocket reached outer space and after that, monoxides from the atmosphere. Dr. Saltonsea insisted he was going alone. Hedda Haddock pleaded to go with him. "Don't give it to Jackie Cochrane," she cried. "She's had everything. Speed records, millionaire husband, cosmetics."

Dr. Saltonsea finally agreed. "In that case we will have to have a third party," he insisted, "or this will be a mighty dull trip."

"Man or woman?" Hedda wanted to know.

"Well, personally, I prefer an extra woman."

"And I prefer an extra man."

"Well, let's take one of each. Then we can shift the love-interest around if the going gets sluggish. Besides, in outer space we will bounce around, willy-nilly, anyway."

"Okay," said Hedda, "I'll start out making a play for Willy and end in your arms."

"Sounds pretty dull to me," said Dr. Saltonsea, "but we'll try it that way. We'll invite Lolly Pettingill and Laddie Allen."

"Not Lolly! She'll file a story from the moon before we leave the earth as her first exclusive!"

"Well, Sheila Concourse then."

"Oh no, no Sheila!"

"Okay, let's settle on Lolly."

Hedda acquiesced.

They set off one night from White Sands, New Mexico, having secretly sneaked drums of smog from L. A. The takeoff was the most exciting part of the trip. When they reached the moon, they had been, as Dr. Saltonsea predicted, tossed around so much they didn't know who was in love with whom. Or whether "whom" was the right word for such a situation.

Lolly pleaded with them to go back to earth. She pushed a button (she never could keep her hands off things she knew nothing about) and the rocket banged a corner of the moon and started in a headspin toward the earth. But the piece of moon traveled faster. It reached Hollywood before the rocketeers did.

This gave the stay-at-home Sheila Concourse the first exclusive. When Hedda and Lolly learned this none of the girls would speak to each other for hours.

This is a picture for people who think it's love that makes the world travel in three directions at the same time.

### Old Title The Desert Makes Men

Bert Westchester was down to his last card. Though only 22, it seemed to him he was the oldest cowhand along the Rio Grande. About every bone in his body had been bruised or busted in rodeos. He was exceedingly handsome and with a little capital could have gone into dude-ranching. But he didn't have any dough left, having lost it on his last card.

He decided to hitch-hike to Gower Gulch, Hollywood. West of Tucson, he got a ride with Toluca Martini, a charming wench who was driving to L. A. to explain to her parents why she had been kicked out of Vassar. It had been for kicking a Yale out of her room.

"He had no business in there, anyway," she explained to Westchester.

She became so charmed by Westchester's shy manners and modesty that she insisted on taking him home for dinner. Her parents were relieved to find out that at least in her sorrow she hadn't dragged the injured Yale home. In fact the more her father looked over Westchester the more he wondered if there weren't a fortune in him. He seemed to have two gestures and they were the right ones.

"Ever act in pictures?" he asked Bert.

"No sir. In fact I ain't even seen one."

"My Godfrey," Producer Martini whispered to his wife, "even his dialog is perfect."

He decided to dispense with tests and everything else. He called up his studio and said, "I discovered a great western star. Name of Bert Westchester. Put him in the lead of 'The Increasing American.'"

"We already have Stewart there."

"Move Stewart over."

"Your daughter is there."

"Put her opposite this guy. Make 'em a triangle."

"Silvernose is the triangle."

"Give Silvernose another piece of sugar. Horses don't mind demotion."

"Okay, Boss, it's your money," said the director.

Westchester was so good in his first picture he got a double, a stunt man and a stand-in for his second.

In fact he started a whole new cycle of western panorama pix.

These are pictures for people who never tire of westerns.



## Broadway

Ramon Novarro and actress Genevieve Tobin sailed for London last week on the Ile de France.

Nolan Bros., scenery designers and builders, have taken a 20-year lease on the Brooklyn Ice Palace on Atlantic Ave.

Lucille and Harry E. Gould cutting their European jaunt short and returning this weekend from a three-week quickie to Paris.

Charlie Freeman, former head booker of the RKO circuit and now with the Interstate Circuit in Texas, marked his 75th birthday Monday (5).

CBS-TV scripter-director Ken Englund due in from Hollywood Nov. 10 for three weeks' Gotham looksee; also some biz details with 485 Madison.

Bing Crosby, who will appear in "Man on Fire" for Sol C. Siegel and Metro, arrived from the Coast over the weekend for Gotham conferences on the film.

Charles Carrature appointed head of the RKO tax department, moving up from second in command. He had been assistant to Henry Horton, who recently retired.

Mickey Scopp, Big Three Music v.p. and general manager, celebrating his 25th wedding anni at "21" next Wednesday (14). He takes off for Europe two days later on a business trip.

"The Hot House," which Harry Kurnitz is authoring as an original televisual for NBC, may first be done as a legit musical. Book idea refers to one of the shoddy Times Sq. theatrical office buildings.

Herbert J. Yates presented gold watches to three longtime Consolidated Film Industries employees Sat. (3) at the first annual Founders Day dinner-dance held at the Swiss Town House, Union City, Trio of vets include Peter Andrich, Arthur Howard and Ralph I. Poucher.

"The Magnificent Seven," Japanese import being jointly released by Columbia and Joshua Logan, will have a special charity benefit preview for the International Rescue Committee at the Guild Theatre, N.Y., on Nov. 18. Pic, winner of a Venice Film Festival Award, opens at the theatre the following day.

Songsmith Vernon Duke east to huddle with Jerome Lawrence and Robert E. Lee on musicalization of "Dilly," based on Theodore Pratt's novel, "Miss Dilly Says No," for which L&L will do the book and Duke the tunes plus collaborating on the lyrics with the librettists. Incidentally, the Bob Lees are expecting their second child imminently and it was a tossup which "premiere" would happen first last week, when their "Auntie Mame" opened on Broadway. The Lee heir has yet unraveled.

## Paris

By Gene Moskowitz

(28 Rue Huchette; Odeon 4944)  
Larry Adler topping vaude show at first-run cinema, Gaumont Palace.

Jean-Louis Barrault-Madeleine Renaud Co. getting a solid response to a tryout of Georges Schehade's new play "L'Histoire De Vasco" in Zurich.

Jean Mercure will direct legit version of "Tea And Sympathy," to bow at Theatre De Paris, instead of the Theatre Athenee, later this season. Ingrid Bergman stars.

Preston Sturges soon starts his next pic, "Long Live the King," German-U.S. coproduction, to be made entirely overseas in English, with Michael Wilding and Cesar Romero.

East German DEFA film setup will pay for exterior shooting of Jean-Paul Le Chanois' new version, "Les Miserables" in return for Eastern rights to pic. Jean Gabin is to star.

Betsy Blair in for preem of pic she made in Spain, "Calle Mayor" (Main Street). Pic won the International Critics Award at Venice Film Fest, and Miss Blair won special jury mention.

Joe Warfield, U.S. thesp, getting the top comic supporting role in a Gallic C-Scoper, "Fric Frac En Dentelles." Another U.S. thesp, Jess Hahn, in his second year playing top role of legitier, "Love of Four Colonels."

Suzanne Flon's sock appeal in stretching a planned 30 performances of Jacques Audoubert's "Le Mal Court" to a run which now in its second year, has paid off handsomely for offbeat La Bruyere Theatre. Owners will add a balcony after present run.

## Milan

By Gino Gario

Piccolo Teatro della Citta di Milano presenting to crix acclaim "Long Journey into Night."

Tenor Luigi Infantino off to Denmark and other North Europe

countries on twomonth concert tour.

French ballet star Colette Marchand signed by Scala Opera House to appear here during the winter-spring season.

French singer Jean Pascal, after appearing here on tele and radio shows, left to fill contracts in Switzerland and Germany.

Modern Jazz Quartet, composed of Miles Davis, Bud Powell, Helen Merrill and Lester Young will give concerts in Italy starting here Nov. 22.

Michael Gazzo's "Hatful of Rain" presented at the Odeon by producer Luigi Squarzina, starring Anna Proclemer and Giorgio Albertazzi.

Film stars Vittorio Sanipoli, Achille Togliani and Nino Taranto here for personal appearances on tele and to wax some of their latest songs.

The Children Choir of Copenhagen (74) have started from Milan on a tour of Italy. Choir of 74 youngsters was founded 33 years ago in Denmark.

Seventy-seven-year-old Kid Ory and his orch will appear for a week in Lyons (France) and then go to Italy. Group due Nov. 14-15 in Turin and on Nov. 21 in Milan.

## Berlin

By Hans Hoehn

(760264)

Paul Gordon just recovered from a serious pleurisy attack.

Allen Barker, U.S., giving a piano recital at Hotel Esplanade Nov. 12.

Charles Kalman revue-operetta, "The Great Tenor," will be performed Jan. 27, in Nuremberg. Doris Day's version of "Whatever Will Be" (Philips) is climbing up fast on local disk bestsellers.

Official German Film Ball, organized by SPIO (top organization of German film industry), will be held Dec. 1 in Stuttgart.

Kenneth Spencer with lieder, arias, traditionals and Negro spirituals at Highschool of Music. He's a U.S. national living in Germany.

New local U.S. pix prems include "Artists & Models" (Par), "Eddy Duchin Story" (Col), "Wichita" (RKO), "The Searchers" (WB), "Stranger on Horseback" (UA).

Number of tv set owners registered in W-Germany and W-Berlin totaled \$38,857 as of Oct. 1. Record Xmas business is expected by all German tv set manufacturers.

"Die Halbstarken" (Interwest-Union), first German pic on juve delinquency, now playing nabe houses here. Pic is a stout grosser, and its budget was only about \$120,000.

"The Last Station," Erich Maria Remarque's first stage work which was world-premiered at the recent Berlin Cultural Festival, reportedly will be filmed by Otto Preminger.

The Berlin preem of Columbia's controversial pic, "Rock Around the Clock," skeddled for Nov. 30 at Filmtheatre. Title is "Ausser Rand und Band" which means "Out of All Bounds."

The German pic, "Anastasia" (Alfu-Corono-Hansa), has been sold to 30 countries, including Austria, Holland, Belgium, Luxembourg, Finland, Greece, Saar, Switzerland and most South American countries.

"Made in Germany" is the title of a Corona film currently being shot in Bendestorf (Hamburg) for Deutsche London release. Film centers around Carl Zeiss, famous German optician and founder of the Zeiss factories.

## Madrid

Ernest Hemingway still floating about Spain, revisiting old haunts and taking in every bullfight that crosses his path.

Gustavo Rojo, also of "South Pacific," signed by director Terence Young for a solid role in latter's "Action of the Tiger," Metro's Van Johnson-Martine Carol starrer, now in production at Granada.

Gregory Peck and Sy Bartlett here to confer with Michael and Fay Kanin, who are in Madrid scripting the former's "Thieves Market," which will roll here early this winter with John Huston as director.

Paquita Rico, back from Paris where she was making "Jamaica," signed exclusive contract with Suevia Films boss Cesario Gonzalez, who says he has six pictures lined up for this year. First of these, "Lola," goes into production soon.

Victor Pahlen, who produced two soon to be released Technicolor epics with Hedy Lamarr in Rome ("Face That Launched a Thousand Ships," "Fate of Two Queens"), is here prepping with writer Jack Anson Finkle the newest of Spanish-American coproductions, titled "Counterfeit." Femme lead will be Viennese actress Erika Vaal (Mrs. Victor Pahlen).

## London

(Temple Bar 5041/9952)

Arnold Picker in from Paris for huddles with Monty Morton, UA's British topper.

Mary Malcolm, BBC-TV announcer for the last eight years, and wife of playwright Sir Basil Bartlett, quitting her job to freelance.

Vera-Ellen returned to Hollywood last week after completing her four months film chore on "Let's Be Happy," an Associated British-Marcel Hellman musical.

Mike J. Frankovich, Columbia topper, announced signing of William Holden for Sam Spiegel's "The Bridge Over the River Kwai," to co-star with Alec Guinness and Jack Hawkins.

Actor-playwright Raymond Dyer has two hits currently on the road, "Time Murderer Please" and "Wanted One Body." He directed and stars in the latter.

Alan Arnold, who has been acting as studio publicist for Marilyn Monroe-Laurence Olivier production, "The Sleeping Prince," quit to settle in America as an independent writer and publicist.

Tom Arnold and Clem Butson to Moscow as guests of the director-general of the Russian State Circus. They staged the Moscow circus at the Harringay Arena last summer, and their invitation was a reciprocal gesture.

Nom-de-plume Robert Monro, as author of "The French Mistress," hides identity of comedian Sonnie Hale. Jack Buchanan is starring in the production, which is to play eight weeks out of town before coming to West End in the spring.

Show biz personalities on the Queen Elizabeth, which sailed for New York last Friday (2) include Anthony Steel with Anita Ekberg, Anna Russell and Nathan Milstein, Frederick Loewe, Alan Jay Lerner, Moss Hart and Herman Levin auditioning British talent for "My Fair Lady." They're on lookout for eventual replacements for Broadway company and stars for touring companies in U.S. and the Commonwealth.

## Mexico City

By Pete Mayer

(Tel. 189000; Tlalpan-264)

Andy Russell back from personals in Lima and Buenos Aires.

Asriane Welker Hollywood-bound via Paul Kohner's office.

There will be 25 legit houses functioning here by Jan. 1, 1957.

Cantinflas to appear in one film next year and to produce three others.

Ex-tele starlet, Manolita Saavedra, going into her second film role in "Trial of the Souls."

Seventeen Puerto Rican houses to play local product under a new contract with Peliculas Nacionales.

Sixteen new pix getting financing from local government distributors, Cimex and Peliculas Mexicanas.

Dolores del Rio goes before the cameras for the first time this year in Pancho Cabrera's "Middle Tone." Shooting commences shortly.

Don "Pancho" Cabrera finally will film his long-planned, "Virgin of Guadalupe," upon completion of "Middle Tone," Dolores del Rio starrer.

Film Technicians Union's Cine Versailles prepping a week of Russian films now that they've signed a new pact with the projectionists local.

## Vienna

By Emil W. Maass

(Grosse Schiffgasse 1A; 45045)

Burg Theatre ensemble will give performances in Iceland.

Franz Antel prepping "Red Poppies" in Burgenland province.

Talks about Austro-Czechoslovakian co-production in film industry.

"Rock Around Clock" (Col) ran only one week in Linz, Upper Austria.

Serge Jaroff's "Don Kosaken" getting full houses in the Konzerthaus.

Gregory Simms, Kansas Negro, appearing in "Othello in Salerno" at Konzert Haus Theatre.

Karl Boehm inked again by State Opera for two years with 25 nights a minimum annually.

Willi Kollo, German composer, formed Austrian-German Co. Plans to shoot "Life Goes On" first.

"Melody of Love," new ice revue with music by Robert Stolz, will have its Vienna preem Dec. 23.

Johanna Terwin-Moissi will appear in comedy, "Her 106th Birthday," at Volkstheatre and then retire from stage.

The Intime Cabaret opened under management of Gerhard Bronner

with "Blatt vor dem Mund" (meaning "Keep It a Secret").

"Rock Around Clock" (Col) in Linz, Upper Austria, preemed without smashed up seats. Skeddled for early December date here.

Province Salzburg will stop special license tax on music-boxes, thus making way for more canned music. Ministry of Finance protested.

Austrian Ministry of Education financing series of shorts on Austrian Nobel Prize winners. First one to be about Professor Otto Loewi.

Sascha Film began shooting "Kaiser Jaeger" (Imperial Hunters), name of a regiment under Francis Joseph I. Willi Forst is directing.

Musical comedy, "Oh Mademoiselle," by Robert Gilbert and Rudolf Weyss (music by Robert Stolz), will have its world preem in Josefstadt Theatre Dec. 31. Peter Preses is directing.

Clarissa Stolz, Robert's only daughter, inked by London Tenent Productions for role in "Diary of Anne Frank." Show opens in November in province, and then goes to London Westend.

## Portland, Ore.

By Ray Feves

The Paris Sisters topping bill at the Frontier Room.

J. J. Parker's Broadway Theatre dark to install Todd-AO since "Oklahoma" preems Nov. 9 on two-a-day.

Sammy Kaye orch will do a one-night variety show at Vancouver, Wash. high school for Kiwanis Club Saturday (10).

Delta Rhythm Boys, Dale Hall, Monty and Ted Mikels in at Amato's Supper Club for two weeks. Amato has booked Sophie Tucker for January date.

## Obituaries

Continued from page 34

Platt, died recently at Blackpool, Eng.

Father of James S. Castles, mid-west sales rep for Paramount, died recently in San Marcos, Cal.

Father, 63, of actor Lorne Greene, died Oct. 29 in Ottawa.

## MARRIAGES

Jessie Royce Landis to Major General J. F. R. Seitz, Teheran, Iran, Oct. 31. Bride is the actress; the major general commands the U. S. Military Mission with the Iranian Army.

Joan Boogar to Lt. Robert F. Stewart, USAF, Santa Barbara, Cal., Nov. 3. Bride's a secretary at KTLA.

Carolyn Loarts to Rudy Maugeri, Houston, Oct. 20. Bride was receptionist at WBBM, Chicago; he's baritone with the Crew-Cuts.

Kay Kier to Thomas Hamm, College Point, Long Island, Nov. 4. She's with WABC-and-tv (N. Y.) publicity.

Stephanie Augustine to Joseph M. Hyman, Clifton Forge, Va., Oct. 16. Bride is an actress; he's a legit producer.

Lois Butterworth to Bert Lester, New York, Nov. 1. Bride is the daughter of Rod Butterworth, newspaper art director.

## BIRTHS

Mr. and Mrs. Jack Kelly, son, New York, Oct. 28. Father is pianist; other is daughter of comedian Henny Youngman.

Mr. and Mrs. Ed Hart, son, Oct. 26, Chicago. Father is a salesman at WBBM in Chicago.

Mr. and Mrs. Gordon Stulberg, son, Hollywood, Oct. 28. Father is exec assistant to B. B. Kahane at Columbia Pictures.

Mr. and Mrs. George Stern, son, Pittsburgh, Oct. 27. Father's one of owners of Associated Theatres circuit.

Mr. and Mrs. Angelo Molinaro, son, Pittsburgh, Oct. 28. Mother's Dusty Brown, of tv's EZ Ranch Gals; father is with film department of KDKA-TV.

Mr. and Mrs. Lee Armentrout, daughter, Oct. 30, Chicago. Father is director of Talent Inc. there.

Mr. and Mrs. John Ayers, son, Hollywood, Oct. 28. Mother is secretary to Chuck Holden, CBS-TV production manager.

Mr. and Mrs. Nat Rudich, daughter, New York, Oct. 27. Father is assistant publicity manager at the United Artists homeoffice.

Mr. and Mrs. Robert Margulies, daughter, New York, Nov. 2. Mother is legit actress Norma Frances; father is film production supervisor for Ted Bates ad agency.

## Hollywood

Walter Lantz back from N. Y. Joseph L. Mankiewicz in from N.Y.

Daniel T. O'Shea in town for RKO confabs.

Dimitri Tiomkin made honorary citizen of Indiana.

Billy Daniels returned from six-month British trek.

Don Gillin returned from a six-week tour of Europe.

F. Hugh Herbert home after seven months in Europe.

Merian C. Cooper back in town after week of huddles in N.Y.

Carey Wilson chairs Screen Producers Guild's Milestone Committee.

Dore Schary named national board member of American Heart Assn.

Robert Ryan touring for "Men in War" five months before UA release.

C. Bruce Newbery to Cuba to scout locations for "Location Havana."

Dale Robertson recuperating at home after hospitalization for infected leg.

Phil Silvers named chairman of LA drive for "Give Thanks for Your Sight."

Virginia Gilmore, actress-wife of Yul Brynner, partners with actor in his new indie outfit.

Spyros P. Skouras presented with Brandeis U Award for outstanding contribution to inter-group relations.

This year's Motion Picture Permanent Charities campaign expected to exceed last year's \$1,161,000, according to chairman Jerry Lewis.

## Boston

By Guy Livingston

Mona Carroll current at Blin-trub's. Guy Lombardo orch opens Monday (12) for a week.

Gertrude Berg in "Arsenic And Old Lace" skeddled for Colonial for 2½ weeks, opening Nov. 19.

Al Taxier booked Bert Wheeler and Jack Pepper to open at his Bradford Roof club Wednesday (14).

Susan Capone, 13-year-old Malden chirp-and-student at Berklee School of Music, picked for Lawrence Welk tv show Monday (12).

Music Operators of Mass. Assn. holds first annual banquet, with big sked of diskers coming in, at Commonwealth Country Club, Tuesday (13).

New lighting and sound system being installed in Jewel Room, Hotel Bostonian, which is new entry in Hub night spots. Thrush Adele Castle is current in new room.

## Chicago

Whitey Fields has bought out Ben Orloff's interest in the Silver Frolics strip.

Harry Richman guests on WBBM-TV's "In Town Tonight" Thursday night (8).

Eddy Howard and his band return to the Aragon for four weeks, starting Jan. 1.

Karen Steele in for a round of personals in advance of "Shark Fighters," opening at Roosevelt Nov. 21.

Joe E. Brown held autographing session for his "Laughter Is A Wonderful Thing" tome Saturday (3) at Fair Store.

An unidentified robber took \$800 from the cashier of the McVickers Theatre here last week in a holdup. The McVickers is a Loop first-run house owned by the Jones, Linick & Shaefer interests and is currently showing "Oklahoma."

## Rome

By Robert F. Hawkins

(Archimede 145; Tel. 800211)

Murray Silverstone and Albert Cornfield checked into Rome on business for 20th-Fox.

Federico Fellini resumed shooting "The Nights of Cabiria" following a three-week halt because of his wife's (Giuiletta Masna) leg injury.

When four-day jazz festival was held at Quirino Theatre, the Thursday night opening curtain was delayed until 10:15 to allow audience to see Italy's No. 1 tele-show, "Lascia o Radoppia."

Despite a high-pitched publicity campaign highlighting riots in other countries, Italy seems to be taking rock 'n' roll quietly. Theatres showing "Rock Around Clock" (Col) at Rome first-runs had no disturbances.

A novel switch in film series sector is Spain's plan to take over the successful Italo, "Bread, Love, and" pix via a venture starring Vittorio DeSica and Carmen Sevilla. Titled, "Pan, Amor y Manzana," pic is to be made by Benito Perojo Films. Ettore Margadonna, who scripted the Italo "Breads," is now writing the script for this as well.

BROADWAY STARS, INC. Presents

# THE WALTER WINCHELL SHOW

"The big flash off the NBC video spectrum is that Walter Winchell has got himself a hot format to brighten up the web's heretofore lackluster Friday evening sequencing of programming . . . the new tv season began to take on a live excitement and show biz aura that had been so sorely missing thus far.

"For excitement is precisely the thing that's generated by WW in his conferenciering (*Variety* means m. c.) of the half-hour vaudeo layout . . . with some obvious preem jitters out of the way the 'Walter Winchell Show' should be off to the races. Under Alan Handley's skillful director-producer wand the new entry gives every evidence of occupying a major niche in the vaudeo sweepstakes, not only in the week-to-week delivery of top artists . . . but equally from the touches of Winchelliana . . . the tossing of the Winchell orchid to the oncoming Dinah Shore (originating on the Coast) was a showmanly bit of electronic legerdemain, precisely the right touch . . .

"For if nothing else Winchell demonstrated that he is anything but an on-and-off emcee for the intros . . . In the formatting of his show Winchell has converted it into a 'living Broadway column' approximating the same departmental caption of breakdowns to preface each act . . . The assorted components were tied together in an effective and tasteful production by Handley. WW's back in show biz with a snazzy format with TV as the beneficiary. Looks like co-sponsors Old Gold and Toni have got themselves a hit."

From VARIETY, Oct. 10, 1956.

## The WW Program Producer-Director ALAN HANDLEY

From the United Press night ticker: "New York, Oct. 6. (U.P.) Walter Winchell and Dinah Shore won rave notices for the TV premieres of their variety shows last night. Jack Gould of the New York Times called Winchell's debut: 'Winchell is Solid Hit in Variety Show.' Mr. Gould also glowed over the Dinah Shore-Frank Sinatra team." Ben Gross of the New York News said: "Winchell's half-hour had a distinctive style and some outstanding performers." The New York Herald Tribune: Marie Torre said Winchell's program was "a Variety Show which interestingly deviated from its run-of-the-mill predecessors."

Memo from Girl Friday, Nov. 5, '56: Trendex telephoned to say that you should not pay any attention to your rating for your last show (Nov. 2) which is three points up (W.W. 17.2 . . . opposition 20.4 . . . opposition 12.4). Your program was checked in only 13 cities while your two competitors were "rated" in more. Apparently, your last week's criticism (because they "rated" your show in 14 cities and the competition in 15) brought speedy action. The Trendex people just called to assure you that beginning with this Friday's show (Nov. 9) your program and the opposition shows will be "rated" in 14 cities to make it an even match. It's about time!

From a CBS-tv exec: "At his premiere show WW (in the first 5 minutes!) made all variety formats, especially E. S.'s m. c. style stale, dated and obsolete."

Ed Sullivan 1½ years ago in Time mag—when I lost my ABC job: "He's all washed up. He'll never get up off the canvas. He's a Dead Duck!" Quack! Quack!

# VARIETY

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## SUEZ, OIL AND FILM DOLLARS

### O'Neill Figured Cinch as Posthumous Pulitzer & Critics Winner on 'Journey'

"Long Day's Journey Into Night," Eugene O'Neill drama that opened last week at the Helen Hayes Theatre, N. Y., is figured a cinch to get the Pulitzer Prize and N. Y. Drama Critics Circle Award. That's indicated not only on the rave reviews it received, but also on the lack of any other prospects of comparable stature.

O'Neill, the only American dramatist to win the Nobel Prize (1936), has taken the Pulitzer award three times, with "Beyond the Horizon" (1919-20), "Anna Christie" (1921-22) and "Strange Interlude" (1927-28). The only other three-time winner of the Pulitzer best-play citation is the late Robert E. Sherwood, with "Idiot's Delight" (1935-36), "Abe Lincoln in Illinois" (1938-39) and "There Shall Be No Night" (1940-41). Sherwood also won the Pulitzer Prize for literature with "Roosevelt and Hopkins" (1949).

If "Journey" wins the Critics (Continued on page 79)

### V.P. Nixon Makes Like Truman With the Piano Bit, Accomps Brisson

Washington, Nov. 13. Looks like the U.S.A. is in for a run of public piano playing Vice Presidents.

Harry S. Truman started it a few years ago by thumping out a tune at the National Press Club when he was V.P. Lauren Bacall was an added attraction on that occasion, perched on the piano.

Last week, newly reelected Vice President Richard M. Nixon showed how catching it was, by an ad lib (Continued on page 22)

### British Statesman As ABC Commentator

Sir Anthony Nutting, the British foreign minister who resigned recently in a policy tiff with Prime Minister Sir Anthony Eden over the Egyptian policy, becomes a foreign affairs commentator for the American Broadcasting Co. He will also become a political columnist for the N. Y. Herald Tribune syndicate. He plans dividing residence between England and America.

Independently wealthy (liquor and stout), and still in his 40s, Nutting will probably marry Jeanne (Murray) Vanderbilt as soon as her divorce from Alfred Gwynne Vanderbilt Jr. takes place. He is due on a visit to New York next week.

Nutting figured once before in a national policy difference having to do with the abolition of capital punishment. In a measure his opposition had some effect in that the death penalty for murder (hanging) has been modified.

### Hound Dog Bites Tango

Buenos Aires, Nov. 13.

The recently formed Institute of Public Opinion (ADOP), in a Gallup poll on public likes and dislikes, has revealed that 32% prefer rock 'n' roll to tango.

Only 15% stated a preference for tango music.

### 'Pajama Game's' B'way-to-Vegas

Rights to "Pajama Game," the longrunning Broadway musical, have been acquired by Sammy Lewis for the New Frontier, Las Vegas. The Nevada nitery has the right to start the layout four weeks from its N. Y. closing, currently slated for Dec. 1.

Under present plans it'll be a fullscale production with as many of the performers from the original production as can be signed. It's anticipated that rehearsals will begin shortly.

"Pajama" is the second bona fide musical to hit the casino country. "Guys and Dolls," which ran for about 20 weeks at the Royal Nevada Hotel, was the first. There have been other musicals, but they were tab versions.

### U. S. DISTRIBS' NEW ANXIETIES

Foreign dollar crisis may be facing the American film companies as a result of the Middle East trouble. It could affect not only U. S. remittances from abroad, but also projected activities of overseas industries in the U. S.

Problem has its roots in the oil situation. Europe, notably Italy, France and Britain, is at present cut off from its middle eastern oil supplies. If this state of affairs persists for any length of time, the Continent will have to turn to the U. S. for its oil. And unless there's a loan, such purchases will have to be made in dollars.

At the start of hostilities in Egypt, Europe was reported to have only a six to eight-week supply of oil on hand. Already, there is talk of oil rationing on the Continent.

The film companies' basic dollar remittances from Italy, Britain and France are governed via agreements but cover only a portion of actual and remittable earnings. The rest is taken out in a variety of ways, mostly via compensation deals. In Britain, apart from various bonus arrangements, a fair percentage of American film coin is plowed back into local production. In Italy, the remittable portion of U. S. earnings comes out via a continuing compensation deal with two shipyards.

Once the squeeze for dollars is on, the respective governments are expected to hoard their dollar supplies. When that state of mind (Continued on page 22)

### Amusements Mirror Int'l Crisis With Flock of Circus, Ballet, Legit Axings

#### 3 1/2 Years to 'Break'?

How long does it take for a \$13,500,000 film production—the all-time top cost in the history of the industry—to get even?

Paramount prexy Barney Balaban figures that Cecil B. DeMille's epic, "The 10 Commandments," will break-even at \$21,000,000 and that it'll take 3 1/2 years to achieve that world gross. After that it's gravy and a perennial box-office winner, in his estimate.

### Show Biz Goes On In War-Time Israel

By PETER VERNON

Tel Aviv, Nov. 13. "Show biz as usual" was the order of the day during the exciting yet anxious week when the Israeli Defense Army swept out the Egyptians from the Sinai Peninsula. Streets, houses, theatres and cinema halls had a strict blackout, and that particular week there was no moon to guide one's steps. But very few events were postponed, for the single reason that blackout (Continued on page 17)

Rome, Nov. 13. Recent events in Hungary brought the cancellation of the planned Russian Film Week in Italy, which was to start here Nov. 9. Soviet show, which was to be followed by a similar week in Milan, had been organized by the Russians together with UNITALIA, Italo promotional organization, as counterpart to Italo Pic Weeks recently held in Russia.

This was decided following a strong wave of anti-Soviet feeling in this country because of the intervention in Hungary. Feeling was that cocktails, banquets, and reciprocal toasting would be more than out of place.

The Moissev Dance troupe from Moscow, which was to open here next week for a six week tour of Italy, has been summarily cancelled because of "world conditions." Promoters and theatre managers were caught flatfooted, (Continued on page 17)

### Georgie Price Would Have AGVA Buy RKO Palace To House Orgs, Plug 2-a-Day

Georgie Price, the comedian turned Wall Streeter but still active in show business, will present the idea of buying the RKO Palace Theatre & Bldg. from the (Albert) List Industries, dominant owner of the theatre chain, in behalf of the American Guild of Variety Artists. Price was recently returned to office as president of AGVA, a post he held once before.

He envisions the 27,000 square feet in the office building as possible central HQ for other guilds and unions since AGVA would only require 8,000 feet of space.

In behalf of the Welfare Trust (Continued on page 79)

### Winchell Himself For Zanuck & Tax

Walter Winchell and Darryl F. Zanuck are working out the details on "The Walter Winchell Story" which will be under a capital gains setup wherein the columnist will star, playing himself, narrate, and help on the script. It will be a 20th-Fox release. Winchell appeared in two Fox films, in 1936 and 1937, costarred with Ben Bernie, respectively titled "Wake Up and Live" (which also had Alice Faye and Jack Haley in the cast) and "Love and Hisses." Latter was built around the publicity "feud" between the two, a la the present-day Hope-Crosby and the traditional (the late) Fred Allen-Jack Benny "feuds."

Winchell also has the Lepke-Gutrah story in the hopper with Harry Cohn (Columbia Pictures) titled "Waiting for Lepke," but the just producing "Garment Center" pic is delaying that one.

## Troubles—Film Biz's Got 'Em—But Sock Product Draws And TV Dulls

Film industry is far from enjoying an everything's-rosy state of being. The business generally is in the throes of transition and one corporation, Loew's, is faced with stockholder dissension.

But still there have been several morale-lifting factors coming into play. Grosses are for the most part on the climb. Ticket-buyers are fewer in number but they're apparently paying more money to see fewer pictures. Heartening is the boxoffice activity at three Broadway theatres which are operating on a roadshow basis: Criterion with "Ten Commandments," Rivoli with "Around the World in 80 Days" and the Warner with "Seven Wonders of the World."

That overall revenues are moving up is no success story in itself, of course. It's the new profit that counts, that means the dividends or lack of them, and in this respect the picture trade is faced with the same situation troubling businesses in many fields. There's the vital need to reduce costs and maintain the gross levels. All along the line the expenses are going higher. The improvement in total income is a hopeful sign, for it establishes the existence of a king-sized audience for films. Time now for the "streamlining."

As previously noted, there have been other partial reasons for hope although, of course, not ecstasy.

In "Friendly Persuasion," Allied Artists has its first entry at N. Y.'s Radio City Music Hall.

According to Wall Street appraisers, including

Arnold Bernhard & Co., the public is now more inclined to leave the tv screen in favor of the better product in the local cinema. (Also tv critics state this is that medium's duller year to date in quality.)

Old pictures on tv apparently are not hurting the better film fare, in contradiction with early fears.

Some 5,000 to 6,000 more theatres appear bound to close, including United Paramount and National Theatres outlets. They're simply not geared to the new economy. But the surviving situations will thus be strengthened, according to both UPT's Leonard H. Goldenson and National's Frank Ricketson. Latter showed his confidence over a recent period by personally buying 20,000 shares of NT common stock.

Net profits are off and that's for sure. But the gross business is up and it's regarded as likely that new economies throughout the industry will be translated into a greater share of the upped gross business into net earnings.

On the basis of the record so far, American Broadcasting-United Paramount will wind up the current (calendar) year with total revenues over \$200,000,000. This would be the highest in AB-PT history and compares with 1955's \$191,600,000.

Columbia concluded its fiscal 1956 with a record total gross of \$91,100,000. Excluded from the '56 finances were "The Eddy Duchin Story" and a large part of the income from "Picnic" both of which (Continued on page 20)



## Pix Still Brazil's Top Entertainment, But Admish Ceiling Limits Industry

By RAY JOSEPHS  
(Second in a series)

Rio de Janeiro, Nov. 6.  
"Raise the prices of movies down here—and you'll have a real revolution on your hands faster than the average Brazilian drinks a cup of coffee."

It was a leading Brazilian exhibitor talking, and he wasn't too far off base in describing the fierce interest currently felt by Latins in their most popular form of entertainment.

This correspondent, re-assaying Brazil after an eight-year hiatus, found that motion pictures—and foremost—have not only held their place as the preferred mass entertainment, but that maintenance (Continued on page 24)

## Fear Havana Montmartre Politico Bing-Bang May Dent U. S. Tourist Biz

Havana, Nov. 13.

Havana's tourist business may have suffered a setback as the result of a spectacular shooting week which saw the death of two of the country's top police officials as well as 10 other persons. The shootings caused government closure of the Montmartre, one of the city's Big Four niteries.

On Oct. 29 over 200 newsmen from all over the Hemisphere were scheduled to convene for the 12th annual parley of the Inter-American Press Association. The Cuban government knew this would provide an excellent sounding board for any attempt by oppositionists to embarrass the regime, and as the result exceptional precautions were taken. Agents of the Department of Investigations were assigned to guard the IAPA conference.

Nevertheless, at four in the (Continued on page 79)

## Overseas Press Club To Hear Bourgholtzer

Frank Bourgholtzer, the NBC correspondent who arrived in Vienna Sunday (11) after being trapped in the American legation in Budapest during Russia's reconquest of Hungary, will address a special luncheon meeting of the Overseas Press Club in N. Y. tomorrow (Thurs.). Bourgholtzer arrived in N. Y. from Vienna yesterday morning (Tues.).

The regular Bonn correspondent for NBC, Bourgholtzer was assigned to Budapest when the revolution began there and remained throughout all the fireworks. He did his first broadcast since the Russians recaptured the country on his arrival in Vienna Sunday. The CBS correspondent in Budapest, Ernest Leiser, also reached Vienna Sunday and did a special report for CBS-TV's "World in Crisis" that afternoon.

## Mayfair Dances Of Old Show Biz Revived in N.Y.

By HUMPHREY DOULENS

Whiffs of nostalgia rose above the Plaza Hotel last Saturday night when The Theatre's Mayfair Dances were revived after a layoff of two decades. Memories of Marilyn Miller and Marie Saxon, Grace Moore, Bert Lytell and J. Harold Murray, were ever present as Broadway's haute monde gathered for their own private party from which "private people" are excluded. Here, as before, no one (Continued on page 20)

## Eisenhower Ghost Writer Succeeds Streibert

Washington, Nov. 13.

Arthur Larson, Under Secretary of Labor, was named Saturday (10) to succeed Theodore C. Streibert as director of the U. S. Information Agency.

Larson, 46, is former dean of the U. of Pittsburgh Law School. He is author of the book, "A Republican Looks at His Party" and helped to draft some of President Eisenhower's campaign speeches.

Streibert, former president of the Mutual Network, resigned last week, effective Nov. 15.

## Olympics Booms Aussie Show Biz

Melbourne, Nov. 6.

Top Aussie legit and revue managements have set their blueprint to cover the Olympic Games reign in this key, and are anticipating powerful boxoffice from now until the year's end, with plush business coming from the thousands of visitors here for the games.

J. C. Williamson Ltd., already well set with a batch of solid hits, will feature as a patronage wooer the Mozart opera troupe by arrangement with the Elizabethan Trust of Sydney. With so many different nationalities here for the Games, it was figured that opera would be real big at the h.o. In addition to the opera season at Her Majesty's, the Williamsons will also feature at this house mornings and afternoons the "Tinkookies Puppets," figuring to catch additional moppet trade. At the Comedy, the British team of Roger Livesey and Ursula Jeans is set for a lengthy run with "The Reluctant Debutante," following a smash Sydney season.

The government's nix of the Classical Theatre Group from Red China playing here during the Olympic Games has compelled Garnet Carroll to bring back "Kismet" for a repeat run at his Princess theatre. This show chalked up a 10 month run here early this year. The Chinese outfit will play here after the Games are over.

David N. Martin over at his Ti (Continued on page 20)

## AILING VON STROHEIM STILL A MAJOR FIGURE

Paris, Nov. 13.

Erich von Stroheim may be temporarily down but he is by no means out of the news these days. While veteran director-actor-author, who celebrated his 71st birthday last September, was bedded for 10 days at American Hospital here, where he is undergoing general checkup, his new novel, "Poto-Poto," was published in French. An old film of his, "Queen Kelly," made in '28 but never before released, had its premiere, a Von Stroheim festival, to run from Nov. 15-Nov. 25, is rolling.

Cinematheque Festival will include most of famous pix megaphoned by von Stroheim—"Foolish Wives," "Merry-Go-Round," "Merry Widow" and "Wedding March"—in addition to 20 other pix in which he appeared as an actor. "Great Gabbo," "Grand Illusion," "As You Desire Me" (Garbo special), "Five Graves to Cairo" and "Sunset Boulevard" are among the later.

"Offers are coming in from all over to do my memoirs," von Stroheim told VARIETY. "I've done about 200 pages and have outlined the rest, just scratching the surface. But it's a funny thing; I'm more interested in what's happening today and what I may do tomorrow than in remembering yesterday."

## TV the Answer—Again

The time-honored Times Sq. jamup on Election Night followed the same pattern as the dwindling New Year's Eve crowds on Broadway, but more so, as obviously the best show is at home before the tv.

The peak crowd totaled 1,000 and only 115 cops were on duty. When the Times Bldg. moving news strip announced President Eisenhower's victory at 10 p.m. the crowd quickly dwindled to a couple of hundred and soon dispersed completely.

## Readying Another Bedside Reader

Jacques Brouman, who used to play quarterback for the Carnegie Tech varsity, has gone to New Orleans, not for football but as assistant director of the symphony orchestra there. You read about it in VARIETY. Of course nothing is so common in show biz as the uncommon and almost any issue of this weekly bears out the truism. From football-to-longhair music is all in stride. There is a constant supply of astonishment. For instance, Metro producer Charles Schnee's recent statement that there were no sexy dames anymore in Hollywood and that such types have to be imported from Manhattan.

Unfed (like we said on prior occasions) by any AP, UP or INS, this amusement paper is packed any issue with information not available anywhere else, news which floods in from all corners of this mortal coil. But news alone is not the full service performed by VARIETY. Educated comment is important.

What publication other than this one would publish an analysis of

the legitimate theatre of Broadway and draw the inference that a school for legit theatre managers was needed. We quote:

"Broadway, supposedly the epitome of sophistication and by its own estimation, the ultimate of professional craftsmanship and theatrical judgment, occasionally seems amateurish and downright naive. It's been showing such signs lately.

"For example, the basic procedure of getting the curtain up on a performance has been badly mismanaged at several recent openings. In each instance, instead of the stage manager and house manager (or company manager) cooperating to hold the house lights dimmed long enough to allow the audience to be seated, the theatre was abruptly darkened and the curtain rung up, so the performance was disrupted for several minutes by latecomers crowding down the aisles and groping to their seats. In at least two instances, the confusion was repeated after the intermissions.

"At the premiere of the Old Vic's 'Richard III' intermission, smokers on the sidewalk outside the theatre were given no warning that the next-act curtain was going up. So they suddenly realized the performance was in progress, and stumbled through the darkened theatre to their seats.

"Perhaps stage managers, house managers and company managers, like motorists, should be required to pass examinations, with periodic checkup tests."

As to just what particular feature or features in a given issue of VARIETY appeals to any single reader, nobody may say. Our range is the range of big time show biz. Some people turn immediately to film grosses or legit grosses, or night club reviews, or the various charts which collate the current data on records, artists and disk jockeys. Others will be found immersed forthwith in N. Y. Sound Track or Frank Scully's offbeat column.

No need to run the inventory. There's too much anyhow to be cataloged in the present space. Suffice to recall that once a year in the Anniversary Edition, VARIETY text and editorial features—with much added for the one-time occasion—comes to a crescendo. The resulting volume is invariably a quick sellout on the stands. These Anni Numbers become a bedside reader, a reference work for months to come, often indefinitely kept and consulted. And because of this special reader evaluation and use, the Anni edition is always a very unique advertising buy for persons and organization who want to have themselves counted when the roll is called on current entertainment.

Do yourself good. Reserve display space in the 51st Anniversary Edition. Not too soon to act.

## Fred Allen's Genial Memoir: Showbiz As Was

By ABEL GREEN

Fred Allen's "Much Ado About Me" (Atlantic-Little, Brown; \$5) is his posthumous valentine to the business there is no business like. The chapter captioned "The Life and Death of Vaudeville" is an ode to the most nomadic segment of all, that variegated assortment of jugglers, hoofers, comics, animal acts, paper-tearers, knife-throwers, terp teams, girl acts, flash acts, Austrian woodchoppers, bullwhippers and boomerangthrowers. Swiss yodelers, Rube, Swede, Tad, Hebe, Wop, Dutch and blackface comics, English music hall, Italian clown, Spanish fandango, South American tango, Russian bear, German strong-man and Balkan acrobatic acts, female impersonators, male impersonators, bag punchers, clay modelers, Hindu conjurers, hypnotists, iron jaw ladies, one-legged dancers, mindreaders, boxing kangaroos, performing lions, bears, tigers, leopards, horses, ponies, mules, dogs, cats, rats, seals and monkeys; bike acts, contortionists, xylophonists, harmonica acts, kid acts, Memory Lane and Old Timers' acts, band acts, dramatic legit actors making a flyer into vaudeville, film names dittoing, et al.

At his death early this year, at 61, Allen was a man of stature, well-established as an American comedian of unique wit and a writer of special skill. "Much Ado About Me" gives full evidence that (Continued on page 66)



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ABEL GREEN, Editor

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DAILY VARIETY  
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# MORE WOULD-BE HOLLYWOODS

## Heston on Actors' Millionaire Yen: Often Hamper Career Development

Stars who have established their own production organizations have acted economically unwise and further have hurt their own careers, in the opinion of Charlton Heston, who has the role of Moses in "The Ten Commandments." In this Heston echoes views expressed by Glenn Ford.

"Actors are forming companies with the intention of becoming millionaires overnight," states Heston, in reference to potential capital gains benefits. "But they're working with scripts they'd never accept from a major studio" in the rush to get the cameras rolling, he added. Also, he said, the incorporated stars are effecting economies which impair the quality of the pictures. Heston stated he has had many scripts submitted to him now that "Commandments" is in release but he hasn't found the "right one" yet. So rather than work on a doubtful property he committed himself to play the title role in "Mister Roberts," N. Y. City Center staging of the click legiter which goes into rehearsal toward the end of this month. He'll be paid \$85 weekly—but it's a "good role."

As for his future in pictures, Heston said he'd work in "anything from a western to Shakespeare provided it's a good part." But one thing is for sure: "I won't do another Biblical film again, or at least, for a long time. There's too much of a chance I'd be typed. That's what happened to H. B. Warner after he made 'King of Kings' (in 1927)."

## Oscar-Guessers Contest Gets Go-Ahead After Canadian Explains It

Sub-committee of the Motion Picture Assn. of America's ad-sub committee has been given the green light to work out the formula for COMPO's operation of the Oscar Sweepstakes. The Oscar program has as its basis a public guessing contest on who'll win the annual Academy Awards, with ties to be broken by "Why I Like the Movies" letters.

Ad and pub heads in the east instructed the sub-unit, which is headed by United Artists' Al Tamarkin, to meet with COMPO (the Council of Motion Picture Organizations). Feasibility of COMPO's taking over will be determined and if this is in the affirmative the actual mechanics will be mapped.

The eastern group is acting independently of the Academy of Motion Picture Arts & Sciences which is opposed to any such tie-in with the official industry vote on Oscar recipients. But no clearance with the Acad is needed, it's felt in New York, and for this reason work on the program is being pushed.

An MPAA meeting in N. Y. Friday (9) heard a report by Charles Chaplin, UA's Canadian sales chief, on results of Oscar contests fostered by a segment of the above-the-border film industry. Public enthusiasm for the gimmick and upbeat boxoffice resulted, according to Chaplin.

COMPO meanwhile has held up on running off its own Audience Awards program, in which the public, via lobby balloting, merely votes for best performances, pictures, etc., over a given period. It looks definite that the Audiences will be discontinued if the Oscar Derby is taken over.

### GRUESOME TITLES

"Hitler Is Alive" Pends—Ditto on Stalin

Hollywood, Nov. 13. Universal is toying with idea of returning Stalin to life, as possible followup to "Hitler Is Alive" which Albert Zugsmith will produce from original story by Harry Ruskin and DeWitt Bodeen.

Studio has registered tag, "Stalin Is Alive!" with MPAA Title Registry Bureau.

### Can't Mobilize

Minneapolis, Nov. 13.

Tuesday night shows at the Park theatre, Storden, Minn., have been discontinued "until further notice."

The reason: There are home basketball games on those nights and, according to an explanatory newspaper ad, "the theatre's popcorn boy will be in junior high sports, the popcorn girl and one cashier will be in the band, one cashier will be cheer leading, the projection will be on duty as janitor and the remaining cashier wants to see the games."

## Prudery Upbeat, Russia's Taboos Include Sex Pix

Paris, Nov. 13.

Bernard Kreischer, proxy of the International Film Associates Corp., was back in Paris last week following his film sales in Russia, Poland, Czechoslovakia, Rumania and Hungary (he had a narrow escape in the latter and got out in an auto convoy during the fighting), and heads for Spain to looksee some puppet and animated films before returning here and then heading Stateside. Kreischer will not disclose the prices he will get for a group of films the various countries have accepted, nor would he disclose names of the films (though VARIETY published most of them last week), but he did say that Russia would take 11 pix, Poland 10, Czechoslovakia, though not finalized, would probably take seven and Hungary, if things straighten out, also seven. He had 20 titles.

Kreischer reported that Russia's taboo film themes are, (1) any war Nazi films, (2) gangster or violence films, and (3) sex or sensational films since a growth of prudery has taken place there. Favored are musicals, mysteries and super westerns (that is strictly entertainment).

## British Variety Tents' \$476,000 for Charity

London, Nov. 13.

In the seven years since its formation, the Variety Club of Great Britain (Tent 36) has raised and distributed \$476,000 to charitable causes, according to the tent's annual report for 1935-36.

Nomination of candidates for the 1937 crew took place today (Tues.) and the election will follow at the Savoy Hotel Nov. 27 when the tent will hold its annual general meeting and dinner.

## Buys 'Fever Heat' Novel

Continuing his program of acquiring film properties for production in 1937, producer Robert J. Gurney Jr., has purchased the screen rights to "Fever Heat," a novel by Angus Vickers.

Film, scheduled to go before the cameras late next year, has a racing car background. Racing sequences will be filmed at one of the stock car tracks in the New York area.

"Fever Heat" is the third Gurney production announced for 1937. Two others are "Thin Edge of Violence," scheduled to start shooting on Jan. 15, and "Law for the Lion."

Paramount board declared the company's regular 50c quarterly dividend. Payable Dec. 24 to holders of record on Dec. 7.

## OUTLAND SPOTS WOOL PRODUCERS

Hollywood's dominance as a production centre continues to be threatened. Not only has there been an increase in location shooting and the use of overseas studios, but efforts are also being made to establish permanent production facilities in other cities and possessions of the United States.

New York, of course, is putting in a bid to attract some of the feature picture (and telepix) production via two new studios recently placed into operation—Himan Brown's Studio Centre in Manhattan and the A. W. Schwalberg-Martin Poll Gold Medal Studios in the Bronx.

While this type of activity might be expected of Gotham where there is a large supply of creative and technical talent, the big surprise is the concentrated drive being made by cities outside the L.A.-NY orbit which are anxious to develop film-making communities.

In recent months, cities such as Little Rock, Ark., Orlando, Fla. and most recently Dallas, have been selected as sites for studio facilities. The studio in Orlando was recently employed for the complete filming of Sam Spiegel's Columbia release "End As a Man." In Little Rock, local theatremen are sparking the efforts to build a local motion picture industry.

Outside the U. S.—but in American possessions such as Hawaii and Puerto Rico—efforts are being made to build motion picture studios. Industrialist Henry J. Kaiser

(Continued on page 5)

## Segelin to Loew's Legal

Bernard Segelin has joined the legal department of Loew's Inc. replacing C. Stanley Thompson who resigned recently because of illness.

According to Benjamin Melniker, v.p. and general counsel, Segelin will devote himself mainly to anti-trust litigation.

## National Boxoffice Survey Holiday Ups Biz; 'Giant' No. 1 Again, 'Friendly' 2d, 'Wonders' 3d, 'Rebel' 4th, 'Peace' 5th

First-run biz is being helped by the Veteran's (Armistice Day) holiday weekend and a batch of much colder weather. Additionally, there are some new, strong pix being unveiled currently in key cities covered by VARIETY. Some keys noted that launching of "Giant" (WB) and other bigger product has brought greater patrons into downtown areas, with result that many cinemas benefited.

"Giant" is easily taking No. 1 spot for second week in a row. It looks to top \$600,000 in some key cities. "Friendly Persuasion" (AA) again is holding onto second position, being fortified by some new, sturdy playdates.

"7 Wonders of World" (Cine-rama) is pushing up to third spot. "Teenage Rebel" (20th), which hinted promise last stanza, is capturing fourth place. "War and Peace" (Par), long high on list and champ for four weeks, is winding up in fifth. It has rounded out many of its big key city dates.

## ROBERT DOWNING

who has made a study of those things discusses the

Pitfalls in Theatrical  
Memoirs

\* \* \*

an editorial feature in  
the upcoming

51st Anniversary Number

of

VARIETY

## Exhibitors Sponsor Film Critics For Air Capsules in Cleve. Strike; Strange Bedfellows in Air Boom

Cleveland, Nov. 13.

Current strike of the Newspaper Guild against Cleveland's three dailies, Plain Dealer, Press and News, has created a unique situation. Certain first-run houses are sponsoring two of the film critics on television and radio.

Ward Marsh of the Plain Dealer and Arthur Speath of the News have been doing capsule reviews on both air media. Theatres have not objected to critical comment, wanting word-of-mouth mention and the chance to keep current offerings before public. Houses encountered difficulty getting time since all the advertisers shut off from "sell" in the struck dailies were equally anxious to get on the air. Stations have been enjoying a boom.

Both critics took turns in tele-casting capsule reviews in eight one-minute commercial segments over WEWS last week.

Attractions at Stanley Warner, Allen, indie Hipp, Loew's State, Stillman and Ohio were briefly discussed by vet scribes who will do the same in eight time spots over KYW-TV this week. Pictures that rated heaviest plugs from them included "10 Commandments," "Oklahoma" and "Giant." Palace may get into the co-op deal when it reopens as a Cinerama house tomorrow (Thurs.) with "This Is Cinerama." Local Wyse ad agency (Continued on page 20)

## Seek More Clearances; Dempsey Biopic Needs Estelle Taylor, Willard

Hollywood, Nov. 13.

Producer Sam Wiesensthal has copped releases from seven persons who figured in Jack Dempsey's past life for his upcoming Technicolor biopic of the former world's heavyweight champ.

Releases ranting their character portrayal have been given by singer Hannah Williams, divorced wife of Dempsey; Luis Firpo, Jack Sharkey, Gene Tunney and Georges Carpentier, who fought him in championship bouts; Joe Benjamin, trainer; and estate of Tex Rickard, champ's manager. Negotiations still are on with former screen actress Estelle Taylor, also divorced from Dempsey; Jess Willard, whom he knocked out July 4, 1919, and several others.

Film is skedded to roll about Feb. 1. No distrib-yet has been set.

### MOSCOW TRIPS OFF

Skouras and Lopert Both Duck Russia At This Time

War clouds on the international horizon are apt to keep the N. Y. to Moscow column empty for a while. There were two cancellations last week.

Spyros P. Skouras, 20th-Fox prez, revealed that he had cancelled his proposed trip to Russia in the light of developments.

Ilya Lopert, who had been invited by the Soviet Ministry of Culture to tour the Russian studios, said he had dropped the idea of going, too, "now that the cold war seems to be on again." Tense situation also caused the departure from New York for Italy—ahead of schedule—of Goffredo Lombardo, head of Titanus Films.

## Cecil Bernstein in U. S.

Cecil Bernstein, partner in Britain's Granada Theatres, is arriving in New York this week in connection with activities relating to Granada's tv interests.

Bernstein, it's understood, will be on the prowl for video program material, and also possibly writing and performing talent. Following his New York stay, Bernstein and his wife will leave for the Coast for a visit to Palm Springs.

## More Youth Lure In Product, Biz Up: Goldenson

Leonard Goldenson, president of American Broadcasting-Paramount Theatres, believes that the recent improvement in theatre boxoffice grosses is due to pictures aimed at appealing to the younger element of the population.

Goldenson, who has long plugged for "new faces" and pictures slanted toward young people, feels business will continue to improve if the producers maintain the policy (Continued on page 22)

"Solid Gold Cadillac" (Col) will take sixth position. "Oklahoma" (Magna) is landing seventh money while "Cinerama Holiday" (Cine-rama) is eighth. "Opposite Sex" (M-G), fairly new, is finishing ninth. "Unguarded Moment" (U) rounds out the Big 10 list.

"Between Heaven and Hell" (20th) and "Lust For Life" (M-G) are the runner-up pix in that order.

Of new entries, major interest centers on preem of "10 Commandments" (Par), which looks to hit capacity opening week at N. Y. Criterion, playing two-a-day and \$3.30 top. "Julie" (M-G), also new, is nice in Denver and Pitt. "Secrets of Life" (BV) looks fine in Chi, big in Denver and so-so in Philly.

"Can't Run Away From It" (Col) also shows promise, being brisk in Indianapolis, good in Denver and okay in Boston and L.A. "Man From Del Rio" (UA) looks good in Detroit and nice in St. Louis, but disappointing in L.A. and Seattle.

"Oklahoma" (20th), the C'Scope version, is sock in N. Y., great in Cleveland and sturdy in Detroit. "Mountain" (Par) is uneven currently, being stout in St. Louis, fair in Indianapolis, okay in Cleveland and Frisco but fairish in Balto. "Girl He Left Behind" (WB), too, is very spotty but it's solid in Louisville and good in Seattle.

"Death of Scoundrel" (RKO) is rated trim in N. Y. "Attack" (UA) looks good in St. Louis and Louisville. "La Strada" (T-L) continues nice on extended runs in some five keys.

"Curucu"—"Mole People" (U) combo good in Cincy. "Sharkfighters" (UA) is uneven but is rated good in Cleveland.

(Complete Boxoffice Reports on Pages 8-9)



# State Senator Wins Though Target Of Catholics Vexed Because He 'Killed Censorship in Ohio'

Active Catholic opposition, revolving around the censorship issue in Ohio, last week failed to prevent the reelection of State Senator Charles A. Mosher (R.-Oberlin) but did succeed in whittling down his winning margin from prior years.

Mosher has been an outspoken foe of film censorship in the state. Two years ago, it was via his State Education Committee that censorship in Ohio was allowed to lapse. Earlier, the Courts had declared the Ohio censorship law unconstitutional.

In a telephone interview, Mosher last week related the extent of the Catholic drive against his reelection, ranging from leaflets to telephone campaigns. One throw-away, charging him with being a Vishinsky and a dictator, was distributed widely in front of churches in his district, which takes in Lorain, Medina, Ashland and Richland counties.

Monsignor James J. Duffy of Lorain, in the church bulletin of the Sunday before the elections, urged parishioners to "Vote against Charles Mosher, he killed movie censorship in Ohio." Mosher described the bulletin as "highly unusual" and noted that it went "well beyond normal procedure."

Apart from the fact of his reelection over his Democratic opponent, Carl Longwell, a v.p. of the GIO Steel Union local in Lorain County, Mosher said he was uncertain as to just how much the Catholic drive against him affected the vote. In Lorain County, which is 60% Catholic, he topped his opposition by only 1,210 votes. His overall winning margin, however, was 18,978.

The leaflet urging Mosher's defeat was put out and distributed by the Citizens' Committee for Good Government of which an Ed- (Continued on page 22)

## Skouras Finds: Moving Charges Mock 'Savings'

The proposed 20th-Fox-Warner Bros. studio merger has been called off.

20th prexy Spyros P. Skouras, in revealing this last week, said the plan had been proven economically unsound. "We'd save \$2,000,000 and spend \$14,000,000 in moving and adding new stages," he reported.

Skouras also held that 20th's vastly expanded production program in 1957 had eliminated the need for a merger of production facilities or of overseas distribution setups.

## ALLIED ARTISTS' BOARD DUE FOR A RE-RUN

Hollywood, Nov. 13. Present nine-man board is expected to be re-elected tomorrow (Wednesday) at Allied Artists annual stockholders' meet. Slate is headed by W. Ray Johnston as chairman.

Other nominees include prexy Steve Broidy, George D. Burrows, exec v.p.-treasurer; Herman Rifkin, prez of Liberty Theatres of Boston; Howard Stubbins, partner in AA Productions of Calif., and v.p.s Harold J. Mirisch, Edward Morey, Norton V. Ritchey, G. Ralph Branton.

## ARTHUR LEONARD IN DALLAS

Dallas, Nov. 13. Arthur Leonard, an indie motion picture producer, has joined the staff of Film Corp. of America and will meet here with Jack Goldberg, head of distribution for the firm who is flying in from New York. Goldberg will sign distribution rights contracts for 10 feature films to be shot in Texas by FCA.

Shooting is expected to begin within four weeks on the first release.

## 10 Top Pix Grossers

Statement by Cecil B. DeMille that only six pictures have grossed more than the \$13,500,000, the reputed cost of his "10 Commandments," appears inconsistent with industry arithmetic from other sources.

According to VARIETY's count—the data having come from respected sources, at least 10 productions have exceeded \$13,500,000 in gross. The domestic tally on them follows: "Gone With the Wind," \$33,500,000; "The Robe," \$18,000,000; "Greatest Show on Earth," \$12,800,000; "From Here to Eternity," \$12,500,000; "This Is Cinerama," \$12,500,000; "White Christmas," \$12,000,000; "Duel in the Sun," \$11,300,000; "Best Years of Our Lives," \$11,300,000; "Quo Vadis," \$10,500,000, and "Samson and Delilah," \$9,000,000.

These are only domestic market (U.S. and Canada) figures. Foreign returns obviously bring all 10 productions to above the \$13,500,000 level.

## Clerical-Civic Feed Kicks Off DeMille Film

By ABEL GREEN

Before a distinguished group of religious and civic leaders, along with top showmen who had accepted Barney Balaban's invitation to a private luncheon for Cecil B. DeMille last Wednesday (7) at the Hotel Plaza, N. Y., the producer of "The 10 Commandments" revealed himself, again, as competent an orator as he is a filmmaker. Without punching the sordid economic details too hard, DeMille saluted Paramount Pictures prexy Balaban and studio veepee Y. Frank Freeman as "two brave men" and heralded them because "they had faith in faith." It was easily the best public relations job the industry has ever had.

This was further spelled out (1) when DeMille touched on "they asked me the estimated budget and I said 'around \$8,000,000'; (2), that "what I will get out of 'The 10 Commandments' I can take with me because my share has already been allotted to a fund for religious and educational purposes, and I'm not even a trustee of the fund"; and (3), when he revealed that banker Jeremiah Milbank, who had financed his (DeMille's) "The King of Kings" he never reclaimed his investment because he wanted, as has been the case for 27 years to date, all the world to see "the story of Jesus of Nazareth."

Throwing away another line that "if I made money out of these pictures I couldn't stand up here before you," DeMille mentioned (Continued on page 20)

## Budd and Stuart Schulberg Have Own U.S. Indie Co.

A new independent production company—Schulberg Productions Inc.—has been organized by Budd and Stuart Schulberg.

Stuart, who has been producing pix in Germany and France, will oversee the production operation while Budd will provide the literary talent. Latter, who won an Academy Award for his "On the Waterfront," is currently working in New York on the filming of his "A Face in the Crowd" with Elia Kazan.

The Schulbergs are the sons of B. P. Schulberg, pioneer motion picture executive, and Mrs. Ad Schulberg, a well-known literary agent.

## 'JET PILOT' DELAY ANGLE

Wayne Thinks Red-Kidding Is a Chief Cause of Holdback

"Jet Pilot," Howard Hughes' \$4,000,000 epic on modern aviation, has been held up because it "kicks Communism," according to John Wayne, star of the film. It was made about four years ago and has "been hanging over my head ever since," stated the actor. By this Wayne said he meant he wouldn't want to see the picture go into distribution at the same time another of his films is in release.

Hughes held "Pilot" from release because it became ready at the time of the Korean conflict and the Communism angles would have rendered it inappropriate. Trade suspicion that new advances in airplane design might make the picture appear out of date is simply not justified, according to Wayne.

## Warners Gives (A Little) Data To Export Assn.

Warner Bros. last week agreed to participate to a limited extent in the Motion Picture Export Assn.'s fact-gathering project. It was Warner reluctance that kept the board from going for a more ambitious program.

Certain current info, such as payroll, number of offices and gross business, will be supplied by Warners. The gross figures aren't much more than an extension of info already supplied by WB for the MPEA's global license formula.

Specifically, Warner Bros. refuses to come up with data on remittances and other details which it considers private. MPEA will put together an annual statistical compilation of the foreign market and, on special occasions, will seek to go further. When that need arises, WB will be asked—and has indicated it will consider—to come up with the pertinent data.

Many of the companies feel that, when emergencies arise, MPEA should have detailed facts and figures at its immediate disposal so as to be in a position to fight back effectively. They are therefore in a mood to bolster the MPEA stand by giving the association a better insight into their operations abroad.

## Japan Limits U.S. Film Life to 5 Yrs.

Japanese Government has decreed a five-year limit on the exhibition life of an American feature picture in Japan. Any film continuing to make the rounds beyond that limit must either be pulled or be reissued under a new permit.

Aim is to cut down on the number of imported films circulating in the market. Several of the U.S. companies say they will be hurt by the ruling.

In Italy, where the Government also is anxious to reduce the total number of Hollywood films in release, the companies have agreed voluntarily to take some of their older features out of distribution.

## MARINE BOOT TRAINEES TOLL FOR WEBB PIC

Jack Webb has gone to video for his second independent film undertaking. He's bought the rights to "Death of a Sandflea" by James Lee Barrett which was produced sometime ago on the Kraft Theatre on NBC-TV. It's a story based on the drowning of several marines during boot training and is based on the Sgt. McKeon incident.

Film will be released through Warner Bros. Story was bought for a reported \$30,000. William Morris Agency represented the writer.

## N.Y. to Europe

Julian T. Abeles  
Jean Pierre Aumont  
Richard D. Buckley  
Diana Dors  
Adrien Remaue  
Michael Rhodes  
Robert J. Ross  
Mickey Scopp

## New York Sound Track

Newest activity in Loew's stock: Dore Schary sold 6,000 shares, reducing his holdings to 44,000. Studio v.p. Benjamin Thau disposed of 2,600 shares, now has 19,400. John Wayne declares his first six pictures at Warners grossed \$28,500,000 and were made at a total cost of around \$6,000,000. Spanish correspondent Jaime Arias set by the Arthur Jacobs p.r. outfit to call the publicity turns on Gregory Peck's "Thieves Market," which is to roll in Madrid.

Critics on the Gotham dailies joined in a big rave for Cecil B. DeMille and "The Ten Commandments," while Time mag's rap was brutal. "Search for Bridey Murphy" interest has waned to the point where Paramount decided to duck a first-run booking of its version of Bridey's hypnotic revisit to Ireland of the years ago. Film is going directly to the nabes in combination with "Vagabond King." Jack Ellis obtained rights to the French-Italian "Villa Borghese," which has Vittorio DeSica and Gerard Philippe among the leads.

Leonard H. Goldenson reelected chairman of United Cerebral Palsy. Movielab Film Laboratories has its staffers attending scientific lectures on advances in color photography and processing. Italian producer Marcello Girosi in on the Cristoforo Colombo yesterday (Tues.) to see UA execs about his "Monte Carlo Story" film.

Charles T. Rosen, son of Stanley Warner executive v.p. Sam Rosen, named brand manager of Isodine Pharmaceutical Corp., pharmaceutical division of the International Latex Corp., a subsidiary of the SW theatre chain. Universal prexy Milton R. Rackmil left New York over the weekend for the Coast for conferences with studio executives. Walter Slezak returned from the Coast over the weekend after completing his co-starring role in Metro's "10,000 Bedrooms." His next assignment is in the Broadway production of "The First Gentleman." "Everything But the Truth," described as a family comedy, is being made available for Thanksgiving bookings by Universal. Harry Kalmine, Stanley Warner general manager and v.p., is back at his home office desk after surveying the company's Cinerama operations in Europe. Kalmine indicated that at least two Cinerama theatres would be opened in Germany and that there would be additional installations on the Continent.

Sterling Lord in Hollywood to consult with major studios about filming "The Minsky Story." Universal bought "Mad Man's Chain," authored by Gilbert Wright.

Lee Garmes tees off his indie program with "Fear Starts At Dawn," to star Constance Smith. "Esther," script by Hugh Gray, was purchased by Babylon Productions for lensing in Europe early next year.

Luana Patten, former child star who emerged from retirement for U's "Rock, Pretty Baby," term pacted by studio and set to star in "Joe Dakota" with Jack Maloney and Barbara Lawrence. "The Purple Harvest" is new tag for Metro's Pier Angeli-John Kerr starrer, previously titled "Harvest Thunder" and "The Vintage." Helmut Dantine will play Marc Antony in Warner Bros. "The Story of Mankind."

Art Arthur plans to return to indie production as soon as he completes his stint with Cecil B. DeMille attendant to the follow-through on "10 Commandments."

Entertainment Industry Tribute to Jimmy Durante under auspices of the Jewish Theatrical Guild at the Waldorf-Astoria March 17 will have proceeds divided among the Actors' Fund, Catholic Actors' Guild, Negro Actors' Guild, Episcopal Actors' Guild, Will Rogers Memorial Hospital and Motion Picture Relief Fund. Eddie Cantor is prez of JTG; Harry E. Gould is chairman; Harry Brandt chairman of the coordinating committee.

Chill Wills supplants Burl Ives in Metro's "Gun Glory," following latter's bow-out due to "conflicting assignments." Gene Kelly will team with Maurice Chevalier in his next indie, a still untitled comedy-musical to be made in Hollywood and Paris. Tom Ewell bought Stanley Baron novel, "The Facts of Love," for production first as a legit, then a picture, but sans himself in either version.

William C. Gehring, 20th-Fox v.p. and exec assistant to Spyros P. Skouras, skedded to address North and South Carolina exhibitors at Charlotte Nov. 27. Joseph Hyams has resigned from 20th-Fox and is joining Figaro, Inc. as assistant to Michael Mindlin Jr., Figaro ad-pub director. Robert Corkery, the MPEA's Latin American supervisor, back at his N.Y. desk after an extended trek through his territory. Ed Sullivan, 20th's publicity chief, reports American production in Italy now at the zero level since costs have skyrocketed. Sullivan is back from an extended European vacation, his first in three years.

## L.A. to N.Y.

Gené Barry  
William Bendix  
Yul Brynner  
Lauren Chapin  
Saul Chaplin  
Edward DeNault  
Marlene Dietrich  
Elinor Donahue  
Ken Englund  
Mel Ferrer  
Billy Gray  
Ted Hirsch  
Burt Lancaster  
Piper Laurie  
Irving P. Lazar  
Julie London  
Joe Mantell  
Gloria McGhee  
Allen H. Miner  
Edward H. Reichard  
Hans de Schulthess  
George Sidney  
Walter Slezak  
Eric Stacey  
Rod Steiger  
Henry Tobias  
Mike Todd  
Joseph R. Vogel  
Jane Wyatt  
Robert Young

## N.Y. to L.A.

Jean Bartel  
Richard Eastham  
L. Wolfe Gilbert  
David Golding  
Johnny Green  
Richard H. Larsch  
Milton R. Rackmil  
Jeff Richards

## Europe to N.Y.

Cecil Bernstein  
Reg Connolly  
Leo Genn  
Marcello Girosi  
Harry E. Gould  
Victor Hoare  
Herman Levin  
Joseph H. Moskowitz  
Katyna Ramieri

## John Wayne's 4, \$9,000,000 Budget Backing Batjac

Batjac Productions, independent outfit headed by John Wayne, has mapped an overall budget of \$9,000,000 on four pictures to be made in association with United Artists, according to the actor. He said in New York over the past week that deal provides for UA to have distribution rights and 50% of the profits for the first five years following release of the pictures. Thereafter all rights go to Batjac.

First under the pact is "Legend of the Lost," to star Wayne, Sophia Loren and Rossano Brazzi with Henry Hathaway producing and directing from a script by Ben Hecht. Original story is by Hathaway.

UA already has provided a production fund of \$1,900,000 and probably more will be forthcoming for "Legend," Wayne stated. Important budget factor is a schedule of 50 days of location shooting in Libya and Tripoli. Why not shoot in a studio? "Because the people know—processing is not real," Wayne replied. Film, to be lensed in Technicolor's new Technirama process, is to roll Jan. 7.

Actor, in addition to his tieup with UA, is committed to make one more film for RKO and four for 20th-Fox; three of the latter on straight salary and the other on a co-production deal basis. He sailed for Europe yesterday (Tues.) on the S.S. United States.



# Backlog Films On TV Help Theatres?

(ONCE UNTHINKABLE ARGUMENT HAS ADVOCATES)

Can the release to television of the older feature product from Hollywood's libraries stimulate the theatre box-office?

Question, to which the answer at one time would have been an unequivocal "no," now seems to be debatable although the weight of general opinion still is on the side of the argument that holds that old features on video are bound to make serious inroads on the theatrical box.

Those who hold that the old product on video can be a boon say it's largely a matter of awakening general public interest in films again. Commenting on the sale of the 20th-Fox library to tv, 20th prexy Spyros P. Skouras last week said the airing of these features would "create great appetite for filmed entertainment. 'People today are talking about pictures again. Films on television actually create a demand for new and bigger attractions.'"

Skouras added that, under the 20th deal with National Telefilm Associates, his company would be in a position to exploit the new and upcoming attractions via plugs, etc. The same argument was made when 20th decided to go into production of tv films. General Electric Hour carried "trailers" on the new 20th films. However, this

season, these promotional gimmicks were dropped from the show.

The main body of industry opinion more or less discounts the "beneficial" effects of the tv competition. Feeling is that the video release of the older pix already has severely affected the b.o. and that the upcoming exposure of the Metro, Warner, RKO and 20th libraries is going to hurt even more.

## Hurtful Already?

"At least let's not kid ourselves," was one industryite's opinion. "You put a good feature film on tv and a lot of people who normally might have gone to see a show are going to stay home and watch it in comfort. It's quite true that good pictures on tv will rouse greater public interest in films—but only in those that are shown for free on the air, not the ones in the theatre."

Cited frequently is the survey made a month ago when Metro's "30 Seconds Over Tokyo" was shown over KTTV in Los Angeles. Severe drop in attendance was reported in the entire area. Later on, some theatre execs denied that the effects of the showing had been as sharp as originally described.

Many in the industry feel that tv's greatest competition

is not via quality but rather in the area of time. "The competition for the public's leisure hours is getting hotter all the time," noted one exec. "There are only so many hours in an evening. If a man watches a film on tv, as a rule he won't go to the theatre the same night. If the free product on the air is also good product, the inducement to stay home is great."

The answer, says the same exec, is to create theatre screen entertainment with a "must see" appeal; films which the public feels it cannot afford to miss.

Another aspect of the tv showings which greatly bothers theatremen particularly is the unfavorable comparisons the public is bound to make re the age of stars today and as they appeared 20 years ago. "It's not very flattering to have the difference pointed up so drastically," was one comment last week.

While the producer argument, that release of older pix to tv will help the b.o., is generally regarded as a face-saving gesture, it's also realized that unloading of the libraries had become an economic necessity. In the instance of several of the companies, the tv coin has spelled out the difference between red and black in the light of a contracting domestic market.

## Memo to Industry's Crepe-Hangers: Postpone Requiems, L'il Houses Not Curling Up and Expiring

Conviction is growing in some quarters that the rulebook for the small theatre is being sung too early.

Despite a variety of pessimistic predictions, putting the total of upcoming closings at anywhere between 6,000 and 9,000 during the next couple of years, the small houses are hanging on quite firmly. What's more, efforts are under way to feed them the type of product which they claim they need to exist.

Those who hold out hope for the lower rungs of exhibition differentiate sharply between the "small" situation and the "fringe" house which has little right to exist in the present competitive market. It's pointed out that the fringe theatre, charging 25c or thereabouts, isn't in tune with economic conditions any more for the simple reason that people have enough money to go to the better theatres.

Furthermore, it's said the "weeding out" process in the theatre plant has been going on for some considerable time now and quite a few of the houses that were uneconomic already have departed.

It has come as a surprise to some in exhibition, and in distribution that the most dire predictions of wholesale shutterings have come from exhibitor leaders such as Leonard Goldenson, S. H. Fabian

(Continued on page 20)

## Other 'Hollywoods'

Continued from page 3

has announced plans for the construction of a Hawaiian studio. A group of New Yorkers connected with the film biz are sparking the Puerto Rico project. Portugal and Spain, even Ireland, are trying to get into the production picture.

Film actor Leo Carrillo is associated with an ambitious project for bringing motion picture production to Dallas. A company—Film Corporation of America—has been organized with Carrillo as chairman of the board, Felix C. Tanco as president, Edwin Tanco, v.p. and comptroller; Harry Preston, secretary-treasurer; Dr. David E. Berger, corporate manager; and John Koons, attorney. Aim of the Texas corporation is to build studio facilities, laboratories and also location facilities in addition to establishing a unit which will produce theatrical films, for release under the FCA banner. The company also plans to produce tv films, commercials and industrial films.

The immediate objective of the company is a program of 10 features and the initial production is expected to get under way in about a month. Indie producer Arthur Leonard has joined the staff of FCA and will serve as production executive. All FCA productions, it's noted, will utilize Hollywood stars in the leads and will employ Texas talent for the supporting roles.

## Lopert's N.Y. Artie

Acquisition of an art house on New York's east side is being negotiated by Ilya Lopert who already runs the DuPont and Playhouse theatres in Washington.

"We believe in the future of these type houses," Lopert said.

## HARRY NOVAK GIVEN COLUMBIA O'SEAS POST

Harry Novak, who joined Columbia last February as Continental sales manager, headquartered in Paris, this week became the company's supervisor of Continental Europe and the Middle East. This is the post formerly held by Nick Pery, who bowed out to engage in independent production.

Lacy W. Kastner, prez of Columbia International, effected the reorganization during a recent European trip. Norbert Auerbach, who had functioned as assistant to Pery, will take on the same job with Novak.

Novak's overall supervision entails that of keeping a watch on Col production projects once they are rolling. Pery was called upon to set up production deals as well, but this is now handled by the Col international organization.

Prior to joining Col, Novak was Universal's managing director in Europe.

## Lansing Foundation, And Cinerama Settling 1% (On Gross) Liability

Cinerama Productions, the company that turned over its production and exhibition rights to the medium to Stanley Warner, is near making a settlement with the Lansing Foundation, the non-profit outfit which receives 1% of the gross of all Cinerama theatres.

Lansing, headed by Wall Streeter David Baird, former chairman of SW's finance committee, obtained the arrangement when it guaranteed SW against losses that might have evolved from the Cinerama deal. Lansing also advanced the coin for Cinerama Productions' continued operation while it was waiting for the Dept. of Justice to okay SW's entry in Cinerama.

Settlement with Lansing involves a flat sum payment which would terminate the deal and cut off all future payments to the foundation.

## U-BOAT FEATURE DUE

Frank Wisbar To Direct For Zeyn of Munich

Hollywood, Nov. 13.

Frank Wisbar has been signed to direct "Sharks and Little Fishes," based on Wolfgang Ott's book, for Will Zeyn Productions in Munich. Story deals with gradual decay of the German submarine fleet under impact of U. S. superiority during World War II, and has created a controversy in Germany.

Author was an officer on Admiral Doenitz' staff in Germany. Film is due to roll early next year, and Wisbar is now enroute to Washington seeking cooperation with the Navy Department.

Deutsche Londonfilm Hamburg will distribute the film. Book leads the best-seller list in Germany.

## 20th-Warner Studio Co-Tenancy Deal Cold; WB Burbank Lot May House ABC Telepix Unit

### Not That Church-Like

Just to stop those nasty rumors.

Maxwell Hamilton, a press-agent working on Cecil B. De Mille's "The Ten Commandments" has denied emphatically that there'll be no admission charge—just a collection.

## ILYA LOPERT'S PAIR FOR '57 PRODUCTION

Ilya Lopert, the producer of "Summertime," is actively preparing two features on his production sked for 1957—"Under the Influence" in conjunction with Britain's Boulting brothers, which is due to roll next March, and "First Train to Babylon" which is due to start lensing in N.Y. in April with Ronald Neame directing. Pic likely will be in CinemaScope black-and-white, and no distribution for it has as yet been set.

Lopert and his top exec, Max Fellerman, will leave for the Coast soon where they plan to open "Lost Continent" and "Red Balloon" Dec. 11 to qualify for the Academy Awards. Two films, which Lopert will sell as a 113 minute "package," are due to open at the Victoria, N.Y., following the "Baby Doll" run. There'll be an east side preem day-and-date.

Collapse of a projected deal under which 20th-Fox and Warners would share the same studio expectedly will result in a new move by WB to have the broadcasting division of American Broadcasting-Paramount Theatres move in on its Burbank lot.

ABC is ready to embark on an elaborate new filming program and will be in need of facilities. Serge Semenenko, key money man in the WB setup, is said now to have mapped the alternative linking of studio interests with ABC in the event that the 20th get-together were to fall through.

Tied in with the projected mutuality of interests between WB and AB-PT is the latter's plan to enter theatrical production as a means of enhancing the supply of films. Leonard H. Goldenson, president, has said the intention is to engage in picture-making on an unelaborate scale at the start but success of the program clearly would suggest a more ambitious schedule.

Thus, in light of AB-PT's stepped-up telepix lensing and theatrical production the outfit is being eyed by Semenenko as a new candidate to take over part of the WB studio operation. In the case of 20th, Spyros P. Skouras, president, revealed in New York last week that a co-tenancy on the WB lot would have been economically unsound for 20th, the costs of such a move being greater than the savings that would result.

## PUSH 'BLACKLISTING' CASE TO TOP COURT

Washington, Nov. 13. U.S. Supreme Court has been asked to hear an appeal against alleged studio blacklisting in a so far unsuccessful suit brought by 233 Hollywoodites. All plaintiffs either invoked the Fifth Amendment before the House Un-American Activities Committee, or failed to clear their names after being named Commies by other witnesses. Some of the original Hollywood 10 are in the group.

Suit alleges "wrongful interference with prospective or future contract or business relations." It says the studios make it a condition of employment that a person shall not have invoked his "constitutional privileges" before a Congressional Committee.

Plaintiffs include: Michael Wilson, Gale Sondergaard, Howard Da Silva, John H. Chamberlin, Fred Graf, Alvin Hammer, Donald Gordon, Robert Lees, Robert Richards, Waldo Salt, Philip Stevenson, Louise Rousseau, Alfred Levitt, Paul Jarrico, Abraham Polonsky, Wilma Shore, Paul Perlin, Edward Huebsch, Frederic Rinaldo, Louis Solomon, and Anne Revere.

George Jessel will spiel for City of Hope's dinner-dance in Dallas Nov. 25 at Baker Hotel, Freddy Martin orchestra.

## 'PARTICIPATION' DEALS BOOBY-TRAPPED FOR SCREEN WRITERS, GUILD COMPLAINS

Hollywood, Nov. 13.

Writers Guild of America West, heir to the old Screen Writers Guild, has set up a special committee to survey practice of writer participation deals in features to seek a "realistic solution" for the problems they present, following reports a number of writers have been burned on such deals. Warren Duff was named head of the committee by Ed North, prexy of the screen writers branch of the guild.

While some writers have cashed in strongly on participations, many more haven't done well, writers complain. Beef by writers has been that in some instance a scripter will turn in a screenplay, for one reason or another the picture is never made, so the writer who expected participation profits is left out in the cold. A number of writers have also grumbled that participation deals have been made with top stars who own their own

companies, the screenplays are written, and for varied reasons the stars wind up shelving the properties.

From the writer's viewpoint, he's anxious to hitch his typewriter to a star because it enhances the prospect of a b.o. hit. But they have found in many cases that after they finish the screenplay, the star has turned to another property, or simply puts their screenplay away indefinitely. Result is their compensation for their work is relatively low, since their original inducement was a participation.

North said that the special guild committee has as its primary objective "a realistic formula for establishing the 'net' cost of the film, above which, as a rule, sharing of profits begins. Items interpreted as part of the net have varied greatly from one contract to another, and little semblance to common practice in ear-marking costs has yet been noticed." Some writers beef even when their pix are made, by the time the book-

keepers are through, they don't get a cent.

Duff asserted "since 1951 the guild has felt the need of a separate approach when negotiating with the independent companies whose methods of operation differ greatly, in many instances, with the major studios. And from time to time the committees working on this problem have drafted suggested form of contracts.

"Not only are recommendations of a general nature sought for this field, but also specific provisions which will be helpful to writers negotiating individually with producers in participation deals. What the writers seek in this phase of the fact-finding, is criteria to enable them to know what to accept as fixed costs in computing the total budget of the film under consideration.

"In a sense, writers have had to learn production, and in the course of these studies, incidentally, a number of them have turned producers," he said.

## The Desperados Are In Town

Second of Regal Films' new low-budgeters for 20th-Fox. Fair programmer.

Hollywood, Nov. 13.

20th-Fox release of Kurt Neumann (Regal Film) production, directed by Neumann. Stars Robert Arthur, Kathy Nolan; features Rhys Williams, Rhodes Reason, Dave O'Brien, Kelly Thordsen, Mae Clarke. Screenplay, Earle Snell and Post chore, from Bennett Foster's "Sat-Eve-Post story, 'The Outlaws Are In Town'." Camera, John Mescall; editor, Merrill White; music, Paul Sawtell, Bert Sanger. Reviewed, Nov. 8, '56. Running time, 72 MINS.

Lenny Kesh ..... Robert Arthur  
Alice Rutherford ..... Kathy Nolan  
Dick Collins ..... Rhys Williams  
Frank Banner ..... Rhodes Reason  
Toby Lapan ..... Dave O'Brien  
Toby Lapan ..... Kelly Thordsen  
Jane Kesh ..... Mae Clarke  
Deputy Sheriff Groome ..... Robert Osterloh  
Tom Kesh ..... William Challee  
Tom Kesh ..... Carol Kelly  
Branch ..... Frank Sully  
Mr. Rutherford ..... Morris Ankrum  
Hank ..... Dorothy Granger  
Ranger (Plainville) ..... Todd Griffin  
Mrs. Rutherford ..... Nancy Evans  
Jim Day ..... Ann Stebbins  
Byron Foulger

For the second of its low-budgeters for 20th-Fox, Regal Films comes up with a sort of western-southern rural, action-drama under the title of "The Desperados Are In Town." There's not as much action as there should be for the lowercase programmer dates it will fill but, overall, it shapes as a fair entry for release intentions, considering the low cost factor.

Robert Arthur and Kathy Nolan lend a youthful note as the stars of the Kurt Neumann production, responding satisfactorily to the not too taxing demands of Neumann's direction and the script he wrote with Earle Snell. Screen plotting takes a convenient and easy path, so there are some story holes, as well as some unnecessary footage in the 72 minutes running time.

Nub of the plot finds Arthur running away from his parents' poor southern farm to Texas, where he gets mixed up with an outlaw gang temporarily before being sent back by an outlaw trying to go straight. Industrious work reclaims the farm and just as the harvest celebration is to take place, the gang leader and his brother show up, insist he help rob his banker friend. Instead, Arthur kills them both, but not before one tips the banker about the Texas escapade. Tale's moral is good, including the Christian-like plot solution that finds the banker taking it upon himself to forgive and forget Arthur's past so the young man can continue to be a good citizen and marry his sweetheart, Miss Nolan.

Most of the cast are competent, with some adding a bit more to the characterizations. These include Rhys Williams, as the banker; Rhodes Reason, the outlaw trying to go straight, and Carol Kelly, his dancehall girl friend. Dave O'Brien and Kelly Thordsen are the outlaw principals, while Mae Clarke, Robert Osterloh, Frank Sully and Morris Ankrum are among others more prominently involved.

John Mescall's black-and-white RegalScope (a budget handle for CinemaScope) lensing comes off okay, as do other technical factors.

## Vitelloni (ITALIAN)

API-Janus release of Mario de Vecchi production, Reg Film-Cine production. Stars Franco Interleghi, Franco Fabrizi, Leonora Ruffo; features Alberto Sordi, Leopoldo Trieste, Riccardo Fellini, Lida Baarowa, Ariette Sauvage, Maja Nipora, Jean Brocard, Riccardo Fellini. Screenplay, by Federico Fellini. Screenplay, by Fellini and Ennio Flaiano, based on story by Fellini, Flaiano and Tullio Pinelli; camera, Marielli, Braccetti, Carlini; music, Nino Rota. At 56th St. Playhouse, N.Y., Nov. 7, '56. Running time, 103 MINS.

Moraldo ..... Franco Interleghi  
Fausto ..... Franco Fabrizi  
Alberto ..... Alberto Sordi  
Riccardo ..... Leopoldo Trieste  
Riccardo ..... Riccardo Fellini  
Sandra ..... Leonora Ruffo  
Giulia ..... Lida Baarowa  
Woman ..... Ariette Sauvage  
Actress ..... Maja Nipora  
Father ..... Jean Brocard  
Sister ..... Claude Farere  
Michele ..... Carlo Romano

Those who've been wanting the Italians to return to their native style of filmmaking should welcome "Vitelloni" with open arms. With the imaginative, sharp-eyed Federico Fellini at the helm, it's the kind of film that should flourish in the U.S. arties.

"Many of the elements of the early postwar Italian successes are wrapped into this picture—the simplicity, the sharp contrasts in the camera work, the whisp of a story line and the sharp delineations of mood and characters. There is some humor here and, over it all, that cast of frustration and hopelessness so prevalent in many Italian productions.

"Vitelloni" are the loafers, the boys on the streetcorners who run

in packs and shun work. This bunch is a cut above the hotdiggers. They think of women and they dream dreams of glory. They're all caught in a web of unemployment, but in the end one—Franco Interleghi—takes the step that could lead into a new life.

Story has Franco Fabrizi marrying the pregnant Leonora Ruffo but going right on with his affairs. He takes a job in a store selling religious articles but is fired when he makes love to the proprietor's wife. When he spends a night with a singer from a touring company, Miss Ruffo takes her child and disappears. The shock—plus a sound thrashing from his father—brings him to his senses.

Woven into this main yarn are episodes galore, some contrived, some slices from life. Fellini knows the value of pathos and he creates it with a delicate hand. The encounter between Interleghi and the boy going to work at the railroad station is beautifully handled; so is the brusque awakening of the aspiring playwright who is propositioned by a broken-down old actor on a stormy beach. The final scene between father (Jean Brocard) and son, ending in a reconciliation, has humor and charm.

Performances are all topnotch, with Interleghi and Fabrizi outstanding. But it's Fellini's film from start to finish, and his imprimatur raises "Vitelloni" well above the average. It's got enough sex to make it an exploitable item, and yet it doesn't depend on that alone. At a time when the good Italian films are far and inbetween, "Vitelloni" stands out like a sore thumb.

## Wie Einst Lili Marleen (GERMAN)

(... Like Once Lili Marlene)

Berlin, Nov. 6.  
Constantin release of Delos production. Stars Adrian Hoven and Marianne Hold; features Lale Andersen. Directed by Paul Verhoeven. Screenplay, by Lutz Duppont and Paul Verhoeven, from story by Warner Hill; camera, Karl Schroeder; music, Norbert Schultze; editor, Else Voigt. At Aida, Berlin. Running time, 49 MINS.

Franz Bruggmann ..... Adrian Hoven  
Christa Schmidt ..... Marianne Hold  
Minna Lauck ..... Lucie Englisch  
Tom Knoll ..... Peter Carsten  
Klaeren Mueller ..... Hannelore Schroth  
Frau Schmidt ..... Kaethe Haack  
Dr. Berger ..... Claus Holm  
Alfred Linder ..... Wolfgang Preis  
Frau Korn ..... Roma Bahn  
Krause ..... Kurt Jessermann  
Sister Lene ..... Gudrun Schmidt  
Frau Berger ..... Hildegard Grehse  
Charwoman ..... Else Ehser

Only vaguely this German film has to do with "Lili Marlene," this country's top song of the last World War which, via the German soldier network in Belgrade, managed to gain worldwide popularity. This Delos production, made in Artur Brauner's West Berlin CCC studios, makes substantially use of the famous tune, partly as accompanying music and sometimes sung by Lale Andersen whose voice, incidentally, made "Lili Marlene" also famous during the war.

In the main, this pic centers around the love story between a German soldier and his girl. Reference to the title tune is that both first met when it was played and that they then made a promise to think of each other whenever they hear this melody. However, when he returns to his girl after the war, he finds her in the arms of another man. But there is a happy ending.

While the title and the still catchy tune may be regarded as a valuable exploitation angle, at least with regard to nostalgia, this German pic doesn't offer much which would make it a recommended item abroad. Here, it will appeal to the majority of average patrons for whom this production has also mainly been tailored.

As usual with a German postwar film of this category, the script is mostly to blame for the film's shortcomings. The situations are too familiar. The story development lacks conviction.

Despite the handicaps, direction by Paul Verhoeven is generally satisfactory. That also applies to the players. Young, beautiful Marianne Hold portrays the role of the girl sympathetically. Adrian Hoven enacts her beau with average results. Claus Holm plays a military surgeon who has eyes on Miss Hold, an okay performance. Same goes for vet players like Lucie Englisch, Kaethe Haack and Roma Bahn. Natural performances are contributed by Peter Carsten, Hoven's war-time buddy, Hannelore Schroth as Carsten's wife. Miss Andersen sells her "Lili Marleen" song in appealing style.

Music by Norbert Schultze is film's main asset. His "Lili Marleen" still rates extremely popular. Editing and lensing are of a mediocre calibre.

## The Last Man to Hang (BRITISH)

Slow murder trial meller.

Hollywood, Nov. 9.

Columbia release of John Gossage (A.C.T. Film) production. Stars Tom Conway, Elizabeth Sellers, Eunice Gayson, Freda Jackson. Directed by Terence Fisher. Screenplay, Ivor Montagu, Max Trel, from Gerald Bullett's novel, "The Jury," and adaptation by Bullett and Maurice Elvey; camera, Desmond Dickinson; editor, Peter Taylor; music, John Woodbridge. Reviewed Nov. 7, '56. Running time, 75 MINS.

Roderick ..... Tom Conway  
Daphne ..... Elizabeth Sellers  
Elizabeth ..... Eunice Gayson  
Mrs. Tucker ..... Freda Jackson  
Mark ..... Hugh Latimer  
Dr. Cartwright ..... Ronald Simpson  
Bonaker ..... Victor Maddern  
Gaskin ..... Anthony Newley  
Mrs. Cranshaw ..... Margaretta Scott  
Trel's Mother ..... Joan Hickson  
Underlay ..... Bill Shine  
Lucy Prynne ..... Anna Turner  
Major Forth ..... Jack Lambert  
Cheed's Doctor ..... Harold Phillips  
Mrs. Isley ..... Joan Newell  
Bracket ..... Thomas Heathcote  
Nywood ..... Tony Quinn  
Coates ..... Hal Osmond  
Gaskin's Girl ..... Gillian Lynne  
Bracket's Wife ..... Shelagh Fraser  
Bayfield's Wife ..... Olive Sloane  
Cheed's Son ..... Michael McGahey  
Cheed's Doctor ..... Harold Phillips  
Cheed's Nurse ..... Maya Koumani  
The Judge ..... Walter Hudd  
Attorney General ..... Raymond Huntley  
Anthony Starcom ..... Dan Cunningham  
Clerk of the Court ..... Dan Cunningham  
Det. Sgt. Bolton ..... Russell Napier  
Det. Sgt. Horne ..... Martin Boddey  
Det. Goldfinger ..... John Schlesinger  
Det. Mason ..... Conrad Phillips  
Senior Sister ..... Sheila Manahan  
Nurse Tomkins ..... Rosamund Waring

Melodramatics in "The Last Man to Hang" manage to get awfully tedious before the 75-minute footage is over. The plot is acceptable, if far-fetched; its execution is not, so this one will serve out its playing time as a lowercase programmer.

Based on Gerald Bullett's novel, "The Jury," the film plays best when in the courtroom as a murder trial, mostly because of the wigs and studied mannerisms that British legal eagles assume for the practice of their profession. Elsewhere, the screenplay by Ivor Montagu and Max Trel, and the direction by Terence Fisher put too much emphasis on side scenes and characters to permit the plot to boil along at a good pace.

Tom Conway, only recognizable caster for stateside dates, is the man on trial for murder in the average John Gossage production. He's supposed to have done his wife in with an overdose of sedative, and the jury must decide whether it was accidental or premeditated. Title came from the fact there's a move in Parliament to outlaw capital punishment and he may be the last man, etc. There's no suspense to this angle; nor elsewhere. Actually, Conway's in jeopardy because his housekeeper, Freda Jackson, hates him and schemed to get him hanged via identifying an unknown body as his wife's, who, still alive, has been given the wrong card in a hospital.

Conway, Miss Jackson, Elizabeth Sellers, the wife; Eunice Gayson, Conway's lady love; Hugh Latimer, family friend; Walter Hudd, judge; Raymond Huntley, prosecutor, and David Horne, defending counsel, all play with a studied style that's laughable at times. Victor Maddern is good as a jury member.

Technically, the meller gets okay support from the lensing by Desmond Dickinson and other contributors.

## Battle of River Plate (BRITISH-VISION-COLOR)

Technically impressive filmization of defeat of Graf Spee in first major naval encounter of second World War.

London, Nov. 6.

Rank release of a Michael Powell and Emery Pressburger production. Stars John Gregson, Anthony Quayle and Peter Finch; features Bernard Lee and Ian Hunter. Screenplay, produced and directed by Michael Powell and Emery Pressburger. Camera, Christopher Chills; editor, Reginald Mills; music, Brian Easdale. At Odeon, Leicester Square, London. Running time, 119 MINS.

Captain Bell ..... John Gregson  
Commodore Harwood ..... Anthony Quayle  
Captain Langsdorff ..... Peter Finch  
Captain Parry ..... Jack Gwillim  
Captain Dove ..... Bernard Lee  
Mike Fowler ..... Lionel Murton  
Mr. Millington-Drake ..... Anthony Bushell  
Captain McCall ..... Michael Goodliffe  
Lieut. Commander ..... Patrick Macnee  
Mr. Gansmann ..... John Chandos  
Mr. Gansmann's Wife ..... Douglas Wilmer  
Ray Martin ..... William Squire  
Capt. Varela ..... Roger Delgado  
Capt. Stubbs ..... Andrew Cruickshank  
Pop ..... Christopher Lee  
Dolores ..... Edward Allenza  
April Olrich

By its selection for the Royal Command film gala, "Battle of River Plate" has garnered top quality publicity, which should be of immense help in promotion and exploitation. That aid won't go amiss for, despite its impressive technical achievements, it's lacking in human, emotional and dramatic qualities. It will need intensive selling, both in Britain and overseas to help it make the h.o. grade.

Defeat of the Graf Spee was the

first major naval victory for Britain in the last big war and, as such, takes a prominent place in history. Apart from the strategy involved, it was also an exercise in subterfuge and diplomacy. All these points are neatly and simply brought out in the Michael Powell-Emery Pressburger filmization. What they have failed to do, however, is to achieve any degree of characterization for the three naval commanders who led the British cruisers to victory against the Germans' more powerful pocket battleship. Indeed, the only really sympathetic character emerging from the screenplay is the skipper of the enemy ship.

The battle sequences, in which the lightweight British cruisers close in on the Graf Spee and give with all their firepower until they force the enemy to take shelter in Montevideo harbor, are powerful, exciting and technically impressive. However, there is some confusion as to the identity of the individual cruisers.

Story is given a neat twist by the diplomatic exchanges which take place while the Graf Spee is sheltering. The British Minister in Montevideo deliberately allows the leakage of a report that other Allied naval vessels are hurrying to the scene. When the Nazi battleship is obliged to leave harbor, the captain chooses to scuttle, rather than be outnumbered by his enemy. The atmosphere in Montevideo is heightened by a series of on-the-spot dramatic broadcasts to the U.S., a device which is most effective.

As written, produced and directed by Powell and Pressburger, the players are almost secondary to the ships themselves. John Gregson, as the skipper of the Exeter; Anthony Quayle, commander on the Ajax; Ian Hunter, captain of the Ajax, and Jack Gwillim on the Achilles, give forthright portrayals. Peter Finch gets the plum role as the German captain, who emerges as a warm, sincere and kindly person. This attitude is helped by Bernard Lee's interpretation of Captain Dove, skipper of a merchantman which had been sunk by the Graf Spee. Lionel Murton, as the commentator; Anthony Bushell, as the British Minister; and Peter Illing, as the Uruguayan foreign minister, lead an experienced supporting cast.

Myro.

## Finger of Guilt

Well-developed mystery with three U.S. names mark this British entertainment.

Hollywood, Nov. 12.

RKO release of an Alec C. Snowden production. Stars Richard Basehart, Mary Murphy; costars Constance Cummings, Roger Livesey, Faith Brook, Mervyn Johns. Directed by Snowden. Screenplay, Howard, camera, Gerald Gibbs; music, Trevor Duncan; editor, Geoffrey Muller. Reviewed Nov. 7, '56. Running time, 85 MINS.

Reggie Wilson ..... Richard Basehart  
Evelyn Stewart ..... Mary Murphy  
Kay Wallace ..... Constance Cummings  
Ben Case ..... Roger Livesey  
Lesley Wilson ..... Faith Brook  
Ernest George ..... Mervyn Johns  
Charles Mearns ..... Vernon Greaves  
Steve Vadney ..... Andre Mikkelson  
Police Sergeant ..... David Lodge  
Doctor ..... Basil Dignam  
Mrs. Lynton ..... Grace Denbeigh-Russell

"Finger of Guilt" provides enough mystery to keep the spectator fairly engrossed during most of a well-developed unfoldment, but film's contrived climax is weak.

It's a better-than-average English import, however, and rates okay for the program market. Pic has three Hollywood names, including Richard Basehart, Mary Murphy and Constance Cummings, former American actress.

This is one which Tony Owen turned out in England, where British backgrounds lend themselves to the story of a former Hollywood film cutter who now is a London producer and wed to the studio head's daughter. Told partially in flashback form, the Peter Howard screenplay follows Basehart, happily married, after a series of intimate letters, signed "Evelyn," start to reach him.

Insisting that he has no knowledge of the girl, the harassed producer takes his wife to Newcastle, where the girl, who infers they have been secretly meeting, lives. Unwilling at first not to believe her husband, circumstantial evidence now leads the wife to leave him, and producer is on the verge of thinking he must be a split personality, one side unaware of what the other is doing. Windup discloses that it is the studio head's former righthand man, who represents Basehart, who framed the whole thing.

Basehart delivers persuasively and Miss Murphy is convincing as the lovely impersonator. Miss Cummings, still a looker after years away from Hollywood, scores

## Hargreaves As Rank's N.Y. Man

London, Nov. 13.

Marking the first step towards active operation in the U. S., Kenneth Hargreaves, J. Arthur Rank's distribution topper, has been named president of Rank Film Distributors of America and emplanes for N. Y. tomorrow (Wed.) for a preliminary survey.

Harry Norris has been promoted to become Rank's worldwide sales chief, and Geoffrey Martin steps up to become publicity head.

John Davis, Rank's managing director, confirmed that the British outfit had taken a one-year lease with options on the Sutton Theatre, N. Y., starting May 1, 1957, and that the physical distribution would be handled via a tieup with National Film Service. Further theatre leases are expected. The Rank project has the greenlight from British exchange control.

## German Solons Fighting For Higher Age Limits On 'Youth-Banned' Pix

Bonn, Nov. 6.

A touchy topic for all the American and other distributors in Germany, as well as for the German exhibitors, is currently being debated in the federal legislature in Bonn. New law has been proposed which would raise the age level of "youth banned" films from 16 to 18. Since the large majority of theatre patrons in West Germany are young people, adding the two years age to the restricted films would have a damaging effect that could reach millions of D-marks annually at German boxoffices.

Aim of the legislation is to give added "protection" to young people between 16 and 18, who might otherwise be seeing offensive or morally damaging movies. With the rise of the "halbstarken" in Germany (word, literally translated, means "half-strong," and is local equivalent of juve delinquents), there has been a strong national movement to keep young people away from harmful influences until they are of a legal age, able to judge for themselves. Most films banned for youth are those with too many sexy scenes, a violent love topic, semi-nudes, burlesque or too much violence (westerns and criminal films).

Recent pix which the German Censorship Board ruled were banned for youth include "Blues," a French film starring Sidney Bechet and Viviane Romance, with a criminal plot; the controversial Finnish pic, "The Unknown Soldier"; "Bigger Than Life" (20th); "Star in Dust" (U); an Italian pic, "Two Nights with Cleopatra"; United Artists' pair, "The Killing" and "The Killer is Loose"; Herzog's film, "Love," starring Maria Schell, top German actress; Union's "The Other Woman"; Columbia's Mexican pic, "The Rebel Bride"; Italian pic "La Strada"; The "Tender Trap" (M-G); Union's pic about juve delinquency in Germany, "Die Halbstarken"; and "Away All Boats" (U).

German Censorship Board also exercises another strong limit on films, banning them as "not free for holidays," as well as exercising the youth ban. Those with the "not free for holidays" tag cannot be played on Sundays or on the many German church and legal holidays, all of which are ordinarily the days when cinemas get the biggest business.

As yet, MPEA has not taken any action in this situation, feeling that the problem should be handled by the Germany industry.

briefly as a Hollywood film star whom Basehart brings to London for a picture. As the studio chief, Roger Livesey is excellent and Faith Brook registers effectively as the wife.

Alec C. Snowden, who gives film very good production mounting, does a smooth job in his direction and camera work by Gerald Gibbs is interesting. Balance of technical credits are standard.

Whit.



# NEW 'SPIRITUAL' FILM CYCLE

## Vogel Team Reticent on Loew Foes; No Overt Proxy Campaign Yet

Loew's Inc. officials are remaining outwardly unruffled in the face of the threats of an impending proxy fight for control of the company. No attempt has been made to answer the published stories relating to the activities of Wall Street groups assembling blocks of stock to challenge the management at the annual stockholders' meeting in February. While noticeably annoyed by the Time magazine article last week appraising the Loew's situation, company officials are taking the position that "accomplishments will speak louder than words."

The Time mag piece, quoting a spokesman for the Lehman Bros.-Lazard Freres banking group, said that Wall St. financiers "will be able to walk in and take control without a fight—provided they find the right man to direct the company."

The weekly news magazine, again quoting a spokesman for the banking group, said the Wall Streeters can control 3,000,000 of Loew's 5,142,615 shares. It is generally believed, however, that the Lehman-Lazard faction controls only 1,000,000 shares. It is the impression in Wall St. nevertheless that Lehman and Lazard, if they combine their holdings plus the "potential" from other sources, can succeed in taking over control of Loew's if they so desire.

However, Lehman and Lazard, despite the numerous reports, have not officially committed themselves to a proxy fight. A Loew's spokesman asserted that the Loew's management had nothing to fear from the two banking groups, claiming they are supporting newly-named proxy Joseph R. Vogel in his efforts to reestablish the company as one of the leaders of the film industry.

Vogel returned from his initial Coast survey on Friday (9). During his two-week stay, he conferred with production chief Dore Schary, gandered several of the company's new pictures, and sized up the general problems of studio operation. (Continued on page 18)

## Donald Ogden Stewart Passport Hinges On Fuller Party Biography

Washington, Nov. 13. State Dept. has been directed to give a hearing to screen and stage writer Donald Ogden Stewart whose application for a passport has been denied. Order was by U. S. District Judge Henry A. Schweinhaut who, a month ago, refused to order the passport issued.

State claims Stewart has failed to comply with its regulations that passport applicants must make an affidavit on whether they have ever been members of the Communist Party. The writer offered an affidavit to the effect that he hadn't been a member of the Party or of any Commie organization in the past 15 years. State says he has no right to stop there, but must give full information.

## Sidney Markley's Post

Sidney Markley, who heretofore has concerned himself with the theatre end of American Broadcasting-Paramount Theatres, has been given the job as head of theatrical production for the corporation. Leonard H. Goldenson, president of AB-PT, recently disclosed intentions of going into filmmaking but, at the start, on a limited basis.

Markley, in addition to supervising the production division, will continue with his interests in the theatre operations. He declined to comment on the specifics of the production project and the reported tieup with Filmakers, an indie setup whose program appears consistent with the AB-PT schedule.

## CHARLES KRANZ'S SETUP

New Deal Worked Out Vis-A-Vis Filmakers

Hollywood, Nov. 13. Mutual Productions of the West has been specially set up by Charles Kranz, one of franchise holders of Filmakers, to handle the release of three American Pictures Co. reissues. Deal supplants the previously-announced pact with Filmakers for the same pictures, in which Kranz figured.

Under the terms, "Invasion U.S.A." and "1,000 Years from Now" will be paired as a releasing package. Second combo will include "The Beast of Paradise Isle," plus another film for which APC is now negotiating.

## 'Backroom' Work For 11 Distributors Goes to Clark

National Film Service, which more and more is moving in on physical distribution, has taken over all "backroom" work for the 11 principal distributors in New Haven. This includes storage, shipping and inspection of prints.

Chester Ross, N. Y. exec veep of NFS, disclosed in New York this week that his outfit two months ago began construction of a \$500,000 building in a suburban part of New Haven and this will have new sales offices for each film company in addition to a central shipping and handling area.

Farming out the "backroom" work in Connecticut to NFS are Allied Artists, Buena Vista, Columbia, Metro, Paramount, Republic, RKO, 20th-Fox, United Artists, Universal and Warners. Most of them also have leased office space in the new building, Clark reported.

Exec expressed the belief that the new setup "will effect economies that are far beyond the expectations of even the most ardent supporters of joint operations."

For the past several years various film outfits have worked on establishing a joint depot. The NFS move in New Haven represents the first time that all distributors will house themselves under one roof for such a purpose.

## BUYS BRITISH BOOK

20th To Film Tale of Missionary In China

"The Small Woman," a novel by Britain's Alan Burgess, has been acquired for the screen by 20th-Fox. It's the story of Gladys Aylward, a missionary in China.

Book, as yet unpublished, will be brought out in the U. S. by E. P. Dutton Co. It's already been sold to the Readers Digest Book Club for Spring publication. Deal for the film rights originated in London.

## Lena Horne's Harlem Film Based on Petry's 'Street'

Las Vegas, Nov. 13. Director Michael Webb plans to Las Vegas next weekend to confer with Lena Horne anent her starring role in "The Street." Pic, which will be shot in its entirety in Harlem, is scheduled to role Dec. 5.

"The Street" was adapted from Negro novelist Ann Petry's tome of the same name by Hal Robbins who also produces. Miss Horne will leave for Gotham and "Street" rehearsals at the conclusion of her current niterly engagement at the Sands.

## ATOM AGE FOLK TURN TO DEITY

The general resurgence of religious interest in the United States, witnessed by peak enrollment among the population in various church groups, is being paralleled by renewed activity in the production of religious subjects by Hollywood and television. Whatever the reason for the reawakening of religious convictions—it has been attributed to the atom age and the new threat of a world war—the amusement industry is acutely aware of the trend. It has already been manifested in the large number of religious disks that have been placed into circulation.

The release of Cecil B. DeMille's "Ten Commandments" is seen as touching off a new cycle of films designed to stress biblical values. Not all the pictures in the religious category will be based on scripture although there are a number of these. Scheduled for production are several modern stories which emphasize an inspirational and religious point of view.

In the latter category, for example, are a series of feature films planned by telepix producer Bernard L. Schubert. Employing the material gathered for his "Crossroads" telepix series, an interfaith program with religious motivation, Schubert has revealed plans for the production of three full-length pictures during 1957. The first one, "Paratroop Padre," is based on the story of a Jesuit priest who jumped with American paratroopers during the Battle of the Bulge in World War II.

Schubert, who maintains an elaborate setup to gather the modern religious yarns, noted that the story would originally be offered on television as a two-part story and "if it holds together," it will be completely remade as a feature picture. For the remainder of his (Continued on page 15)

## PLAYDATE ANALYSIS GETS METRO ACTION

Metro's analysis of each account in all the exchange territories is reported to be paying dividends in the form of bookings of undated pictures and the sale of unsold product. In a customer by customer breakdown in each area, M-G's sales execs established rental objectives for unsold, past-availability product which was considered saleable. In some instances, the price structures were revised.

The analysis, ordered by sales chief Charles M. Reagan, involved a study of every open theatre in each section of the country. Objective was to discover why certain pictures and shorts had not been sold.

In theatres where Metro had full knowledge of the grossing potential and where "good judgment dictated," the terms were reduced to meet present market conditions. At the same time, where increased terms were in order, the reasons were explained to the salesman and they were briefed on the proper approach to be used in meeting the company's objectives.

## Indies as 'Clients' of Warners; Hutner Job Clues New Attitude Of Distributors and 'Outsiders'

### RE LASKY'S TAX BLOW

U. S. Supreme Court Agrees to Hear Producer's Appeal

Washington, Nov. 13.

U. S. Supreme Court agreed last week to hear an income tax appeal brought by Jesse L. Lasky and his wife, Bessie. Case involves Lasky's sale of his interest in the film "Sergeant York" in 1943.

The Laskys declare theirs was a sale of property on which they paid the tax as a capital gain. Internal Revenue contends it was straight income tax. Whopping differential in tax would clout producer with better part of a million dollars.

## Star TV Ratings (Old Films) As Debate Data

In recent years a section of the motion picture industry has been reconsidering the value of star names. A vocal faction—including such film-makers as Elia Kazan and Jerry Wald—has been asserting that the one-time appeal of the top personalities has waned and that the public is more interested in the story than in the performers.

For the diehards who oppose this theory, a survey of the viewing audience of two New York area TV stations specializing in the showing of old feature pictures may provide a telling reply.

WOR-TV and WATV both present pre-1948 feature pictures for a week's run. Both stations offer their films in about the same time slot 16 times a week, twice nightly for seven days plus matinees on Saturday and Sunday. The competition between the two stations may be said to be similar to two (Continued on page 18)

### PERMANENT TENURE?

Julian Brylawski Heads Theatre Assn. For 34th Year

Washington, Nov. 13.

A. Julian Brylawski, of Stanley Warner, has been elected president of the Motion Picture Theatre Owners of Metropolitan D. C. for the 34th consecutive year.

Others chosen at the annual meeting: Marvin Goldman, 1st v.p.; Joseph Bernheimer, 2nd v.p.; Harry Bachman, secretary, and Lloyd Wineland Sr., treasurer.

Elected to the board were, George Crouch, Orville Crouch, Bernard Lust, Gerald Wagner and Harry Roth.

Steadily growing number of independent producers releasing through the major companies is creating a need for a stronger liaison at the promotional level.

Latest move in that direction has come at Warner Bros. where Meyer H. Hutner has been named special assistant to ad-put v.p. and public relations director Robert S. Taplinger. Hutner will provide liaison with the indies and will function along the lines of an account exec at an agency.

Hutner will concentrate on the more important indie contributions to the WB roster, acting both as an idea man and as a contact through which the indies can funnel queries, projects, etc., etc. Through Hutner, too, activities that may be planned by the producers' own agents will be coordinated.

Hutner will report directly to Taplinger, but will work in association with Gil Golden, advertising manager, Larry Golob and Charles Steinberg, national and eastern publicity directors respectively, and Bill Hendricks, the studio publicity head.

In the past, the indies' own press agents have found it at time difficult to nail down projects in the companies' publicity departments where, necessarily, a certain amount of overlapping occurs. It's felt that the liaison post will provide the indies with better contact (Continued on page 20)

## Titanus Party Exits; Co-Production With 20th Set for Five Pictures

Coproduction deal, covering a quintet of films to be made in Italy, has been negotiated by 20th-Fox and Titanus Films. Talks were carried on in N. Y. last week by Spyros P. Skouras, 20th prexy, and Goffredo Lombardo of Titanus.

Lombardo left before the weekend for his Rome headquarters, accompanied by Robert G. Edwards, his p.r. chief. Franco De Simone, Titanus general manager, and Lee Steiner, Titanus' U.S. rep, have gone to the Coast on talent negotiations.

While in N. Y., the Titanus group also met with United Artists to finalize plans for the promotion and distribution of "The Monte Carlo Story," starring Marlene Dietrich.

Lombardo said in Gotham earlier last week that Titanus had allocated \$5,000,000 for coproduction with American interests.

Of the five Titanus-20th coproductions, two will be handled by 20th worldwide and the rest everywhere except in Italy. Pix will be made in Italian.

## HOLLYWOOD MUSEUM IDEA AGAIN HEARD

Hollywood, Nov. 13.

Publicity Directors Committee, delegated the task by major studio heads of working out a detailed blueprint for the proposed Golden Jubilee next year, has come up with the suggestion that project be tied in with the Film Museum planned by Academy of Motion Picture Arts and Sciences.

This is the first concrete idea to be presented by publicists, who to date have met twice and will meet several more times. The proposed junket of the nation's press to Hollywood also is being studied in every detail.

Plans call for the Committee to offer a set of recommendations for the Jubilee, to promote Hollywood and the motion picture biz, which will be submitted back to studio heads. If these are approved by local lot chiefs, then they will be forwarded to MPAA toppers in N.Y. for final consideration and approval.

## Soul Search—Off the Record

Industry cross-section opinion among toppers has reached these realistic conclusions, all of them privately aired, all with respect "you can use it in any way but don't quote me by name":

- (1) Let's get some new blood into the business—and that goes for me.
- (2) Let's cut down the overhead, but 'way down. Who needs an exchange in Omaha? Who needs so much studio space which is killing us with the overhead? Let's sell-off, merge facilities, cash in on our assets, real estate, story properties, old films, anything, no matter what.
- (3) Let's recognize the public has changed its habits but we haven't? Some of the "old guard" should have quit years ago.
- (4) You say "pictures always gave 'em something extra—free dishes, bingo, banknote, vaudeville." But how can we compete today with prizes when \$64,000 is now like a tip to bellhop compared to 250¢ and even a million. So how can you pique the imagination with a \$150 jackpot in a theatre? Stage shows? Look what they get for free on tv. And above all, no matter how you slice it, tv is another form of film entertainment, whether done live or on film. You still see it on a screen. What have we different to offer in a theatre unless it's a blockbuster?



# Holiday Helps L.A.; 'Can't Run' Okay \$11,000, 'Rebel' Modest 20G, 4 Spots, 'Cad' Nice 23G, 'Giant' Mighty 33G

Los Angeles, Nov. 13.

New entries are failing to make much of a boxoffice stir in current session although Veteran's Day holiday is helping biz generally. This is true particularly among some holdovers and extended-runs where takes are equalling the previous week.

Near-medium \$11,000 is seen for "Can't Run Away From It" at the Egyptian. "Teenage Rebel" is rated modest \$20,000 in four situations. "Tension at Table Rock" looms slow \$15,000 in three houses.

Nice \$23,000 is forecast for "Solid Gold Cadillac" in first week of popscale run in three sites plus final five days at Warner Beverly. "Giant" continues great \$33,000 in fourth Chinese round while "War and Peace" also is hefty at \$10,000 in 12th frame at Hollywood Par.

**Estimates for This Week**  
Egyptian (UATC) (1,411; \$1.25-\$1.80)—"Can't Run Away From It" (Col). Medium near \$11,000. Last week, "Oklahoma" (Magna) (51st wk-5 days), \$7,500.

Los Angeles, New Fox, Ritz, Loyola (FWC) (2,097; 965; 1,363; 1,248; 90-\$1.50)—"Teenage Rebel" (20th) and "Stagecoach to Fury" (20th). Modest \$20,000. Last week, "Best Things in Life" (20th) and "Magnificent Roughnecks" (AA) (2d wk-4 days), \$11,600.

Hillstreet, Iris, Wiltern (RKO-FWC-SW) (2,752; 816; 2,344; 80-\$1.25)—"Tension at Table Rock" (RKO) and "Finger of Guilt" (Continued on page 24)

## Indpls. Good; 'Can't Run' Dandy \$9,000, 'Girl' Oke 10G, 'Okla.' Solid 14G

Indianapolis, Nov. 13.

Biz is reasonably good at most first-run situations here this stanza. "The Girl He Left Behind" is okay at the Indiana, and "You Can't Run Away From It" at Loew's looms dandy. "Oklahoma" is still clicking in its 11th week at Lyric. House has theatre parties dated up to Dec. 4. "Tension at Table Rock" is light at Circle while "The Mountain" is sluggish in second week at Keith's.

**Estimates for This Week**  
Circle (Cockrill-Dolle) (2,800; 60-85). "Tension at Table Rock" (RKO) and "Beyond Reasonable Doubt" (RKO). Slow \$6,500. Last week, "War and Peace" (Par) (3d wk), \$7,500.

Indiana (C-D) (3,200; 60-85)—"Girl He Left Behind" (WB) and "Amazon Trader" (WB). Okay \$10,000. Last week, "Teenage Rebel" (20th) and "Outside the Law" (U), \$8,000.

Keith's (C-D) (1,300; 60-85)—"Mountain" (Par) (2d wk). Sluggish \$3,500. Last week, fair \$7,000. Loew's (Loew) (2,427; 60-80)—"Can't Run Away From It" (Col) and "White Squaw" (Col). Dandy \$9,000. Last week, "Attack" (UA) and "Shadow of Eagle" (UA), \$8,000.

Lyric (Cockrill - Dolle) (850; \$1.25-\$2.20)—"Oklahoma" (Magna) (11th wk). Solid \$14,000. Last week, same.

## Broadway Grosses

**Estimated Total Gross**  
This Week ..... \$670,450  
(Based on 23 theatres)  
Last Year ..... \$651,000  
(Based on 22 theatres)

## 'Giant' Wham 50G, Philly; 'Rebel' 10G

Philadelphia, Nov. 13.

Good weekend with Armistice Day holiday helping is placing first-run biz on upgrade. "Giant" turned them away in droves at the Mastbaum, overflow helping other midtown deluxers. "Oklahoma" is being hyped by group sales and holiday. School holiday also helped "Seven Wonders of World" and "Teenage Rebel" at the Trans-Lux. Latter is heading for a lusty figure and is second only to "Giant" among new entries. "Between Heaven and Hell" is fairly nice at the Fox.

**Estimates for This Week**  
Arcadia (S&S) (526; 99-\$1.80)—"Opposite Sex" (M-G) (2d wk). Okay \$12,000. Last week, \$14,000. Boyd (SW) (1,430; \$1.25-\$2.60)—"Seven Wonders of World" (Cinera) (29th wk). Stout \$14,000. Last week, \$13,000.

Fox (20th) (2,250; 75-\$1.50)—"Between Heaven, Hell" (20th). Nice \$18,000. Last week, "Best Things in Life" (20th) (3d wk), \$11,000.

Goldman (Goldman) (1,250; 65-\$1.35)—"Fantasia" (BV) (reissue) (2d wk). Mild \$8,000. Last week, \$10,500. Green Hill (Serena) (750; 75-\$1.25)—"Private's Progress" (DCA) (6th wk). So-so \$2,600. Last week, \$3,000.

Mastbaum (SW) (4,370; 90-\$1.80)—"Giant" (WB). Smash \$50,000. Last week, "Solid Gold Cadillac" (Col) (4th wk), \$10,000.

Midtown (Goldman) (1,000; \$1.20-\$2.40)—"Oklahoma" (Magna) (11th wk) (Continued on page 24)

## 'Giant' Whopping 42½G, Mpls. Ace; 'Rebel' Great 12G, 'Unknown' 9½G

Minneapolis, Nov. 13.

Even though "Giant" is getting a tremendous play and will wind up far in lead currently, such other newcomers as "Teenage Rebel" and "Toward the Unknown" aren't being neglected either. It looks as though the week's total takings will hit a new recent high, thanks especially to "Giant." In its 15th week "Seven Wonders of World" continues going great guns. Other holdovers, "Solid Gold Cadillac" and "Unguarded Moment," chalking

## 'REBEL' BOFF \$11,000, PROV.; 'RUN AWAY' 5G

Providence, Nov. 13.

"Teenage Rebel" is pacing the boxoffice parade at the Majestic this week. "The Sharkfighters" looks just okay. Albee and Strand are fairish with "Teen-ager In Trouble" and "You Can't Run Away From It," respectively.

**Estimates for This Week**  
Albee (RKO) (2,200; 60-85)—"Teen-ager In Trouble" (M-G) and "These Wilder Years" (AA). Fairish \$5,500. Last week, "The Killers" (U) and "Sleeping City" (U) (reissues), good \$6,000.

Majestic (Fay) (2,200; 60-85)—"Teenage Rebel" (20th) and "Desperados Are In Town" (20th). Sock \$11,000. Last week, "Heaven and Hell" (20th) and "Cry In The Night" (WB), ditto.

State (Loew) (3,200; 60-85)—"Sharkfighters" (UA) and "U.F.O." (UA). Oke \$9,000. Last week, "Run for Sun" (UA) and "Power and Prize" (M-G), \$9,000.

Strand (Silverman) (2,200; 60-85)—"Can't Run Away From It" (Col) and "White Squaw" (Col). Mildish \$5,000. Last week, "Mountain" (Par) and "Suicide Mission" (Col), \$4,000.

## 'Julie' Lush 12G, Pitt; 'Giant' 30G

Pittsburgh, Nov. 13.

"Giant" continues to be the town's blockbuster in second week at Stanley after clobbering everything around to set a new house record in first stanza. Holiday, figured to help some elsewhere and should give "Julie" at Penn a particular lift. Re-release of "Rebecca" at Harris is rated good. Holdover of "Between Heaven and Hell" at Fulton is so-so and "Wages of Fear" new art entry at Guild, looks nice.

**Estimates for This Week**  
Fulton (Shea) (1,700; 65-99)—"Between Heaven and Hell" (20th) (2d wk). Not too bad at \$6,000. Last week, \$8,000.

Guild (Green) (500; 85-99)—"Wages of Fear" (DCA). Off to fairly good start, \$2,700. Last week, "Lust for Life" (M-G) (7th wk), \$2,300.

Harris (Harris) (2,165; 65-99)—"Rebecca" (20th) (reissue). Slight \$3,500 in 4 days. Last week, "Teenage Rebel" (20th), \$5,500 in 9 days. "Rebecca" lifted after 4 days.

Nixon (Rubin) (1,700; \$1.25-\$2.40)—"Oklahoma" (Magna) (24th wk) (Continued on page 24)

## Det. Jumpin', 'Giant' Smash \$42,000, 'Moment' Hot 16G, 'Killers' - 'City' 12G

Detroit, Nov. 13.

### Key City Grosses

**Estimated Total Gross**  
This Week ..... \$2,934,450  
(Based on 23 cities and 235 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year ..... \$2,619,700  
(Based on 23 cities and 222 theatres.)

## 'Friendly' Big 23G, Hub; 'Rebel' 17G

Boston, Oct. 13.

Holiday spelled lofty grosses for Hub first-runs with biz great all around. With films shaping solid for last two frames, exhibs feel the big new product have overcome the inertia experienced earlier this fall. They say big ones like "War and Peace," "Giant" and "Ten Commandments" hypo interest in all film fare.

"Giant" at the Metropolitan leads again in second frame with wow take. Standout new entry looks to be "Friendly Persuasion" at Paramount and Fenway. "Teenage Rebel" is slick at the Memorial. "You Can't Run Away From It" is holding big in second round at State and Orpheum. "Seven Wonders of World" is racking up torrid gross in 12th week at Cinerama.

**Estimates for This Week**  
Astor (B&Q) (1,500; 75-\$1.25)—"Solid Gold Cadillac" (Col) (6th wk). Fifth week ending today (Tues.) was slick \$9,500.

Beacon Hill (Beacon Hill) (678; 90-\$1.25)—"Riffifi" (UMPO) opened Monday (12). Last week, "Fantasia" (BV) (reissue) (4th wk), \$8,000.

Cinerama (Cinera) Productions (1,354; \$1.25-\$2.65)—"Seven Wonders of World" (Cinera) (12th wk). Wow \$35,000. Last week, \$31,000.

Exeter (Indie) (1,200; 60-\$1.25)—"Richard III" (Lopert). Hotsty \$15,000. Last week, "Secrets of Reef" (Cont) (3d wk), \$7,500.

Fenway (NET) (1,373; 60-90)—"Friendly Persuasion" (AA) and "Calling Homicide" (AA). Big \$8,000. Last week, "Girl He Left Behind" (WB) and "Dark Venture" (Indie), \$5,000.

Kenmore (Indie) (700; 85-\$1.25)—"La Strada" (T-L) (6th wk). Oke \$3,500. Last week, \$5,500.

Memorial (RKO) (3,000; 60-90)—"Teenage Rebel" (20th) and "Stagecoach to Fury" (20th). Great \$17,000. Last week, "Back From Eternity" (RKO) and "Great Day Morning" (RKO), \$14,000.

Metropolitan (NET) (4,357; 90-\$1.50)—"Giant" (WB) (2d wk). Wham \$48,000. Last week, \$52,000.

Paramount (NET) (1,700; 60-90)—"Friendly Persuasion" (AA) and "Calling Homicide" (AA). Robust \$15,000. Last week, "Girl He Left Behind" (WB) and "Dark Venture" (Indie), \$12,000.

Pilgrim (ATC) (1,000; 65-95)—"Reprisal" (Col) and "To Ends of Earth" (Indie). Brisk \$12,000. Last week, "Tension at Table Rock" (RKO) and "Finger of Guilt" (Indie), \$9,000.

Saxon (Saxon) (1,100; \$1.25-\$2.20)—"Oklahoma" (Magna) (10th wk). Great \$22,000. Last week, \$19,000.

Orpheum (Loew) (2,900; 60-90)—"Can't Run Away From It" (Col) and "He Laughed Last" (Col) (2d wk). Oke \$8,000 in 4 days. Last week, \$14,000.

State (Loew) (3,600; 60-90)—"Can't Run Away From It" (Col) and "He Laughed Last" (Col) (2d wk). Okay \$5,000 in 4 days. Last week, \$9,600.

## 'Giant' Terrif \$35,000, Buff.; 'Peace' 12G, 2d

Buffalo, Nov. 13.

Boxoffice biz is roaring ahead this round, being topped, of course, by mighty take being registered by "Giant" at Paramount. "Between Heaven and Hell" also new, shapes solid at the Buffalo. "Killers" "Sleeping City," oldie combo, is doing okay at Lafayette. Same is true of "War and Peace" in second Century week. "Teenage Rebel" continues for a good second session at the Center.

**Estimates for This Week**  
Buffalo (Loew) (3,000; 60-85)—"Between Heaven and Hell" (20th) and "Shadow of Eagle" (Indie). Dandy \$14,000 or over. Last week, (Continued on page 24)

Downtowners are jumping this week. "Giant" is heading for a terrific take at the Michigan. "Man from Del Rio" looks good at Pains, Oldie duo of "Killers" and "Sleeping City" shapes nice at Broadway. Capitol. "Seven Wonders" at the Music Hall and "Oklahoma" at the United Artists continue smash on longruns. "Rosanna" at the Madison and "Power and Prize" at the Adams are only "Unguarded Moment" is nice at Fox.

**Estimates for This Week**  
Fox (Fox-Detroit) (5,000; 90-\$1.25)—"Unguarded Moment" (U) and "Showdown at Abilene" (U). Good \$16,000. Last week, "Teenage Rebel" (20th) and "Strange Adventure" (Rep), \$21,000.

Michigan (United Detroit) (4,000; 90-\$1.50)—"Giant" (WB). Sock \$42,000. Last week, "Solid Gold Cadillac" (Col) and "Strange Intruder" (AA), \$14,000 in second week.

Palms (UD) (2,961; 90-\$1.25)—"Man from Del Rio" (UA) and "Flight to Hong Kong" (Rep). Good \$14,000 or near. Last week, "Run for Sun" (UA) and "Huk" (UA), \$17,000.

Madison (UD) (1,900; 90-\$1.25)—"Rosanna" (Indie) and "Forbidden Cargo" (Indie). Fair \$10,000. Last week, "Bad Seed" (WB) \$8,000 in fifth week.

Broadway-Capitol (UD) (3,500; 90-\$1.25)—"Killers" (U) and "Sleeping City" (U) (reissues). Nice \$12,000. Last week, "It Conquered World" (Indie) and "She-Creature" (Indie), \$14,000.

United Artists (UA) (1,668; 90-\$1.25)—"Oklahoma" (20th) (2d wk). C'Scope version after 36 weeks here in Todd-AO. Swell \$15,000. Last week, same.

Adams (Balaban) (1,700; 90-\$1.25)—"Power and Prize" (M-G). Fair \$7,000. Last week, "Tea and Sympathy" (M-G), \$8,000 in fourth week at \$1.50 top.

Music Hall (Cinera) Productions (1,205; \$1.20-\$2.65)—"Seven Wonders of World" (Cinera) (22d wk). Great \$32,200. Last week, \$32,500.

## 'Rebel' Wow \$18,000 In Toronto; 'Daughter' 17G, 'Cad' Smooth 14G, 2d

Toronto, Nov. 13.

Although it's causing individual theatre mixups, cinematic treatments of teenage problems are topping this week, with "Teenage Rebel" and "My Teenage Daughter" leading the newcomer with former making best showing. Also smash is "Lust for Life" "Run for Sun" and "These Wilder Years" are not doing much. Of holdovers, "Solid Gold Cadillac" is still great in second stanza, with "Killers" "Sleeping City," oldie combo, also big in second. "War and Peace" nice in sixth frame.

**Estimates for This Week**  
Carlton, Colony, Fairlawn (Rank) (2,518; 839; 1,165; 60-\$1)—"Run for Sun" (UA). Light \$15,000. Last week, "Guys and Dolls" (M-G), first time a pop scale, \$24,000.

Christie, Hyland (Rank) (877; 1-357; 75-\$1)—"Rebecca" (20th) (reissue) (2d wk). Good \$8,500. Last week, \$11,000.

Downtown, Glendale, Scarborough, State, Westwood (Taylor) (1,054; 995; 694; 698; 994; 50-75)—"My Teenage Daughter" (IFD) and "Young Guns" (AA). Big \$17,000. Last week, "Cry in Night" (WB) and "Storm Fear" (UA), \$13,500.

Eglinton, University (FP) (1,080; 1,556; 60-\$1)—"Teenage Rebel" (20th). Sock \$18,000 or near. Last week, "Bad Seed" (WB) (3d wk), \$10,000.

Imperial (FP) (3,344; 75-\$1.50)—"War and Peace" (Par) (6th wk). Okay \$12,500. Last week, \$15,500.

International (Taylor) (557; \$1)—"Citizen Kane" (RKO) (reissue) (5th wk). Nice \$2,500. Last week, same.

Loew's (Loew) (2,098; 60-\$1)—"These Wilder Years" (M-G). Lewy \$8,000. Last week, "Bandido" (UA) (2d wk), same.

Shea's (FP) (2,375; 60-\$1)—"Solid Gold Cadillac" (Col) (2d wk). Smash \$14,000. Last week, \$17,500.

Tivoli (FP) (995; \$1.50-\$2)—"Oklahoma" (Magna) (29th wk). Steady \$9,000. Last week, ditto.

Towne (Taylor) (695; 60-\$1)—"Lust for Life" (M-G). Private's Progress" (IFD) (5th wk), \$4,000.

Uptown (Loew) (2,745; 60-\$1)—"The Killers" (U) and "Sleeping City" (U) (reissues) (2d wk). Fine \$7,500 for five days. Last week, \$9,500.

## NEW ADDRESS!

AS OF DEC. 1, 1956

6404 Sunset Boulevard  
Hollywood 28, California  
Phone: Hollywood 9-1141



# Chi NSH Albeit 'Unknown' Potent

## \$22,000; 'Secrets' Hot 15G, 'Teenage' 22G, 2d, 'Giant' Rousing \$59,000, 3d

Chicago, Nov. 13.

Firstruns are in doldrums for the most part again, without many openers around to spark a comeback this round.

Combo of "Toward Unknown" and "Bold and Brave" looks sock \$22,000 in first Roosevelt week. "Secrets of Life," also new, is loud \$15,000 at the Loop. "Finger of Guilt" should do an oke \$7,500 in the opener at the Esquire.

"Stagecoach To Fury" and "Magnificent Roughnecks" double bill looks sluggish \$6,000 in first at Grand. At Monroe, "Mildred Pierce" and "Johnny Belinda" combo should garner fair \$5,000 for oldies.

"Teenage Rebel" continues fine in the second at the Oriental. "Bullfight" is potent in second World week.

"Giant" is socko winner in third Chicago week. "Friendly Persuasion" is rated fair in third at United Artists. "Opposite Sex" shapes mild in the third stanza at the Woods.

State-Lake's "War and Peace" is smash in sixth. "Oklahoma" is closing strong in 46th and last McVickers round while "Cinerama Holiday" is still potent in 73d week at the Palace.

### Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.80) — "Giant" (WB) (3d wk). Big \$59,000. Last week, \$63,000.  
Esquire (H&E Balaban) (1,400; \$1.25) — "Finger of Guilt" (RKO). Okay \$7,500. Last week, "Power and Prize" (M-G) (2d wk), \$7,000.  
Grand (Indie) (1,200; 98-\$1.25) — "Stagecoach To Fury" (20th) and "Magnificent Roughnecks" (AA). Fair \$6,500. Last week, "Killers" (U) and "Sleeping City" (U) (reissues) (2d wk), \$6,000.  
Loop (Telem) (606; 90-\$1.25) — "Secrets of Life" (BV). Sock \$15,000. Last week, "Lust for Life" (M-G) (5th wk), \$8,000.  
McVickers (JL&S) (1,580; \$1.25-\$3) — "Oklahoma" (46th-final wk). Nifty \$21,000; house dims for one week till "Ten Commandments" (Par) opens next Tuesday (20). Last week, \$22,000.

Monroe (Indie) (1,000; 67-87) — "Mildred Pierce" (Clark) and "Johnny Belinda" (Clark) (reissues). Fair \$5,000. Last week, "Boom Town" (M-G) and "Annie Get Your Gun" (M-G) (reissues), \$4,500.  
Oriental (Indie) (3,400; 98-\$1.25) — "Teenage Rebel" (20th) (2d wk). Nice \$22,000. Last week, \$27,000.  
Palace (Indie) (1,484; \$1.25-\$3.40) — "Cinerama Holiday" (Cinerama) (73d wk). Smash \$26,300. Last week, \$24,000.  
Roosevelt (B&K) (1,400; 65-95) — "Toward Unknown" (WB) and "Bold and Brave" (RKO). Fast \$22,000. Last week, "Odongo" (Col) and "Gamma People" (Col), \$15,000.  
State-Lake (B&K) (2,400; 98-\$1.50) — "War and Peace" (Par) (Continued on page 24)

# 'Friendly' Wow \$15,000

## In Cincy; 'Wonders' 25G

### 'Curucu'-Mole' Hep 9G

Cincinnati, Nov. 13.

Booming bow of "Friendly Persuasion" at Keith's is major stand-out of downtown trade this round. Moderate returns are shaping for some other new bills, all thrillers. "Sharkfighters" being light at flagship Albee, and "Cry in Night" mild at the Grand. "Curucu" and "Mole People" is nice at Palace. "Seven Wonders of World" continues great in 23d week at Capitol.

### Estimates for This Week

Albee (RKO) (3,100; 75-\$1.25) — "Sharkfighters" (UA). Light \$10,000. Last week, "Attack" (UA), \$12,000.  
Capitol (Ohio Cinema Corp.) (1,376; \$1.20-\$2.65) — "Seven Wonders of World" (Indie) (23d wk). Great \$25,000. Last week, \$26,500.  
Grand (RKO) (1,400; 75-\$1.10) — "Cry in Night" (WB) and "Amazon Trader" (WB). Mild \$4,500. Last week, "Killers" (U) and "Sleeping City" (U), \$5,000.  
Keith's (Shor) (1,500; 75-\$1.25) — "Friendly Persuasion" (AA). Wham \$15,000, retarded some by 140-minute length of pic. Stays indef. Last week, "UnGuarded Moment" (U), \$8,000.  
Palace (RKO) (2,600; 75-\$1.10) — "Curucu" (U) and "Mole People" (U). Hep \$9,000 or close. Last week, "Mountain" (Par), \$6,500.

### Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

# 'Okla.' Great 20G,

## Cleve.; 'Rebel' 14G

Cleveland, Nov. 13.

Two bright newcomers are giving "Giant" plenty of competition here this stanza but the Warner opus still is getting the most coin at Allen in second week. It again is rated terrific. "Oklahoma," out in C'Scope, is creating plenty of excitement by rolling up a great total at Stillman, first three days, being one of highest marks in two years at that house. "Teenage Rebel" also is doing stoutly at Hipp.

### Estimates for This Week

Allen (Stanley-Warner) (3,000; 90-\$1.50) — "Giant" (WB) (2d wk). Rocketing along wham \$29,000, best in city, after \$38,000 last week.  
Hipp (Telem) (3,700; 75-\$1) — "Teenage Rebel" (20th). Fine \$14,000. Last week, "Can't Run Away From It" (Col), \$12,000.  
Ohio (Loew) (1,244; 70-90) — "Mountain" (Par) (m.o.). Oke \$4,000. "Ten Commandments" (Par). Opens tomorrow (Thurs.) with \$1.25-\$2.40 scale. Last week, "Moon is Blue" (UA) and "High Noon" (UA) (reissues), \$6,000.  
State (Loew) (3,500; 70-90) — "Sharkfighters" (UA). Fairly good \$12,000 or less. Last week, "Mountain" (Par), \$8,000.  
Stillman (Loew) (2,700; 90-\$1.50) — "Oklahoma" (20th). Great \$20,000 or close, first threeday total beating "Bus Stop" and "Carousel" in like period. Last week, "Rack" (M-G), \$5,000 at 90c top.

# 'ATTACK' SHARP 12G,

## ST. LOO; 'GIANT' 26G

St. Louis, Nov. 13.

Biz is spotty here this frame, with holdovers predominating. "Attack" shapes standout of new entries with a good session at Loew's. "Man From Del Rio" is rated nice at Orpheum. "Giant" continues boffo at the St. Louis after a terrific opening week. "Ladykillers" is maintaining a fine lead among arty theatre pix. Cool spell set in yesterday (Mon.).

### Estimates for This Week

Ambassador (Indie) (1,400; \$1.20-\$2.40) — "Seven Wonders of World" (Cinerama) (29th wk). Good \$9,000. Last week, \$9,500.  
Esquire (Indie) (1,400; 75-90) — "Marie Antoinette" (M-G) (reissue). Fair \$5,000. Last week, "Storm Center" (Col), same.  
Fox (F&M) (5,000; 75-75) — "Between Heaven and Hell" (20th) and "Seventh Cavalry" (Col). Opened today (Tues.). Last week, "Mountain" (Par) and "Strange Intruder" (AA), swell \$19,000.  
Loew's (Loew) (3,221; 50-85) — "Attack" (UA) and "Gun Brothers" (UA). Good \$12,000. Last week, "Fastest Gun Alive" (M-G) and "Cash On Delivery" (UA) (2d wk), \$6,500 in 5 days.  
Orpheum (Loew) (1,914; 50-85) — "Man From Del Rio" (UA) and "Flight to Hong Kong" (UA). Nice \$7,000. Last week, "Rebel in Town" (UA) and "Huk" (UA), \$5,000.  
Pageant (St. L. Amus.) (1,000; 90) — "La Strada" (T-L) (2d wk). Fine \$2,000 after \$2,500 initial session.  
Richmond (St. L. Amus.) (400; \$1.10) — "La Strada" (T-L) (2d wk). Okay \$1,000 following \$1,500 in first.  
St. Louis (St. L. Amus.) (4,000; 90-\$1.25) — "Giant" (WB) (2d wk). Sock \$26,000 after \$30,000 in first stanza.  
Shady Oak (St. L. Amus.) (800; \$1.10) — "Ladykillers" (Cont) (5th wk). Fine \$2,500 after \$3,000 fourth session.

# 'Friendly' Fat \$8,000,

## Seattle; 'Okla.' 12½G

Seattle, Nov. 13.

High-priced pix, notably the Todd-AO "Oklahoma" and "This Is Cinerama" are the big winners here this session. "Friendly Persuasion" looks top newcomer, sock at Music Box. "Girl I Left Behind" also is good at Music Hall.

### Estimates for This Week

Blue Mouse (739; \$1.50-\$2) — "Oklahoma" (Magna) (2d wk). Mighty \$12,500. Last week, \$12,000.  
Coliseum (Evergreen) (1,870; 90-\$1.25) — "Back From Eternity" (RKO) and "Finger of Guilt" (RKO). Big \$9,000. Last week, "Teenage Rebel" (20th) and "White Squaw" (Col) (2d wk), \$6,900 in 5 days.  
Fifth Avenue (Evergreen) (\$1.50) — "War and Peace" (Par) (4th wk). Solid \$7,000. Last week, \$8,300.  
Music Box (Hamrick) (850; 90-\$1.25) — "Friendly Persuasion" (AA). Great \$8,000. Last week, "Lust for Life" (M-G) (4th wk), \$3,100.  
Music Hall (Hamrick) (2,200; 90-\$1.25) — "Girl I Left Behind" (WB) and "Lisbon" (Rep). Good \$9,000. Last week, "Opposite Sex" (M-G) and "Wilder Years" (M-G) (2d wk), \$6,700.  
Orpheum (Hamrick) (2,700; 75-95) — "Man From Del Rio" (UA) and "Flight to Hong Kong" (UA). Dull \$7,000 or near. Last week, "Girls in Prison" (FF) and "Hot-Rod Girl" (FF), \$6,800.  
Paramount (S-W) (12,820; \$1.20-\$2.45) — "This Is Cinerama" (Cinerama) (13th wk). Socko \$12,600. Last week, \$11,780.

# 'Giant' Sockeroo

## \$15,000 in Omaha

Omaha, Nov. 13.

Aided by a mild weekend after first touch of winter weather, "Giant" shapes exactly that at the Orpheum to pace downtown firstruns this week. "Rebecca," out on reissue, is hot at the State but the others are lagging. "Girl He Left Behind" is sluggish at Brandeis and "UnGuarded Moment" is fair at the Omaha.

### Estimates for This Week

Brandeis (RKO) (1,000; 75-90) — "Girl He Left Behind" (WB) and "Cry in Night" (WB). Light \$3,000. Last week, "Beyond Reasonable Doubt" (RKO) and "First Traveling Saleslady" (RKO), ditto.  
Omaha (Tristates) (2,000; 75-90) — "UnGuarded Moment" (U). Fair \$5,000. Last week, "War and Peace" (Par) (3d wk), \$5,000 at 90-\$1.25 scale.  
Orpheum (Tristates) (2,890; 90-\$1.25) — "Giant" (WB). Sock \$15,000 or close. Last week, "Between Heaven, Hell" (20th) and "No Place to Hide" (AA), \$9,000 at 90c top.  
State (Goldberg) (860; 75-90) — "Rebecca" (20th) (reissue), torrid \$6,000. Last week, "Rack" (M-G), \$4,000.

# L'ville Picks Up; 'Rebel'

## Rugged \$10,000, 'Attack' 8G, 'Girl' Tall 6G, 2d

Louisville, Nov. 13.

First-run biz is picking up this week, with coolish weather all to the good for downtown houses. With election out of the way, patrons are settling to a routine of regular film attendance. Looking strong among the newcomers is "Attack" at Loew's while "Teenage Rebel" at the Rialto is doing even better. H.O.s are the rule at the remaining downtowns. "Girl He Left Behind" shapes hot at Mary Anderson. Fall race meet at Churchill Downs is drawing well.

### Estimates for This Week

Brown (Fourth Avenue) (1,000; 90-\$2) — "Oklahoma" (Magna) (12th wk). Nice \$9,000 after 11th week's \$9,500.  
Kentucky (Switow) (1,000; 90-\$1.65) — "War and Peace" (Par) (4th wk). Big \$7,000 after third week's \$9,000.  
Loew's (United Artists) (3,000; 50-85) — "Attack" (UA) and "Shadow of Fear" (UA). Good \$8,000, and way up from last week's "Port Afrique" (Col) and "Miami Exposure" (Col) which got \$3,500.  
Mary Anderson (Switow) (1,000; 50-85) — "Girl He Left Behind" (WB) (2d wk). Hot \$6,000, after first week's \$8,500.  
Rialto (Fourth Avenue) (3,000; 50-85) — "Teenage Rebel" (20th) and "Stagecoach To Fury" (20th). Strong \$10,000. Last week, "UnGuarded Moment" (U) and "Three for Jamie Dawn" (AA), \$9,500.

# Holiday Ups N.Y.; '10 Commandments'

## Capacity 60G, 'Scoundrel' Nice 22G, 'Friendly' 140G, 2d, 'Giant' 102G, 5th

Sudden drop in temperature to coldest point this fall plus Armistice Day holiday (schools, banks and some offices closed Nov. 12) will give Broadway first-runs a nice boost in current stanza. There are four new pictures for the week but not all of them are big. The bulk of big coin is coming from the holdovers. The pre-holiday night before Monday (12) made Sunday generally bigger than the usual Sabbath at the wickets.

Big news, of course, is how "Ten Commandments" got away to such a terrific start at the Criterion where it is playing two-a-day with reserved seat policy. It will come close to \$60,000, which would be absolute capacity. This is slightly over the normal 14-show week because Monday matinee was Saturday-Sunday afternoon scale.

"Death of Scoundrel" wound up its first week Sunday (11) night with a fine \$22,000, now being in second round. "Dakota Incident" looks only fair \$8,000 at the Globe, and won't hold. "Teenage Rebel" opens Friday (16). "The Rack" was sluggish with \$5,000 opening week at arty Normandie.

Second week of C'Scoped "Oklahoma" likely will top the opening week with a great \$25,000 at the Mayfair. "Girl He Left Behind" is doing comparatively as well as second stanza with an okay \$25,000 in final six days of third week at the Paramount. "Love Me Tender" opens tomorrow (Thurs.).

"Friendly Persuasion" with stagework is holding even with first session with a big \$140,000 in second week at the Music Hall. It stays on. "Seven Wonders of World" edged up to smash \$45,200 in 31st session at the Warner ending last Saturday (10) night. It is now in 32d week.

"Giant" with stagework is climbing ahead of the fourth round to land a socko \$102,000 in fifth stanza at the Roxy. Pic continues on well into December, according to present plan. "Solid Gold Cadillac" is holding at smash \$24,000 in third week at the Victoria.

"War and Peace" was fairish \$21,000 in 12th session at the Capitol, with "Opposite Sex" replacing tomorrow (Thurs.). "Bad Seed" wound up its ninth week at the Astor with a fair \$12,500. "The Mountain" opens at this house today (Wed.).

"Around World in 80 Days" is holding at capacity \$35,000 at Rivoli. Judy Garland and alvaude show wound up seventh round last night (Tues.) at standing room only or about \$56,750 at the Palace.

### Estimates for This Week

Astor (City Inv.) (1,300; 75-\$2) — "Mountain" (Par). Opens today (Wed.). Last week, "Bad Seed" (9th wk), wound up last night (Tues.) with fair \$12,500 after \$13,500 in eighth session. Made a whale of a run, only falling off in last few weeks.  
Baronet (Reade) (430; \$1.25-\$1.80) — "Snow Was Black" (Cont) (5th wk). The fourth stanza finished Sunday (11) was great \$7,900, after \$7,800 in third.  
Capitol (Loew) (4,820; \$1-\$2.50) — "War and Peace" (Par) (13th wk). The 12th round completed yesterday (Tues.) was fairish \$21,000 or near. Stays only one day of 13th week. The 11th round was \$24,000. "Opposite Sex" (M-G) is due in tomorrow (Thurs.).  
Criterion (Moss) (1,671; \$1.80-\$3.30) — "Ten Commandments" (Par). Full week ending tomorrow (Thurs.) night sans opening night Nov. 8 (invitation), is heading for capacity \$60,000 if remaining weekday matinees sell out. Includes upped scale mat Nov. 12. Looks in for very long engagement, with mighty advance helped by rush for reservations after reviews came out lauding pic. Advance sale is now \$204,000 and into February.  
Fine Arts (Davis) (468; 90-\$1.80) — "Marcelino" (UMPO) (4th wk). Third session ended Sunday (11) held with good \$11,500 same as second week.  
Globe (Brandt) (1,500; 70-\$1.50) — "Dakota Incident" (Rep). First stanza finishing tomorrow (Thurs.) looks like fair \$8,000. Won't hold. In ahead, "Port Afrique" (Col), \$7,500. "Teenage Rebel" opens Friday (16).  
Guild (Guild) (450; \$1-\$1.75) — "Private's Progress" (DCA) (17th wk). The 16th stanza Monday (12) was good \$5,000. The 15th week was same. "Magnificent Seven" (Col) opens Nov. 18.  
Mayfair (Brandt) (1,736; 79-\$1.80) — "Oklahoma" (20th) (2d wk). This C-Scope version playing

at popscale is pushing to sock \$25,000. First week was \$22,000, considerably below hopes, biz dropping off sharply right after a big Election Day (Tues.).

Normandie (Trans-Lux) (592; 95-\$1.80) — "The Rack" (M-G) (2d wk). Initial round ended Sunday (11) was mild \$5,000. Stays on, but likely not for long at this gait.

Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80) — "Wee Geordie" (Arthur) (6th wk). Fifth frame finished Sunday (11) was big \$12,100. Previous week, \$11,300.

Palace (RKO) (1,700; 50-\$1.60) — "Judy Garland heading alvaude stagework on two-a-day (8th wk). Seventh round ended last night (Tues.) was standing room only at \$56,750. Sixth was \$56,700, also for eight shows.

Paramount (ABC-Par) (3,665; \$1-\$2) — "Girl He Left Behind" (WB) (3d-final wk). Looks to slip to okay \$25,000 in final 6 days ending tomorrow (Thurs.). Second was \$28,000. "Love Me Tender" (20th) opens tomorrow (Thurs.).

Paris (Pathe Cinema) (568; 90-\$1.80) — "Stent World" (Col) (8th wk). Seventh week completed Sunday (11) pushed to smash \$14,300. Sixth was \$13,600.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.85) — "Friendly Persuasion" (AA) and stagework (2d wk). First holdover stanza winding today (Wed.) is heading for big \$140,000. First week was the same, good considering conditions. Staying on for a third session, and through Thanksgiving. (Continued on page 24)

# 'Sex' Torrid \$18,000 In

## Frisco; 'Mountain' 12G,

### 'Giant' 36G, 'Rebel' 11½G

San Francisco, Nov. 13.

New, strong product is helping film biz here this round. "Opposite Sex" shapes excellent at Warfield. "Teenage Rebel" is having tough going at the huge Fox, and maybe house is too big. "UnGuarded Moment" is rated fine at Golden Gate. "Giant" is continuing great in second Paramount session. "Friendly Persuasion" is holding very strongly also on initial hold-over stanza at United Artists. "The Mountain" looms lofty at St. Francis.

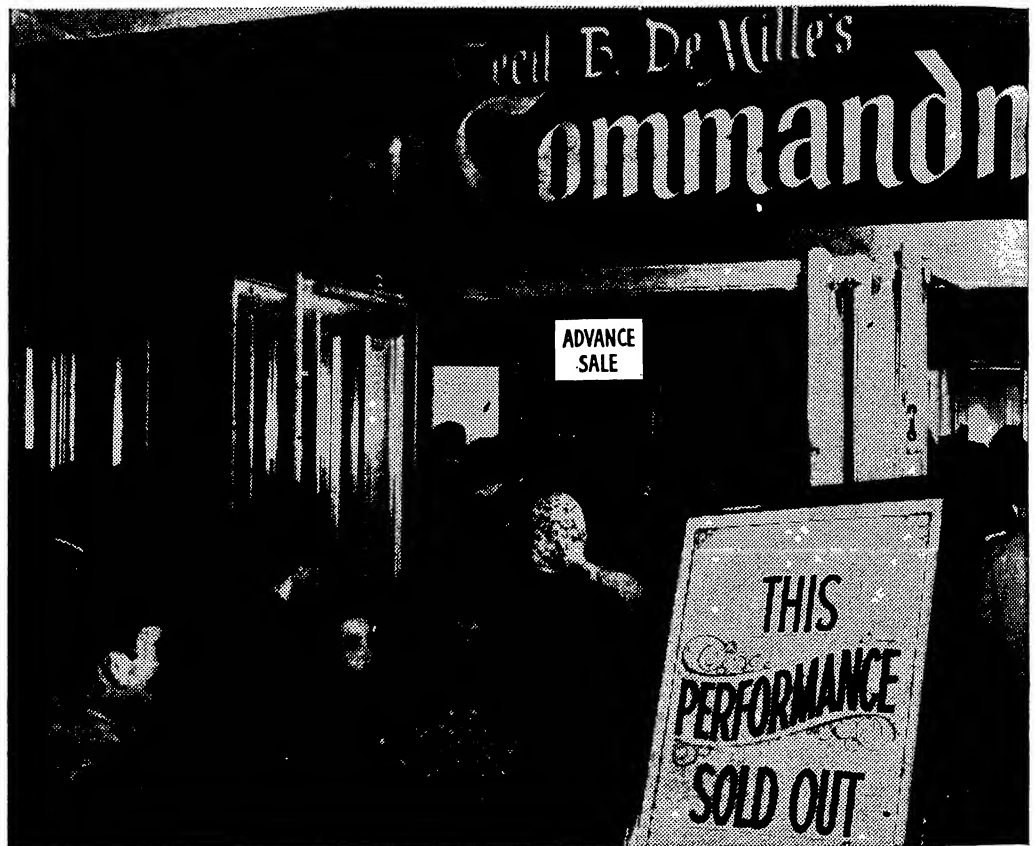
### Estimates for This Week

Golden Gate (RKO) (2,859; 80-\$1) — "UnGuarded Moment" (U) and "Fighting Trouble" (AA). Fine draw at \$10,000. Last week, "Killers" (U) and "Sleeping City" (U) (reissues), \$11,500.  
Fox (FWC) (4,651; \$1.25-\$1.50) — "Teenage Rebel" (20th) and "Wild Dakotas" (Indie). Mild \$11,500 in 8 days. Last week, "Heaven and Hell" (20th) and "Stagecoach To Fury" (Indie) (2d wk), \$7,500 for 6 days.  
Warfield (Loew) (2,656; 65-90) — "Opposite Sex" (M-G). Excellent \$18,000. Last week, "The Rack" (M-G), \$10,000.  
Paramount (Par) (2,646; \$1.25-\$1.50) — "Giant" (WB) (2d wk). Great \$36,000. Last week, \$50,000.  
St. Francis (Par) (1,400; \$1-\$1.25) — "Mountain" (Par) and "Wyoming Renegade" (Col). Lofty \$12,000. Last week, "Solid Gold Cadillac" (Col) (3d wk), same.  
Orpheum (Cinerama Theatre Calif.) (1,458; \$1.75-\$2.65) — "Cinerama Holiday" (Indie) (68th wk). Nearing end of run with big \$16,000. Last week, \$13,100.  
United Artists (No. Coast) (1,207; 70-\$1) — "Friendly Persuasion" (AA) (2d wk). Fancy \$12,000. Last week, \$16,500.  
Stagedoor (A-R) (440; \$1.25-\$1.50) — "Lust for Life" (M-G) (8th wk). Near end of run at good \$3,300. Last week, \$3,900.  
Larkin (Rosener) (400; \$1) — "Riff" (Indie) (4th wk). Holding on at \$3,900. Last week, \$4,100.  
Cay (Rosener) (400; \$1) — "Proud and Beautiful" (Indie) (5th wk). Fast \$3,400. Last week, \$3,900.  
Vogue (S.F. Theatre) (377; \$1) — "La Strada" (T-L) (10th wk). Good \$2,000. Last week, ditto.  
Bridge (Schwarz) (396; \$1-\$1.25) — "Ballet Romeo and Juliet" (Indie) (4th wk). Fine \$2,200. Last week, \$3,500.  
Coronet (United California) (1,250; \$1.10-\$2.75) — "Oklahoma" (Magna) (38th wk). Closing run at \$9,800. Last week, \$10,800.  
Rio (Schwarz) (397; \$1) — "Keepers of Night" (Indie). Mild \$1,300 in 5 days. Showing at \$90,000. Last week, "Intermezzo" (SRO) and "Bill Divorcement" (SRO) (reissues) (3d wk), \$1,200.

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"In the materialism of today, the production I was privileged to see last night is a spiritual lift to those who yearn for liberty against tyrants but also are fighting against their own ignoble pressures. Thank you for letting me see it and thank you for the comfort and assurance that you have given me and countless millions who will be heartened by the lesson it brings."

**BERNARD M. BARUCH,**  
(In a letter to Cecil B. DeMille, Oct. 6, 1936)

"I was very much impressed by the picture. I hope that THE TEN COMMANDMENTS will be seen by a great many people and that the picture will have the effect of strengthening our whole concept of freedom and responsibility under God."

**DR. EUGENE CARSON BLAKE,**  
President, National Council of the Churches of Christ in the United States of America

"It was the unique experience of a lifetime. We are not the same after we have lived through the experience of following Moses through this picture."

**DR. W. A. CRISWELL,**  
First Baptist Church, Dallas, Texas

"The struggle of a people for freedom is eloquently told in this stirring film. I was moved as Moses, conscious that the Law has its source in the one God of all men, conceived of it as the universal law."

**RABBI ABRAHAM J. FELDMAN,**  
President of the Synagogue Council of America

"Your contribution to this generation through this picture will be one of the significant ones of our time. One cannot see it without realizing anew that God is the guarantee of our liberties and the ground of all our hope."

**BISHOP GERALD KENNEDY,**  
The Methodist Church, Los Angeles, California

"I veritably believe it is the greatest utterance ever made in the medium of film. It is the majestic presentation of mankind's march toward freedom. It has in it all the overtones of slavery and liberty, of justice and injustice, of equality and the lack of equality. It moves one to the very bone and blood."

**DR. RAYMOND I. LINDQUIST,**  
President of the National Board of Missions of the Presbyterian Church

"The greatest film production I have ever seen. A sacred story treated masterfully and reverently. The crossing of the Red Sea, the building of the Golden Calf, the depicting of the severity of the bondage of the Israelites, the appearing of Moses with the tablets on which were written with the finger of God the immortal Ten Commandments, marked the highest achievement ever reached in film production."

**DAVID O. McKAY,**  
President, Church of Jesus Christ of Latter-Day Saints

"What impressed me most significantly was the superb and convincing manner in which you succeed in presenting the simple truth that man has not only to face the agonizing struggle against the bondage of the will of other men; not only free himself from the stranglehold of ignorance, superstition, and his own passions; but, that he has to accept and abide by the will of Him 'whose service is perfect freedom'."

**A. S. RAUBENHEIMER,**  
Vice-President, University of Southern California

"The vast vistas stretch the mind, and the intimate touches move the heart. It brings the authentic views of the Bible's landscape to the man living on Main Street. It makes the Bible thrillingly alive."

**DR. RALPH W. SOCKMAN,**  
Christ Church—Methodist, New York

"Mr. DeMille's moving portrayal of THE TEN COMMANDMENTS will spiritually enrich the lives of all who see it."

**FRANCIS CARDINAL SPELLMAN,**  
Archbishop of New York

"The greatest moving picture I have ever seen . . . The Cecil B. DeMillenium!"  
—Walter Winchell

"A film of reverent and massive magnificence. DeMille's greatest!"  
—Life Magazine

"Altogether thrilling and spiritually profound. A moving story of the spirit of freedom rising in man under the divine inspiration of his Maker."  
—New York Times

"An absorbing and exciting historical record. Scenes that were never dreamed of until DeMille got to work on them."  
—Daily News

"When the Red Sea divides, you are seeing one of the most photographically staggering sequences ever presented. DeMille has outdone himself."  
—Daily Mirror

"Gigantic epic. It may be possible to tell the story of man's discovery of divine law more probingly but how it could be told more spectacularly, only God knows."  
—Herald Tribune

"DeMille's masterpiece. Cannot fairly be compared with entertainment movies. It is a super-dreadnaught in size and instinct with a religious purpose."  
—Post

"A monumental achievement. Never in the history of the screen has there been a picture so rich in spiritual and emotional values."  
—Journal-American

"No review will be long enough to include all the wonders. DeMille has never compelled so much admiration."  
—World-Telegram

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# French Pix Industry Uncovers New Crisis; Mulls Dubbing Tax Vs. U.S.

Paris, Nov. 6.

Not heard for some time, the cry of "crisis" is again attracting interest of the film industry here. A backlog of unreleased films, plus one of the biggest (in quantity) production years since the war, lagging cinema patronage and the still unsatisfactory foreign biz have led to a special session of the Conseil Economique of the National Assembly to treat "the politics and art of the film industry." Report by Rene Richard covers various flaws in the film setup here with proposals on how to rectify them.

American film people are watching developments carefully since the need for added funds and foreign markets may well fall on the backs of U. S. film companies via a proposed dubbing tax which may cost them \$1,000,000, or a demand for greater reciprocity on the American market. Since the latter is a purely local American problem and cannot be solved by indiscriminate dumping of Gallic pix on a market not ready for them, and since the former could mean a very substantial cut in U. S. revenue, the forthcoming French-American Film Accord talks next June may be stormy.

Present film difficulties are: (1) There are 60 films in the exhibition backlog, made in 1954 to 1956. (2) Film production costs have gone up six times over the 1946 cost while global income has only risen four times that of '46. (3) Filmgoing, though it went up to a yearly 400,000,000 patrons in 1952, it has stayed about the same since then, with rising cost cutting into returns. Although admission fees have been hiked to somewhat balance this, it has made the French film too dependent on government handouts for existence. (4) There are too many Gallic producers, with 355 of them making 125 pix. (5) French, though intensely interested in films, do not attend the cinema often enough. Only 8.8 times per person each year make France the smallest filmgoing nation in Europe.

## Many Plus Factors

Queries among producers and film people show the following plus points: (1) There have been backlogs of the present calibre before and they were easily resolved. (2) As the number of films made per year mounts, it has been found that the amount of quality films go up accordingly. (3) French films have rarely paid off, except for these quality pix, but with Film Aid and the many angels economics have been kept straight. (4) The last few years has shown French films taking the most coin from its own market, France getting over 40% of internal receipts despite having over 200 foreign pix per year. (5) France has gained prestige in its five showings at film festivals in the last few years.

Richard has proposed a closer check on receipts to insure quicker setting up of the producer's share plus cutting some of the middleman's percentages and thus pour more money back to production coffers, to give Film Aid to theatres, depending on how firmly they show, back and publicize French films, to establish a dubbing tax on all foreign films to steady Film Aid coffers plus greater demands for reciprocity in foreign markets, and to keep the Centre National De La Cinematographie intact except for some changes to give more leeway to the industry. He also proposed rigid changes in present censorship setup.

## Move Up Release of Top Pix

Although governmental and industry meetings are going on at top speed here, so is production. To move up release of the outstanding new films, there have been proposals such as converting first-run spots to single showings instead of the present tandem policy or returning to dual features. However, all this is in the talk stage.

It might be added, that of the backlog of unreleased films, none is of any exceptional filmic value and most are in the "B" category. Actually only about 10 are more than two years old. A check shows that all eventually will get distribution and the better ones are already set to play during the next few months.

## Metro Closes Second Gt. Britain Branch

London, Nov. 6.

In their reorganization scheme to streamline its provincial exchanges, Metro will close another branch office on next Jan. 12. On that date the Liverpool branch will be merged with Manchester, and as many of the Liverpool staff as possible will be transferred.

Recently Metro closed its northern Ireland office. These changes are the only measures currently contemplated in the Branch reorganization.

## Reason for New Eady Setup Told

London, Nov. 13.

In an exchange of letters between a Minister and an M. P., the government has revealed its motives for introducing a statutory Eady Fund. The immediate objectives are to give practical aid to British film production, the saving of extra dollar expenditure on imports and to ease the position for the exhibitor.

Derek Walker-Smith, parliamentary secretary to the Board of Trade, gave these reasons in answer to Lord Hinchinbrooke, who had taken the matter up on behalf of an exhibitor in his constituency. The theatre man had advocated that a substantial cut in admissions duty would be a better aid for British films than a statutory levy.

Explaining the government's viewpoint, Walker-Smith said he did not think the temptingly easy solution suggested would work, even if it were feasible. Something less than one-tenth of any reduction in admission duty would benefit British producers. The remainder would aid American producers and British exhibitors. This was because some 70% of the pix shown in Britain were American and the producer, anyhow, received only a portion of boxoffice receipts.

The Minister argued that, unless some financial support was given to the British film industry, production would fall very heavily, and exhibitors would be compelled to show foreign pictures on whatever terms they may be offered. He averred this was quite apart from considerations of national prestige, the extra dollar expenditure entailed in importing more American films and the loss of suitable employment for highly skilled labor. In the view of the government, the best method of giving this support was to give statutory effect to the voluntary Eady scheme.

Lord Hinchinbrooke has intimated that he considers the government's reply very unsatisfactory, and proposes to raise the matter in the House of Commons.

## Rota Setup Used By Reels in Middle East

London, Nov. 6.

Newsreels have adopted the rota system, used during the last war, for coverage of events in Egypt and the Middle East.

Although this means that cameramen will be pooled through the Newsreel Assn., companies already have resident units covering most strategic points in the trouble areas.

A security veil has been drawn over newsreel coverage of the Middle East scene. Officialdom has clamped down on information about the number of camera crews and their locations in the trouble spots. Two commercial tv newsreel men have been granted accreditation to the Middle East Forces by the Ministry of Defense.

## Brace Opens Winston's

London, Nov. 6.

Bruce Brace, who recently ended his 11-year association with Harry Meadows in the operation of Churchill's Club on Bond Street, last week launched his own Mayfair nitery, which he has named Winston's.

The new club was formerly operated by Harry Roy as the Femina.

## Busy Serving Ballet, Judge Excuses Waiter

London, Nov. 6.

The headwaiter of a London hotel, who failed to attend a court hearing, explained to the magistrate that he was busy at the time looking after members of the Russian Bolshoi Ballet Company.

The magistrate accepted the excuse, adding: "We must not interfere with the comfort of the Bolshoi Ballet."

## Small Chance for Mex Co-Op Bank Going Into Union Pix Prod. Setup

Mexico City, Nov. 6.

Confederation of National Cooperatives here last week forwarded a request to President Don Adolfo Ruiz Cortines asking for immediate government assistance in raising further capital for the local Bank for Development of Cooperatives (Banco de Fomento Cooperativo), in an effort to move in on the film industry and support the newly-formed Mex meggers union co-op production outfit.

The cooperatives' bank at present is capitalized at about half that of the semi-government controlled Banco Cinematografica, the major source of film financing here. Should the Confederation's request be approved, local sources believe that the long expected resignation of the meggers' union chief, Robert Gaveldon, who heads the STPC, technicians' group, will take place. This would leave the union situation in the hands of Technicians and Workers section boss, Felipe Palomino. Both are new in Havana attempting to settle the recent friction between the Mex and Cuban technicians' groups.

Government sources, however, believe the request might turn out to be too hot a political potato to handle at this time. Boss of the strongly entrenched Banco Cinematografica is Mex Secretary of the Interior, Angel Carbajal, whose close friend, Eduardo Garduno, is the bank's managing director. It has been reported here that Carbajal may resign his post shortly in order to prepare himself for the upcoming presidential elections, with Garduno following suit to assist him in his campaign. Should Carbajal be elected president of Mexico, in all probability Garduno would step into his boss' present post as Interior Secretary.

Because of the political importance of the two men, it is believed here that the possibility of any moves affecting the Banco Cinematografica's present strong position would be either tabled for the time being or handled with kid gloves by the present administration at least until after election time.

## 3 BRITISH ASSNS. OKAY PIX-FOR-TELE PLAN

London, Nov. 6.

British film industry is going ahead with its plans for orderly distribution of its pictures to BBC-TV despite objections of exhibitors. At a recent joint committee meeting of the industry's four major trade associations, the Cinematograph Exhibitors Assn. stood by its earlier decision to oppose any agreement with the BBC on the supply of feature pix for tv.

When the matter went to a vote, the CEA was the sole opposition. The three remaining associations decided to continue their discussions with the BBC for distribution of 20 films a year. The CEA Finance and Management Committee said recently that a decision of this kind could possibly undermine the basic mechanics of the Joint Committee of the four associations.

## British Tele Offer Rejected by M. Monroe

London, Nov. 6.

Marilyn Monroe has turned down an "any time you like to name" offer to play a part she has been yearning to do for years, Grushynka in "Brothers Karamazov."

ABC-TV Drama Supervisor Dennis Vance made the offer through Miss Monroe's agent. "So sorry," said Miss Monroe, "but I only have one week in England after finishing 'Sleeping Princess,' and there just wouldn't be time."

## Copenhagen's Nordisk Hits Age 50

Believed Oldest Continuously Active Studio In World  
—Before Dialog Competed Globally With 100 Pix

## Arg. Pix Crix Sponsor Russian Film Week

Buenos Aires, Nov. 6.

The Assn. of Motion Picture Critics and Commentators is sponsoring a Russian Film Week, organized by Artkino Pictures, at the Opera (Lococo) Nov. 20-27.

Pictures to be shown are "Othello," "Immortal Garrison," "As You Like It," "Spring Frosts," "Free People," on a Moscow comedy, "Behind the Window," "The Mother" from the Gorki novel and "The Potemkin." Last-named was directed by Serge M. Eisenstein and will be exhibited to members of the association only.

## Glasgow Legiter Bowing to Video

Glasgow, Nov. 13.

The 2,000-seater Theatre Royal, built in 1868, will be transformed into one of Britain's most modern television centers under a deal just completed here.

The building, plus surrounding block of property and a car parking lot, has been purchased by Scottish Television Ltd., of which Roy Thomson, Canadian newspaper owner, is chairman. Purchase price was not disclosed.

Scottish Television Ltd. will take possession of the premises Feb. 18. Last live show, the pantomime "Robinson Crusoe," starring Harry Gordon and Jack Radcliffe, will wind Saturday Feb. 16.

Extensive alterations will be made to the theatre for installation of control-rooms, studios and offices. The new center will accommodate a staff of over 100.

Theatre Royal, last of the old-style legit houses in Glasgow, is intimate in its interior, and has top acoustics. Built in shape of a bell, every word spoken or sung on the stage can be heard clearly in all parts of the house. It has been a favorite of opera companies on this account.

## PECK'S FIRST UA INDIE SET TO ROLL IN SPAIN

Madrid, Nov. 6.

Vanguard of Gregory Peck's Melville Productions has arrived here to ready "Thieves' Market," the star's initial indie venture under his own banner which is slated to roll the first week in February. Fay and Michael Kanin are winding up the screenplay from an original by Vincent Evans and Liam O'Brien.

Scouting studio facilities, outdoor scenery and technical crews are producer Sy Bartlett and production manager Tom Andre. They're working in association with reps of United Artists which will release the upcoming project. Peck, who'll shortly complete "Designing Woman" for Metro planes here with his family early in January. He and Bartlett are planning a cast of international flavor using the best of Spanish talent.

## Swedish-Italo Pact Ready for Govt. Okay

Rome, Nov. 6.

A Swedish-Italian film agreement was initiated here this week. Pact deals mainly with promotion and exchange of these two countries' film product on a reciprocal basis. Possibility of initiating a coproduction setup between Sweden and Italy was discussed but decision was postponed.

Talks also involved the possibility that Sweden may grant coproduced product, even if shot abroad, the same 15% tax deduction (from gross) now granted to home photographed product. It was revealed that 23 Italian pix were screened in Sweden during 1955. Now, the Italians have promised to sponsor special trade and public screenings of Swedish pix here in order to promote interest in that country's productions. When approved by respective governments, pact is valid for one year, and is renewable.

## By VICTOR SKAARUP

Copenhagen, Nov. 13.

Nordisk Films Kompagni is currently celebrating its golden jubilee, having been founded here on Nov. 6, 1906. It is believed that Nordisk is the oldest film company in the world still functioning under its original corporate setup.

Prior to World War I this Danish studio turned out 100 to 150 features annually. Its trademark, a polar bear, was familiar throughout Europe and also in the States. Language then being no international market barrier the tiny kingdom of Denmark was able to compete with America, Britain, France, Germany and Italy, the traditional big producers.

After the dawn of sound and dialog circa 1926 the Danish film industry shriveled in size. Presently some five companies turn out 20-odd features annually in the Danish tongue. These show to some extent in Sweden, Norway and Iceland but otherwise there is no export trade anymore.

Ole Olsen was Nordisk's first president. The great star of the silent era was Valdemar Psilander, the Francis X. Bushman of his time in Europe. Some say he was the most popular screen actor in all Europe up to 1918. His old dressing room is still preserved, sentimentally, on the Nordisk lot here.

Another old boxoffice favorite was Asta Nielsen, who later became a star in Germany. Among Nordisk's best-known directors were Carl Th. Dreyer, Benjamin Christensen and A. W. Sandberg. The latter produced a series of films of Dickens' works, that won acclaim in Europe—except in England, the author's homeland!

Nordisk Film president now is Dalsgaard Olsen, Erik Balling is chief of production and Ove Sevel is head of Nordisk Film Junior which makes documentaries advertising films and also telepix. Balling and Sevel together with critic Svend Kragh Jacobsen have edited a well-written and richly illustrated 190 page book about Danish films through the last half century.

Actual 50th birthday was celebrated with a reception at the company's "show-window," the 1,800-seat Paladsteatret. Entire evening programme on the Danish television dealt with Nordisk history, with many amusing and interesting items shown.

Nordisk newest release, directed by Erik Balling in Eastmancolor, had its premiere at the birthday party. Its title is "Qivitoq," a love story with beautiful nature scenes from Denmark's great arctic colony, Greenland. Great expectations exist for another upcoming production, due in at Christmas, a filmization, directed by Gabriel Axel, of one of the Danish legit theatre's best known newer works, Knud Soderby's "En kvinde er overfloedig."

## 19 TOURING LEGITERS IN ITALY LOST MONEY

Milan, Nov. 6.

According to official figures during the 1955-56 season, 19 legit touring companies in Italy lost money. Two of them met their expenses but only five showed a profit. Among the moneymakers were the companies of comedian Peppino De Filippo and of his brother Eduardo De Filippo, who also owns the Neapolitan Scarpetta Co.

The Rome government subsidized the above 26 legit touring companies with the equivalent of about \$300,000 which covered the losses.

## Actress Leaves \$153,000

Newcastle, Eng., Nov. 13.

Violet Lorraine, musical comedy star of the first world war era, left a gross estate of over \$153,000 net value. She died here last July at the age of 69.

She appeared in "The Bing Boys" with the late George Robey, and scored with songs like "If You Were The Only Girl in the World" and "Let The Great Big World Keep Turning."

# MPEA Chief Off To Finalize Film Sales in Poland, Hungary, Czecho

Paris, Nov. 13.

Marc Spiegel, Continental head of the Motion Picture Export Assn., heads for Poland, Hungary and Czechoslovakia next week to finalize film sales to these Eastern countries. Spiegel said that during the recent field trip, with Eric Johnston, Griff Johnson, and George Weltner, it was made clear to these nations that reciprocity would not be envisaged by the U.S. This was accepted, and films will be sold outright since percentage deals are out because of the completely nationalized aspects of the film setup. Russia still insisted on reciprocity, and, of course, no sort of agreement was arrived at with the Soviets.

Spiegel said the group was warmly welcomed in all Eastern countries and they confabed with ministers, cultural reps and the heads of the film industries. The trouble with Russia was further intensified because of the cold shouldering of the Bulgarian letter to the U.S. offering to discuss "H" Bomb stoppage at the height of the election campaign in America.

Poland, Czechoslovakia and Hungary will choose from a list made up by the U.S. majors. It is estimated Poland could take from 30 to 50 pix a year at from \$2,000 to \$5,000 per film. Hungary and Czechoslovakia 10 to 25 films at \$2,000 to \$3,000.

Main productions requested were "Picnic" (Col), "Marty" (UA) and "Invitation to a Dance" (M-G). MPEA also extended its film services to these nations. It would screen any films for U.S. indie distributors that they put forward or felt were worthy of Yank distrib possibilities.

Bernard Kreischer had been through with a group of U.S. oldies for outright sales, but MPEA reps were told that since the film unit kept abreast of current U.S. pix, they preferred new films. However, there was interest in such Kreischer items as "Macbeth," "Woman in the Window" and "Along Came Jones."

## Red Theatre Group Ban For Olympics Creates Aussie Political Row

Sydney, Nov. 6.

Aussie government's decision to ban the appearance of the Chinese Classical Theatre troupe in Melbourne during the Olympic Games has created a terrific politico uproar here. Understood that Garnet Carroll and J. C. Williamson Ltd., tour sponsors, will reroute the troupe on Aussie round-trip to omit the Melbourne date.

Prime Minister Robert Menzies said in Canberra, the Aussie political seat, that his government would not agree to the troupe playing Melbourne during the Games. Prime Minister added that his government felt it would be inappropriate because of the great number of Olympic visitors, including many with strong views about Communistic China.

Menzies went on to say that visas had been granted to members of the troupe to enable them to perform here, but later it was learned the troupe had been dated to play in Melbourne at the Princess Theatre during the Olympics and his government would not agree to this. He added that it was not the intention of his government to prevent the troupe playing in Australia.

"Melbourne is going to be the scene of a very important international occasion, and it would not be desirable to have any controversy. It would be more in the spirit of the Olympic Games to confine all the controversy to the healthy atmosphere of the arena," Menzies concluded.

Dr. Evatt, Leader of the Opposition Labor Party, said the decision of the Menzies government was "very foolish." It's understood that his Labor Party will press for an okay to be granted the Red troupe for the Melbourne date.

Some Aussie newspapers are also up in arms against the decision of the government via punchy editorials indicating that there should not be any political action where a troupe of such renown as the Classical Theatre is concerned.

## Rank Seeks More Shares In Brit.-Dominions Film

London, Nov. 13.

The Rank Organization, which already owns around two-thirds of the common stock in British and Dominions Film Corp., has made an offer to buy out the remaining 1,019,301 shares held outside the group.

The offer states that for four common shares of \$1.68 each in B&D, the holder would get in exchange five "A" non-voting fully paid 70c common shares in the Rank Organization.

## Govt. Law Closes 60 Arg. Cinemas

Buenos Aires, Nov. 6.

Once more the Press Secretariat, through the Entertainment Board, has penalized some 60 Buenos Aires filmtheatres, shuttering them for periods ranging from one to seven days. All were closed for alleged flagrant and repeated violation of the Protection Law, including at least 12 major first-run houses. This action seems to be the final major blunder on the part of Entertainment Board Chief Antonio Aita. His days are numbered anyway.

A recent government decision has the Press Secretariat, a Peronista creation, about to disappear shortly. Then the Entertainment Board will be switched to operate under the Education Ministry. Other departments included in the Press Secretariat are also to be changed or wiped out, thus eliminating the Goebbels type propaganda setup created for Juan Peron.

Meanwhile, the entire film industry here is perplexed by Aita's edict against the 60 cinemas. The Protection Law is considered inoperative since the Revolution, and his insistence on its enforcement appears very absurd. For one thing there is insufficient product available for exhibs to comply with its terms. What native product is available was produced under the deposed regime and the public refuses to view it. And much of it is even embarrassing to the present government since it follows the Peron demagogic line addressed to labor. For instance, Carlos Borcosque's "Pobres Habra Siempre" (The Poor Are Always With Us), has an anti-management slant which is rated 40 years out of date.

The exhibitors have been in conference since his decree was issued, and may refuse to shutter under its terms; then appealing to the Supreme Court. Some have suggested that Aita took this action to precipitate enactment of his new Film Law, which would supersede the Protection Law, and for which the native industry is clamoring to save it from extinction.

## 20th-Fox' Longruns Keep Its 'Wagon' From Date

London, Nov. 13.

British quota requirements have ousted "Last Wagon" (20th), from a West End run at the Carlton, so the picture goes straight out on release in provincial cities and London suburbs.

The pic has been waiting to go into the Carlton or the Rialto for some weeks, but the two current productions "Bus Stop," and "King and I," both 20th-Fox pix, are doing holdover business.

## Palladium Show On TV for 2 Sundays

London, Nov. 13.

"Rocking the Town," currently at the London Palladium, will be featured in a two-week spread showing on commercial tv's "Sunday Night at Palladium." First part of the show was networked last Sunday (11), and second half is due for airing next Sunday (18).

The revue, which stars Harry Secombe and Winifred Atwell, has been running at the Palladium since May.

## Berates Industry For Its 'Defeatist' Talk

Glasgow, Nov. 6.

The cinema trade should not stress so much "defeatist" talk, said D. Ferguson, a Glasgow exhibitor, speaking at a Cinematograph Exhibitors' Assn. meeting here.

"It has been going into the newspapers that we, as a trade, are dying," he said. "Maybe individual exhibitors are not making so much money as they used to, but the boxoffice is not dying."

Exhib said there were still a lot of people going to the cinema.

## Tandem Release Setup In Paris New Headache For Yank Distributors

Paris, Nov. 13.

It is becoming increasingly clear here that the main trouble facing U.S. major film companies is not how many films they can get into France, but how they can get them released under best first-run conditions in Paris. Since the Paris-prestige opening is so important for subsequent, key city and provincial runs, this is becoming a problem because top Parisian tandems now are tied up primarily with Gallic pix and French coproductions.

With French film people beginning to cry crisis due to overproduction this year (highly exaggerated) and a corresponding dearth of their own outlet facilities, this is getting even more grave for U.S. distribs. They must now either hold back top product, needing bigscale first-run promotion, or settle for the second unit setups. Some U.S. companies have opened films in key cities or directly in suburbs, but the big Paris publicity push was lacking.

One U.S. Continental manager claims that when they do get a favored tandem run in Paris, the publicity expenses usually take most of the net. However, another says that big Paris runs pay off by big publicity and via large seating. Estimated that, besides the publicity, the Paris area usually gives about 50% of the gross. It is still essentially true that as Paris goes so goes France. Top tandems here are run by Gaumont, Pathe and SOGEC as well as other privately run houses, which band together for multiple initial run day-daters. These three also produce pix and naturally give their films preference and also make exhib deals with most top Gallic producers.

**3 Top Theatre Tandems**  
Gaumont has the Gaumont-Palace, Madeleine, Biarritz tandem with 5,917 capacity. Pathe has the Wepler, Berlitz, Paris, with about half as many seats. Normandie and Moulin Rouge, both SOGEC houses, are linked with the indie Rex for 6,624 capacity. Latter is the one that gives most playdates to top U.S. pix. Others give some American pix time, but rarely. All houses must give 20 weeks per year to French films.

Main way out of this dilemma, of course, is for U.S. companies to own their own theatres, but only Paramount now has this setup in Paris today. Via its Paramount Theatre, it groups a string of lesser firstruns around for better dating. Metro now may build here. 20th Fox gets around this by pledging its output to a lesser tandem, but one where it gets both top and secondary product placed. "Bus Stop" could have played over any of the top circuits, but 20th-Fox kept it in the Ermitage, Images, Max Linder, Vedettes setup having only 2,878 seats.

Because of these difficulties, Universal had to take on outskirts booking for one of its top-grossing pix, "To Hell and Back."

## Aussie Actor Turns Prod.

Sydney, Nov. 6.

Michael Pate, Aussie actor, presently in Hollywood, is figuring on returning to his home here next February to film "Forbidden Territory," on a solo bid.

Pate, who appeared in several local pix prior to clicking in Hollywood, recently bought the rights to James Cleavelle's book for Triad Productions, title of his new company. Pate also plans to film "The Lonely One," "Six Shooter Slad McGee," and "The Passionate One" here, if his initial bid is successful.

# Sharp Rise In British Pix Earnings Troubles BFRA; Better Grosses Cut Into Take From Eady; U.S. Patsy?

By HAROLD MYERS

London, Nov. 13.

## ACT Regrets Sale Of 'Prince' Studio Yarns

London, Nov. 13.

The publicity section of the Assn. of Cine Technicians has deplored the "great breach of professional etiquette" by one of its members, Alan Arnold, in selling knowledge gathered in his recent employment on "The Sleeping Prince" (Marilyn Monroe pic) to the Sunday Dispatch.

The section "fully realizes" its responsibility to the producing companies for whom they work, and declare its determination that such a lapse by one of ACT members will not occur again.

## Mex Film Bank Lends \$7,280,000

Mexico City, Nov. 6.

The film trade's own bank, the semi-official Banco Nacional Cinematografico, financed films made in Mexico during the past 14 months to a total of \$7,280,000 which was 70% of the investment during the period in producing, 90 pix. This was disclosed by Eduardo Garduno, bank prexy, after interviewing President Adolfo Ruiz Cortines. He stressed that all of the bank's coin had gone exclusively into handpicked films, these being the ones that the financial institution judged to be good boxoffice bets.

"Mexican pictures have improved tremendously of late, and many are being made in color," the banker remarked.

Referring to continuing squawks of film labor that production is way down this year, Garduno said quality is being stressed over quantity more than ever. He also pointed out that fewer American pix have been made down here during 1956.

The banker said Mexican pix distribution, particularly in Latin America, is 20% above that of last year and that markets for films of this country have been better established in France, West Germany and Austria, with considerable improvement in Italy, thanks to cinematographic pacts. But he described Mexican pix exhibition in the U.S. as "stationary," just the same as it was last year.

## CUBAN, MEX UNIONS IN TEMPORARY PACT

Mexico City, Nov. 13.

Relations between the Cuban and Mexican technicians unions have been temporarily smoothed out, it was announced here last week by returning members of the five-man committee sent to Havana by the local STPC (similar to the U.S. IATSE), headed by General Secretary Roberto Caveldon and technicians section chief, Felipe Palomino. Though no pact was signed, a truce was agreed upon by the warring factions whereby Cuban union reps will meet here within 30 days to sign an about mutual assistance covenant to bind the two groups against further disturbances similar to those which have occurred during the last few months.

Major points agreed upon in the Havana meetings were: (1) In the future all producers working in either country will have the right to use workers from either union as they desire. (2) All technicians and actors' contracts in the future will be signed by the producer with only the union in the country in which his film is to be produced and (3) both unions shall advise each other of all incompleting work contracts in either country, of all contract requirements, and of all technicians and actors needed for films produced in one country and shot in the other.

The sharp rise in the earnings of British films, reported during the last few weeks, is troubling the British Film Producers' Assn.

This Alice in Wonderland situation can be explained away by the fact that improved grosses have cut in to the percentage received by British film makers from the Eady Fund. In the twomonth period to the end of September, the producers' cut from the British film subsidy reached a new low of 30%.

According to latest financial returns, rentals earned by British films in the nineweek period to Sept. 29 hit a great \$3,820,000, against \$2,500,000 in the same period last year. Although Eady revenue in the same span rose by over \$140,000 to \$1,453,000, the producers' cut slumped from approximately 34% to 30%.

Although the BFPA is gratified at the improved earning capacity of British films in the period reviewed, it is conscious of the fact that to some considerable extent this is due to the favorable weather conditions last summer and is not necessarily indicative of a general upward trend.

**See Yank Prods. Figuring**  
But more important still, it is concerned at the knowledge that not all the benefit is accruing to BFPA members. Of course, it's known that a substantial part of these increased grosses is due to the performance of British quota pix made by the major American companies, which are collecting a comparatively large slice of the Eady income. That's of particular importance in view of their current representations to the Board of Trade and the upcoming Eady Fund legislation.

At a press conference last week Sir Henry L. French, director-general of the BFPA, revealed that the association had just compiled a statistical survey of the earnings of British films over a 27month period ending last June. This embraced 159 pix, against the 286 registered with the Board of Trade during that period. He explained the discrepancy by pointing out that the total of 286 included all the films made by the Children's Film Foundation and also by American companies.

## London Daily Declines To Answer MPA About Eady Levy Helping U. S.

London, Nov. 6.

The Daily Express has, apparently, declined to publish an answer by the Motion Picture Assn. refuting charges in a recent lead story. This yarn asserted that the Eady levy was paid to American films and gave them a competitive advantage in the world market.

In this Oct. 10 yarn the Express claimed U.S. films were subsidized out of Eady, but the MPA insists that not one penny goes, has gone or will go to American films. No American producer or company, as such, can or does qualify for Eady coin. It points out that British pix are defined by law and only such films are eligible.

Another Express charge challenged by the MPA is that America sells levy-aided pix all over the world as Yank films. Many British films, explain the MPA, are distributed through U.S. companies in order to get the widest possible distribution throughout the world, and the maximum return for the British producer. Pointing out that a steadily increasing number of British producers are adopting this policy, they note that one-half of British pix distributed in America are made by purely British companies who realize that these worldwide distributing companies provide an ideal method of getting their films on the screens of the world.

The suggestion, also made in the Express story, that the levy is being used to give American pix a competitive advantage in the world market, is also dismissed by the MPA.



DOMESTIC SERVICE  
Check the class of service desired.  
otherwise the message will be sent at the full rate

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INTERNATIONAL SERVICE  
Check the class of service desired.  
otherwise the message will be sent at the full rate

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# Success

BUDDY ADLER  
STUDIO

TEENAGE REBEL OPENINGS. WONDERFUL. AT OPENING IN ATLANTA MORE TEENAGERS AND PEOPLE UNDER THIRTY THAN HAVE EVER BEEN IN THEATRE. MANY OTHER THEATRES REPORTING SAME EXPERIENCE WITH YOUNG PEOPLE. HARRY BALLANCE ADVISES THIS PICTURE IS THE GREATEST SURPRISE OF THE YEAR FOR US AND WE STRONGLY FEEL YOU SHOULD TAKE EVERY ADVANTAGE OF THE BOX OFFICE FIGURES BY LETTING THE INDUSTRY KNOW THAT WE CAN MAKE SLEEPERS, TOO. PICTURE IS WELL RECEIVED AND

# is written

# all over

ALL THRILLED WITH THE  
HOPE THAT OTHERS OF THIS TYPE WILL BE  
FORTHCOMING NEXT YEAR. BEST REGARDS.

ALEX HARRISON

# TEENAGE REBEL

THE NEW SENSATION OF THE INDUSTRY FROM 20th CENTURY-FOX

starring

GINGER ROGERS • MICHAEL RENNIE • with Mildred Natwick • BETTY LOU KEIM • WARREN BERLINGER • DIANE JERGENS

and three stars of the future

Produced by CHARLES BRACKETT • Directed by EDMUND GOULDING • Screenplay by WALTER REISCH and CHARLES BRACKETT

CINEMASCOPE

## Louis Schine's Active Career

Louis W. Schine, who died in New York last Tuesday (6), at VARIETY's press time rated more than an obit. For most of his business career he played a leading role in the affairs of film exhibition. He and his brother, J. Myer Schine, president of Schine Enterprises, showed a marked flair for the aggressiveness and showmanship demanded of men in the theatre business on a high level.

Just after World War I the Schines, starting out with the Hippodrome Theatre in Gloversville, N.Y., embarked on an expansion campaign that resulted in a circuit of 130 houses. This was the kind of business building that in the years to follow was to draw the fire of the Dept. of Justice and beset the industry with a years-long day in court. The Schines had an antitrust suit all to their own and it resulted in forced disposition of some 30 of their situations.

Louis Schine, who was 63 at the time of his death, was an active executive. As secretary-treasurer of the Schine organization, his interests increased as several hotels around the country were acquired. He also was in radio, as an officer of Patroon Broadcasting Co., which operates WPTR in Albany, N.Y.

He was among the industries invited to the White House to discuss Korean relief with President Eisenhower. He was a founder and served as president of the Gloversville Jewish Community Center. His "credits" go on to include many other roles in organized benevolent work and serious participation in institutional projects within the picture business.

## New Cycle of 'Spiritual' Themes

Continued from page 7

1957 feature-length program, he plans to use original material in his files that has not been presented on tv.

One of Universal's biggest upcoming films, "Battle Hymn," is a modern story with religious overtones. It deals with Col. Dean E. Hess, the clergyman who became a fighter pilot during the Korean War. Also on U's sked is "No Power on Earth," in which June Allyson will portray a Catholic nun. Film, bought a year ago by Universal, is based on Jay Anthony's story, "Late Have I Love Thee," and will be shot in the Philippines this spring.

As 20th-Fox prexy Spyros Skouras recently pointed out, 20th has been extremely active over the years in the production of films with religious themes—as evidenced by "The Song of Bernadette," "Keys of the Kingdom," and "The Robe," to name only a few. As a matter of policy, 20th is withholding "Bernadette" from television because it

cently acquired by Warners from PRM Inc., deals with the activities of a nun in the Belgian Congo. United Artists' "The Peacemaker" is the story of a parson who brings law and order along with spiritual values to a Western town. An indie offering is "Albert Schweitzer," the biopic of the theologian-philosopher-physician.

In the biblical groove are such films as Metro's remake of "Ben Hur" and United Artists' "Solomon and Sheba." Latter will be filmed abroad by Arthur Hornblower Jr. and Edward Small. Audiences abroad have provided an excellent market for religious films. "Marcelino," the Spanish film currently at the Fine Arts in N. Y., has been a hot b.o. entry throughout Europe.

Television, too, has not neglected religious subjects. In addition to "Crossroads," a popular tv series, video audiences in the future can expect a series of biblical films from Screen Gems. Pictures will be produced by William Goetz.

## Will Seek Actor to Play Jesus

Aiming to make "The Greatest Story Ever Told" into a Biblical epic, 20th-Fox plans to engage 12 religious advisers—including a Greek Orthodox—for the writing of the script and the execution of the picture, 20th prexy Spyros P. Skouras reported in N.Y. last week.

He also reported that a big search would be held for someone to play the part of Jesus. Preference is for a theological student who must agree to return to his studies after completing the part. Top thespians will be engaged to play the apostles.

Walter Lang has been assigned to direct the screen version of the Fulton Oursler story of Christ's life. Pic, to be shot and road-shown in 55 CinemaScope, will be in preparation two years. Lensing is due to start in 1958.

believes that the subject can be re-released again and again in theatres.

The company's upcoming program contains a number of religious subjects—both modern and biblical. "Heaven Knows Mr. Allison," which will star Deborah Kerr and Robert Mitchum, is a story of a nun and a marine marooned on an island. Also on 20th's slate is Fulton Oursler's best-seller, "The Greatest Story Ever Told," planned as a multi-million-dollar blockbuster production. "The Small Woman," the story of Gladys Aylward, a missionary in China, was acquired by 20th last week. "The Song of Ruth" is also listed on 20th's schedule.

Although Hollywood has not neglected religious films, some of which have been the biggest b.o. grossers, the new emphasis is believed to be based on the current trend toward religion. A recent survey has indicated that 60.3% of the population in the U. S. belong to a church group as compared with 49% in 1940 and 16% 100 years ago. Hollywood biblical films, some of which have been spiced with sex, have aroused numerous church groups over the years but have remained successful at the b.o. despite the protests.

There has been an indication of an effort to play down the sex in the biblical stories—as well as a trend toward religious stories with more modern themes. "Friendly Persuasion," Allied Artists' current entry, is a story of a Quaker family and might be described as a film with religious overtones.

Another modern entry is Warner Bros. "The Nun's Story," by Kathryn Hulme. Property, re-

The Robert Montgomery Show on Monday (12) offered "The Pilot," the story of a nun who obtained an airplane pilot's license.

## Westchester Drive-In's \$300,000 Antitrust Vs. Majors on 'Favoritism'

Westchester Playhouse Inc. is latest to file an antitrust action. It seeks \$300,000 damages in N. Y. Federal Court alleging Paramount, United Artists and Prefect Theatres "conspired" to penalize the Embassy drive-in on Route 1 near Port Chester, N. Y., via release schedule "discrimination."

Allegedly favored house is Pickwick in Greenwich, Conn. Complainant wants to be given Stamford area scheduling instead of present White Plains.

Whyman & Lazarus are the attorneys for the litigants.

## 20TH RELEASING 32 ALL TOLD IN 1956

Release of nine films during November and December has been set by 20th-Fox, bringing to 32 the company's total number of releases in 1956.

Of the nine, six are in CinemaScope and three in Regalscope, an anamorphic system compatible with CScope and used by the Robert L. Lippert Regal Films outfit which is producing for 20th.

# QUARREL FLARES ANEW ON OUT-OF-N.Y. HANDLING OF FRENCH FEATURES

## 'Wealthy' Tenaflly, N. J., Kids Called Monsters

Malicious mischief committed by disorderly teenagers in the Bergen Theatre, Tenaflly, N. J., has reached the point where operator Ray Rhone has barred the teenagers unless accompanied by adults. Among nuisances perpetrated, he said, were ripping seats, stripping tiles from lavatory walls and throwing eggs and other objects.

Particularly on Friday nights, Rhone asserted, the noise and general disorder were so bad that patrons could neither concentrate on what was on the screen nor hear the sound. In his opinion the ill behavior of the teenagers stems from lack of proper parental supervision. Tenaflly area, incidentally, is a wealthy suburban district near New York with the price of homes ranging from \$20,000 to \$60,000.

## 'Chatterley' Case Delay

Albany, Nov. 13.

Failure of the contending attorneys to agree on the exact terms of a stipulation transferring Kingsley International Picture Corp. appeal on "Lady Chatterley's Lover" from the Supreme Court to the Appellate Division, will put the case over until the January session.

It is expected that a stipulation for the shift to the higher court, which hears all film appeals brought here, will be signed soon. Originally, the expectation was the case would be argued sometime this week.

Ephraim S. London is counsel for Kingsley; Charles A. Brind for the Board of Regents.

## Par Earnings Slide

Paramount earnings for this year continued on the slide. Third quarter net amounted to \$1,742,000, equal to 87c per common share, including 4c per share on the sale of film shorts to television. Same quarter of 1955 brought earnings of \$2,515,000, or \$1.15 per share.

Consolidated net for the nine months of 1956 is estimated at \$6,743,000, representing \$3.37 per share, including \$1.38 per share from the sale of films. The earnings for the first nine months of last year were listed at \$7,680,000, or \$3.51 per share.

## Theatre Thief Gets Life After Self-Lawyer Fails to Convince

San Antonio, Nov. 13.

James D. Green, who decided he was a better lawyer than his court appointed attorney, lost his case and freedom.

A Criminal District Court jury convicted him of the \$800 robbery of the Broadway Theatre and sentenced him to life imprisonment. Court officials explained the life sentence was mandatory because of two previous California convictions on Green's record.

A companion of Green was earlier assessed an 18-year sentence in the same case.

## Inside Stuff—Pictures

A "transvestite" feature, believed a slightly redone version of the type submitted in numbers for licensing after the Christine Jorgensen incident is now before the New York State Motion Picture Division.

Paramount's "Short Cut to Hell," to be directed by James Cagney for first megging assignment, is a remake of studio's 1941 "This Gun for Hire."

20th-Fox and Warners bidding has ended for film rights to "Story of the FBI," with \$100,000 asking price reported one of factors. Negotiations were conducted in Gotham, with publisher Bennett Cerf repping author.

Motion Picture Research Council has embarked upon a new series of tests for methods to improve theatrical picture quality by initiating screen brightness measurements in all studio lab projection rooms. Results will be integrated with other Council studies on set lighting, lab processing and theatre projection before any conclusions or recommendations are reached.

Eric Johnston, president of the Motion Picture Association of America, just returned from a trip to Russia and Eastern Europe, will be the guest on Mutual's "Reporters Roundup" on Nov. 26. Panelists will include Roscoe Drummond, Herald Tribune's Washington bureau chief, and Herman Lowe, VARIETY's bureau chief in the capital. Johnston was in Russia and Eastern Europe on a possible film trading deal when the Hungarian uprising began to simmer.

Some 17 cultural and experimental films, topped by "Henry V," comprise the 1957 program of the Yeshiva U. Film Society which gets underway Feb. 28 at the uptown New York institution. Annual screenings represent a cultural phase of the university's Audio-Visual Service in which worthy films not ordinarily shown to general theatre audiences are made available to the society's members. They're presented in a series of five Thursday evening showings.

Producer Mike Myerberg has returned to Gotham following huddles in Hollywood regarding acquisition of Rod Serling's "Requiem for a Heavyweight" for both stage and pix. Drama was telecast on CBS-TV's Playhouse 90, with Jack Palance starring. Myerberg discussed deal with Ashley-Steiner, who rep Serling, and told them he was anxious to stage "Requiem" on Broadway first, then follow it with a theatrical film. Producer is after Palance to reprise his role in the Broadway version. Negotiations are still on, with no definite decision on the property.

Noting that, except for Pittsburgh, "Richard III" was doing "good business," Ilya Lopert acknowledged in Manhattan last week that, in his opinion, tv exposure of the Shakespearean classic had hurt the theatrical b.o. of the film.

"Considering the rave reviews we've had, I must confess that the picture has not been doing the business it should," he said. Pic in eight dates has grossed \$150,000, which was described as "healthy" although not comparable with "Hamlet." Lopert said he had no intention of speeding up the payoff. "The farther away from television we get, the better we'll do," he noted.

The long, drawn-out arbitration proceedings involving Stanley Warner and Cinerama Inc. have been suspended again. Delay in the hearings, which have been taking place for more than a year, was caused by the illness of Gradwell Sears, the former president of United Artists, who is serving as impartial arbitrator. Ned Depinet, former prez of RKO, is serving as the arbitrator selected by SW and Harold E. Wondsel, president of Sound Masters Inc. is acting for Hazard Reeves' Cinerama Inc. Despite the dispute between the two companies over the division of the take from the exhibition of Cinerama, negotiations leading to SW's complete absorption of Cinerama Inc. are reported to be continuing.

French industry is determined to go through with some sort of releasing program in the U. S. but a stalemate has developed over the question of who should control such an organization at the sales level.

This was reported in Gotham last week by Ilya Lopert, producer-distributor and also an artie exhib. He and Richard Davis have been the sparkplugs of a project that would see the establishment of a releasing outfit with five or six branches, active outside of New York. It'd be financed jointly by the French and U. S. indies over a three-year period, with the French contributing \$500,000 and the American group \$250,000.

The French now seem eager to handle the whole project themselves, thus getting around personality and other differences among the American indies. Possibility exists that, if there's no meeting of the minds, Lopert and Davis might go ahead on their own.

Idea has caused a split among the indies. Group with Lopert and Davis feels a new setup could give distribution "in depth" for 20% in distribution costs outside the keys and would offer a steady flow of imports to houses that don't normally play them.

The opposition holds that current methods, using sub-distributors, is as economical and effective as any other and that, if money is to be spent, it should be dished out at the point-of-sale via boosted ad-pub campaigns to help the launchings.

Lopert also cited the point-of-view of indies like Richard Brandt whose Trans-Lux Distributing will be primarily interested in the distribution of tv pix. Brandt, said Lopert, argued that—since he wouldn't join the new outfit—Trans-Lux would be at a disadvantage in any attempt to obtain French films.

## All Doing Poorly?

"Every distributor of foreign films is doing a bad job outside New York," Lopert maintained. "No independent has enough product to keep six or seven salesmen active in the field, and sub-distributors are not satisfactory. The French feel, and I agree, that there must be a regular program to attract audiences to imported films. This once-in-a-while business isn't any good."

Lopert said the French were completely satisfied that distribution within New York was perfectly satisfactory and required no additional boost. "It's a fact, however," he said, "that to maintain five or six exchanges outside of New York, we must do a gross business of around \$1,500,000. All the foreign films together have never done that. Therefore, there must be a French subsidy."

A program to bolster point-of-sale advertising was termed "utterly impossible" by Lopert who stressed that every producer thought of his picture as deserving the greatest effort. He also stressed that, from the major companies' viewpoint, the handling of foreign linguistics was uneconomical in the light of the limited gross potential.

"Our idea of setting up a releasing channel is best. Perhaps, after three years, we'll find out that our current methods were best. It's well worth for the French to invest \$500,000 in an attempt to find out."

## BID JACQUES FLAUD ADDRESS IMPORTERS

Independent Motion Picture Distributors Assn. will invite Jacques Flaud, head of France's Centre National de la Cinematographie, to speak before it when he arrives in the U. S. later this month.

Decision was made by the IMPDA membership at a N. Y. meeting last week. It follows in the wake of various reports about French plans in the U. S.

Association also discussed the upcoming Joseph Burstyn awards and the sending of representatives to international film festivals. Elections of officers due at the next membership meet in early December. Arthur L. Mayer is the current president of the org.



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This is frightened

## "JULIE"

who discovers on her  
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band is a killer—and  
SHE is the next victim.

Doris Day, Louis Jourdan,  
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An Arwin Production



All the hilarious fun of the  
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## "THE TEAHOUSE OF THE AUGUST MOON"

(CinemaScope—Metrocolor)

Marlon Brando, Glenn Ford,  
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It's  
SPY-  
HIGH  
with  
HILARITY!



## "THE IRON PETTICOAT"

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Smart Showmanship to team  
Bob Hope and Katharine  
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Tom Ewell, star of "7 Year Itch"  
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your seat you'll see

## "EDGE OF THE CITY"

John Cassavetes, Sidney Poitier.

A Jonathan Production

# ALL FROM M-G-M

(Watch for more good news  
in this space next week!)



## Show Biz Mirrors Crisis

Continued from page 1

of course, and are now negotiating to give the time to the Ballet Theatre troupe, currently in the Middle East.

As far as is known the Moissev projected tour to New York under S. Hurok sponsorship for next April is still okay. Unless, of course, world tensions get worse between now and then.

Show biz as a delicate indicator of the world's jitters was again illustrated last week by a number of events around the globe, as shown in the following items.

### American Ballet Cancels

Beirut, Lebanon, Nov. 13.

The American Ballet Theatre troupe, here on a State Dept. sponsored tour, was told to pack up and get out of the Middle East immediately. They were to go on from here to Teheran, etc., but the entire tour has been summarily cancelled.

There is a chance, however, that they may be booked into some European spots, if available, to fill in the unexpired time.

### Chinamen Go Home

Zurich, Nov. 13.

The Peking Opera, which has just completed a good b.o. tour in South America, is going right back to Peking, by orders from the front office.

Although a tremendous b.o. success in most European capitals last season and doing fine in South America the past three months, the troupe could not negotiate showings in the North American continent. They were booked into Mexico and Canada after S. A., but both those countries refused the troupe entry permits at the last minute. They were so anxious to play the U. S. that they offered to come in on straight percentage, with no guarantees and paying their own carfare—a remarkable offer, in view of their established b.o. potency—but Washington said absolutely no dice.

Which was why they came back to Europe, figuring on some return biz. But now that, too, has been cancelled.

### Bogs Down Budapest Circus

Paris, Nov. 13.

Upheaval in Hungary has bogged down the Budapest Circus visiting here.

Two weeks ago when the rebel cause appeared to be succeeding, the circus-ites "lost" their Government (Communist) "watchdog," tore the hammer and sickle from their flag, and generally rejoiced at the prospect of freedom. However, the subsequent suppression of the revolt by the Red Army brought about gloom and anguish for their families in Hungary.

A special celebration night, planned for the circus' final session here, was changed to a benefit for the Hungarian Red Cross. The gala collected \$6,000. The change in political aspects had most French performers, who had promised to appear, cancelling out.

### Munich Defers Red Satire

Munich, Nov. 13.

Munich's municipal theatre, the Kammerspiele, decided to postpone the premiere of Jean-Paul Sartre's satiric play, "Nekrassow," because director Hans Schweikart thought it bad taste and unnecessarily provocative to show this political farce at a time when the world's stage has turned into a stage of war. Rehearsals for "Nekrassow" had already begun when the Hungarian rebellion broke.

The play takes place in newspaper milieu. A sensational Paris gazette is out of anti-Communist propaganda. The editor, hungry for a good headline story, declares an unscrupulous gangster was flown from Moscow as a Soviet agent. After a lot of confusion the police unmask the hoax.

Sartre wrote "Nekrassow" one and a half years ago. The Paris Theatre Antoine showed it for the first time and was not very successful. London critics praised the play and it is being shown right now in Eastern Berlin.

### Saddler's Wells?

Moscow, Nov. 13.

The Saddler's Wells Ballet troupe from London, which is skedded to open here on Nov. 15,

may be cancelled at the last minute, according to rumor. Minister of Culture Sokolov, when queried, refused to comment, although admitting that the Bolshoi Ballet troupe, current in London, and all other Russian performers in all European non-satellite countries, have been ordered to return to Moscow immediately.

## War-Time Israel

Continued from page 1

precautions had not been completed in time.

When the first war news became known and Britain and France announced their ultimatum to Egypt, the U. S. Embassy in Israel—and subsequently most other foreign missions—warned all foreign citizens in non-essential positions to make immediate arrangements for leaving the Middle East. Many American civilians either departed or got ready for departure at short notice; yet the special boats and planes put at their disposal were not filled. The U. S. Ice Show, playing to capacity houses at the Ramat Gan Circus (near Tel-Aviv) announced that its artists would not leave but complete its scheduled program, only advancing the hours of performance so that the public could be home earlier. Violinist Zino Francescatti notified the Israel Philharmonic that he would play all concerts and recitals as scheduled; so did the Italian conductor, Francesco Molinari-Pradelli, now the orchestra's guest-conductor. It was doubtful, however, whether the U. S. authorities would permit later visitors to enter Israel—which would hit pianist Shura Sherkassy (expected for concerts end of November) and the American Ballet Theatre (scheduled to open Nov. 18). The only American artists to leave Israel immediately were the Yiddish actors Leo Fuchs ("A Galician Cowboy"), Writler and Lerer.

All the theatres of Israel continued playing though night audiences were naturally small, as large sections of their usual public were out of town. Most affected was the smash-hit Israeli production of "Pajama Game" which had to close down for a few days but reopened later.

### Repertories

The artists of the three repertory companies, "Habimah," "Ohel" and "Chamber Theatre," left the cities and made the round of army camps and outlying posts, often playing in shelters and bunkers. Some groups played as often as four to five times a day in different places, entertaining troops and hospitalized men and women with scenes from plays, complete shows, songs, humorous sketches, and topical stuff. The Army's own entertainment units also worked round the clock, and composers were busy writing new songs to bolster the morale. Kol Israel radio revived the songs and marches of the Israel War of Liberation of eight years ago. The Yemenite Dance Group "Inbal" also put on shows for the soldiers. One day after the surrender and occupation of Gaza, the Israel Defense Army Orchestra played a concert on the Gaza City Square.

This "show biz as usual" situation proved a bitter disappointment to scores of Jerusalemites who had hoped that the scheduled concert of the Israel Philharmonic in the Israeli capital would not be attended by the usual patrons and seats would be available to those music lovers who could not get tickets for this heavily-oversubscribed season. But the Edison Hall was filled to capacity, with none of the subscribers missing. A large crew of policemen had to guide the traffic in the pitch-dark streets. The orchestra and artists were enthusiastically cheered by the audience.

Cinema attendance suffered in the first days of the blackout but playing times were advanced later in the week (Israel's cinemas play three fixed-time shows a day, with only a couple of Tel-Aviv houses performing continuously). Night-club business was described "fairly good" in Jerusalem and "almost normal" in some Tel-Aviv niteries.

## Middle East Fighting Keeps 20th's 'Dolphin' Cast on Edge, Worried

Athens, Nov. 6.

War clouds in the Middle East have cast their shadows on the 20th-Fox company shooting the first U.S. picture to be filmed in Greece, "Boy on a Dolphin." Unit is on a tiny island called Hydra, 40 miles south of Athens. After living aboard a steamer anchored off Hydra for the last month while filming against back-grounds of the Isles of Greece, director Jean Negulesco plans to move his company, which includes Alan Ladd, Clifton Webb and Sophia Loren, back to Athens' Hotel Grande Bretagne for three weeks of shooting on the mainland before moving to Rome for interiors, early in December.

But Israel's move against Egypt has resulted in the cancellation of airplane flights to that part of the world, stranding many travelers there enroute. It also has sent scores of U.S. and British nationals streaming out of the troubled area and to this city, first stop enroute to Europe. Hence, the hotels are jammed. Because no rooms may be available for "Dolphin" company in Athens, Negulesco is now making tentative plans for sailing the Hermes, 2,500-ton-liner on which the crew has been living, to Athens' harbor of Pireaus, and use it as a floating hotel.

Meanwhile, Negulesco has been awarded a scroll by the Italian State Office of Tourism in appreciation for his work in directing the 1953 production of "Three Coins in the Fountain," first C-Scope film to be shot in Europe and credited with contributing to 40-45% increase in tourists to Rome.

Negulesco's current production, also in C-Scope and color, is being shot by the same cameraman, Milton Krasner. Producer Samuel G. Engel, 20th-Fox studio production chief Buddy Adler and other company officials who have seen the footage believe it may do as much for tourism in Greece.

Webb, who was bedded at Grand Bretagne Hotel here for a mild form of pneumonia, took a turn for the worse according to U.S.-trained Dr. Athanasios Mantekas, who has been Webb's doctor during his illness.

It was believed he would be able to return soon to his starring role but now he may be laid up much longer than expected.

## '80 Days' to Carthay

Hollywood, Nov. 13.

Local premiere of Todd-AO's "Around the World in 80 Days" is set for Dec. 22 at Carthay Circle, with film on regular run following day. House is now being refurbished and equipped to handle this type projection.

Number of daily performances and price scale not yet reported but success at Rivoli, N. Y., already has prompted increasing number of matinee performances.

## Exhibs Try Come-on Stunts; One a 'Presley Imitation' Prize

Chicago, Nov. 13.

Chicago neighborhood houses are seeking hypos for lagging business, more noticeably becalmed this year than for some time, and are turning to flesh to stimulate interest in their houses.

For example, last Friday night (9) saw the Balaban & Katz Nor-

### Boothwoman

Greensboro, N.C., Nov. 13.

What has been considered the last male stronghold—the projectionist booth of a motion picture theatre—has been successfully invaded for the past 14 years at the Asheboro, N.C. Sunset Theatre by a pretty brunette.

Reba Clarke, a former hosiery mill employee, is currently marking her 14th anni as "boothwoman" at the Sunset house. It started in 1942 when Miss Clarke replaced her brother, Kermit, when he entered the armed forces.

## Italy's American IFE to Go On Though Form May Alter—Rufini

### OFFER DISNEY OWNERS 186,526 SHARES

Walt Disney Productions, which several months ago revealed plans to offer stockholders rights to subscribe to 186,526 shares of common stock, over the weekend made this offer good as to stockholders of record Nov. 9, 1956.

Shareholders will receive a primary right to subscribe to one share of common for every seven shares held, at \$20 per share, it was disclosed by prexy Roy O. Disney in a letter to stockholders. Shareholders also will receive a secondary right to subscribe, at \$20 per share, to any shares remaining unsubscribed after the primary rights have been exercised. The expiration date for exercise of both classes of rights is Nov. 29, 1956.

The Bank of America, L. A., and Bankers Trust Co., N. Y., will act as subscription agents.

A further stipulation is made by company, according to Disney, that for every share taken through exercise of primary and secondary rights, the stockholders will receive a further right to buy one additional share at \$22 through Oct. 31, 1957.

Atlas Corp., which owns approximately 17% of outstanding Disney stock, already has agreed to exercise all of its rights in both classes. In effect, all stock not subscribed by others will be taken by Atlas.

It is estimated that sale of the 186,526 shares will give Disney about \$3,700,000. This will be applied to the retirement of company's short-term bank loans.

## VIKING, PHILADELPHIA, ANTITRUSTER, SUES 11

Philadelphia, Nov. 13.

The Viking Theatre here filed a \$1,800,000 treble damage antitrust suit in U. S. District Court charging eight major film distributors and three Philly first-run exhibitors with conspiracy and violation of the antitrust laws.

The complaint charges that the defendants have engaged in a conspiracy in restraint of trade in harassing the plaintiff and impeding its ability to acquire first-run pictures. It further claims that the distribs, acting in collusion with the defendant exhibs, aimed to put the Viking Theatre out of business. The suit asks the court to enjoin further conspiracy and to halt the alleged illegal practices.

The suit names Paramount, RKO, Warner Bros., 20th-Fox, Universal, Columbia, Metro, and United Artists. The exhibitor defendants are Stanley Warner, Fox Philadelphia Building Corp., operator of Fox Theatre here, and Goldman Theatres.

While the scope of its activities may be changed, IFE Releasing Corp. will continue in business in the U. S. in one form or another. Renzo Rufini, IFE prexy who headquarters in Rome, said in Gotham last week.

Rufini had been in N. Y. studying the present IFE situation and huddling on it with exec v. p. Seymour Poe. He left over the weekend for Rome but expects to return within six to eight weeks.

Rufini said he would propose a number of schemes for IFE's future to the parent organization board in Rome. Actually, IFE Releasing operates independently and according to both Rufini and Poe, has not drawn any coin from Rome since its inception. At the same time, it has suffered from a lack of product and its overall operations have been curtailed.

One of the possibilities being considered is that the Italo product would be channeled through one of the major releasing orgs. In that case, IFE would close its offices in the field and would operate more in the manner of a producer's representative.

Poe pointed out that, if such an arrangement were to come true IFE would then again concern itself to a greater extent with the promotion of the Italian industry in the U. S. At the moment, no Italian office exists here to do that job.

Rufini said he was unaware of any plan to open an Unitalia office in New York. Unitalia handles the promotion of Italo products overseas. Goffredo Lombardo, head of Titanus Films and of the Italian producers group, only recently confirmed reports from Rome that Unitalia was planning such a move.

Two months ago, Poe was on the verge of a deal with Allied Artists, under which nine Italo pics would have been distributed in the U.S. by AA. The deal fell through, however.

Rufini said that, having once established itself in the American market, the Italian industry could ill afford to withdraw altogether. IFE represented the first postwar attempt on the part of foreign producers to widen their foothold in the U. S. While it succeeded in publicizing Italian stars (with American subsidy coin), its distribution efforts have generally been seen as a disappointment. However, the blame must be largely placed on the Italian producers themselves who didn't adequately support their own U. S. unit.

## INSTRUCTIONAL FILM FOR TRAFFIC JUDGES

Hollywood, Nov. 13.

Jack Chertok's Apex Film Corp. is shooting a nontheatrical film series, "Traffic Court," in cooperation with the American Bar Assn., to help train traffic judges and court attaches. Coin is being furnished from a special grant by the automotive industry, through the Automotive Safety Foundation.

Week-long shooting schedule on the four 20-minute segments, which will never be seen by the public, deals with traffic court procedures and law enforcement. Some 85 actors are being used.

William Thiele is directing, with attorney James T. Economos of ABA supervising, for the Assn.'s special committee on traffic courts. Apex is producing in association with Film Counsellors Inc., of N.Y.

## Tent 11 (D.C.) Election

Washington, Nov. 13.

Marvin Goldman, of K-B Theatres, was named Chief Barker last week at the annual election of Washington's Variety Club, Tent 11. Hirsch De La Vez, this area's jukebox king, was chosen first assistant; and Clark Davis, of District Theatres, second assistant chief Barker.

George Nathan, of National Screen Service, was elected property master; and Samuel Galantay, of Columbia Pictures, became dough guy. Added to the board were: Frank Boucher, Nathan Golden, Harold Salt, Herbert Gillis, George Crouch, and Jack Foxe. Eddie Fontaine and Jake Flax were elected to honorary life membership on the board.

## Hollywood Production Pulse

### ALLIED ARTISTS

Starts, This Year.....18  
This Date, Last Year.....24

"LOVE IN THE AFTERNOON"  
(Shooting in Paris)  
Prod.-Dir.-Billy Wilder  
Gary Cooper, Audrey Hepburn, Maur  
Chevalier  
(Started Aug. 27)

### COLUMBIA

Starts, This Year.....31  
This Date, Last Year.....30

"THE STORY OF ESTHER COSTELLO"  
(Valiant Films, Ltd.)  
(Shooting in London)  
Prods.-John & James Woolf  
Joan Crawford, Rosanna Brazzi, Heath  
Sears, Ron Randall, Lee Patterson,  
John Loder, Bessie Love, Sidney  
James  
(Started Aug. 20)

"THE BRIDGE ON THE RIVER KWAI"  
(Horizon-American Productions)  
(Shooting in Ceylon)  
Prod.-Sam Spiegel  
Dir.-David Lean  
William Holden, Jack Hawkins, Alec  
Guinness, Sessue Hayakawa  
(Started Oct. 1)

"GARMENT CENTER"  
Prod.-Harry Kleiner  
Dir.-Robert Aldrich  
Lee J. Cobb, Kerwin Mathews, Richard  
Boone, Gia Scala, Valerie French,  
Robert Loggia, Joseph Wiseman, Har  
old J. Stone, Adam Williams, Jon  
Sheppard, Judson Taylor, Celia Lov  
sky  
(Started Oct. 13)

"THE YOUNG REBELS"  
Prod.-Wallace MacDonald  
Dir.-David Rich  
Robert Vaughn, Roger Smith, Tom  
Hittman, Dorothy Green, Merry An  
ders, Kathy Nolan, Sarah Selby  
(Started Oct. 31)

"THE BEWITCHED"  
(Shooting in London)  
Prod.-Hal E. Chester  
Dir.-Jacques Tourneur  
Dana Andrews  
(Started Nov. 5)

"THE NIGHT THE WORLD EXPLODED"  
Prod.-Sam Katzman  
Dir.-Fred F. Sears  
William Leach, Kathryn Grant  
(Started Nov. 8)

### METRO

Starts, This Year.....22  
This Date, Last Year.....18

"DESIGNING WOMAN"  
Prod.-Dore Schary  
Dir.-Vincente Minnelli  
Gregory Peck, Lauren Bacall, Dolores  
Gray, Jack Cole  
(Started Sept. 10)

"THE SEVENTH VOW"  
(Shooting in Hong Kong)  
Prod.-David Lewis  
Dir.-Ronald Neame  
Eleanor Parker, Bill Travers, George  
Sanders, Françoise Rosay  
(Started Oct. 29)

"SILK STOCKINGS"  
Prod.-Arthur Freed  
Dir.-Rouben Mamoulian  
Fred Astaire, Michèle Chaille, Janis Paige,  
Jules Munshin, Peter Lorre, Joseph  
Buloff  
(Started Nov. 5)

"GUN GLORY"  
Prod.-Nicholas Naylack  
Dir.-Roy Rowland  
Stewart Granger, Rhonda Fleming, Burl  
Ives, Steve Rowland  
(Started Nov. 12)

### PARAMOUNT

Starts, This Year.....17  
This Date, Last Year.....8

"THE JOKER"  
Prod.-Samuel J. Briskin  
Dir.-Charles Vidor  
Frank Sinatra, Mitzi Gaynor, Jeanne  
Crain, Eddie Albert, Beverly Gar  
land, Ted de Corsia, Valerie Allen  
(Started Oct. 12)

"THE TIN STAR"  
Prod.-Perlbeg-Seaton  
Dir.-Anthony Mann  
Henry Fonda, Anthony Perkins, Betsy  
Palmer, Michel Ray, Neville Brand,  
John McIntire, Mary Webster, Lee  
Van Cleef, James Bell, Howard Pe  
trie, Peter Baldwin  
(Started Oct. 22)

### REPUBLIC

Starts, This Year.....8  
This Date, Last Year.....15

"RKO"  
Starts, This Year.....14  
This Date, Last Year.....11

"THE GIRL MOST LIKELY"  
Prod.-Stanley Rubin  
Dir.-Mitchell Leisen  
Jane Powell, Kaye Ballard, Cliff Rob  
ertson, Keith Andes, Tommy Noonan,  
Una Merkel, Frank Cady, Kelly  
Brown, Judy Nugent, Venetia Ste  
phenson, Valerie Anderson  
(Started Sept. 6)

"ESCAPEE IN JAPAN"  
Prod.-Arthur Lubin  
Dir.-William Snyder  
Teresa Wright, Cameron Mitchell, Jon  
Provost, Roger Nakagawa, Philip  
Ober  
(Started Oct. 2)

"THE VIOLATORS"  
(Galad Productions)  
(Shooting in New York)  
Exec. Prod.-Hilman Brown  
Prod.-Mende Brown  
Dir.-John Newland  
Arthur O'Connell  
(Started Oct. 15)

### 20th CENTURY-FOX

Starts, This Year.....18  
This Date, Last Year.....14

"HEAVEN KNOWS MR. ALLISON"  
(Shooting at Tobago, B.W.I.)  
Prods.-Buddy Adler, Eugene Frenke  
Dir.-John Huston  
Deborah Kerr, Robert Mitchum  
(Started Aug. 1)

"THE GIRL CAN'T HELP IT"  
Prod.-Dir.-Frank Tashlin  
Tom Ewell, Jayne Mansfield, Edmond  
O'Brien  
(Started Sept. 14)

"BOY ON A DOLPHIN"  
Prod.-Samuel G. Engel  
Dir.-Jean Negulesco  
Clifton Webb, Alan Ladd, Sophia Loren  
(Started Sept. 24)

"ISLAND IN THE SUN"  
(Shooting in B.W.I.)  
Prod.-Darryl F. Zanuck  
Dir.-Robert Rosen  
James Mason, Joan Fontaine, Dorothy  
Dandridge, Joan Collins, Michael  
Rennie, Diana Wynyard, John Wil  
liams, Basil Sydney, John Justin,  
Stephen Boyd, Ronald Squire, Pa  
tricia Owens and Harry Belafonte  
(Started Oct. 15)

"OH, MEN! OH, WOMEN!"  
Prod.-Dir.-Nunnally Johnson  
Dan Dailey, Ginger Rogers, David  
Niven, Barbara Rush, Tony Randall  
(Started Oct. 23)

### UNIVERSAL

Starts, This Year.....29  
This Date, Last Year.....25

"NIGHT PASSAGE"  
Prod.-Aron Rosenberg  
Dir.-James Neilson  
James Stewart, Audie Murphy, Dan  
Duryea, Elaine Stewart, Brandon de  
Wilde, Dianne Foster, Jay C. Flippen,  
Renee Flavin, John Day, Robert J.  
Wilke, Herbert Anderson, Ellen  
Corby, Hugh Beaumont  
(Started Sept. 14)

"PAY THE DEVIL"  
Prod.-Albert Zugsmith  
Dir.-Jack Arnold  
Jeff Chandler, Orson Welles, Colleen  
Miller, Barbara Lawrence, Ben Alex  
ander, John Larch, Royal Dano, Paul  
Fix, William Schallert  
(Started Oct. 15)

"THE MAN OF A THOUSAND FACES"  
Prod.-Robert Arthur  
Dir.-Joseph Pevney  
James Cagney, Dorothy Malone, Jane  
Greer, Jim Backus, Jeanne Cagney,  
Clarence Kolb  
(Started Nov. 12)

"JOE DAKOTA"  
Prod.-Howard Christie  
Dir.-Richard Bartlett  
Jock Mahoney, Luana Patten, Barbara  
Lawrence  
(Started Nov. 12)

### WARNER BROS.

Starts, This Year.....12  
This Date, Last Year.....20

"THE SLEEPING PRINCE"  
(Lop Productions)  
(Shooting in London)  
Prod.-Dir.-Lawrence Olivier  
Marilyn Monroe, Laurence Olivier,  
Dame Sybil Thorneycroft  
(Started Aug. 4)

"A FACE IN THE CROWD"  
(Newtown Productions)  
(Shooting in New York)  
Prod.-Dir.-Ella Kazan  
Andy Griffith, Patricia Neal  
(Started Aug. 13)

"LAFAYETTE ESCADRILLE"  
Prod.-Dir.-William A. Wellman  
Tab Hunter, Richika Chureaux, J. Car  
rol Naish, Marcel Dalio, David Jans  
sen, William Wellman Jr., Jody Mc  
Crea  
(Started Oct. 19)

"SHOOT OUT AT MEDICINE BEND"  
Prod.-Richard Whorf  
Dir.-Richard L. Bare  
Randolph Scott, James Craig, Dani  
Crayne, James Garner, Gordon Jones  
(Started Nov. 5)

"THE STORY OF MANKIND"  
Prod.-Dir.-Irwin Allen  
Ronald Colman, Charles Coburn, Hel  
mut Dantine, Dennis Hopper, Sir  
Cedric Hardwicke, Peter Lorre,  
Agnes Moorehead, Vincent Price  
(Started Nov. 12)

### INDEPENDENT

"GUN FOR A TOWN"  
(Jerold Zukor Productions)  
(For Allied Artists)  
(Shooting at American-International)  
Prod.-Frank Woods  
Dir.-Max Glanzbard  
Dale Robertson, Brian Keith, Rosano  
Rory, Dick Kallman, Buddy Baer,  
Mike Lane, Don Megowan, Charles  
Fredericks, Alex Lockwood  
(Started Oct. 8)

"GROSS-UP"  
(Security Pictures, Inc.)  
(For UA Release)  
(Shooting in New York)  
Prod.-Dir.-William Berke  
George Montgomery, Marilee Earle  
(Started Oct. 29)

"THE SWEET SMELL OF SUCCESS"  
(Hecht-Hill-Lancaster Productions)  
(For UA Release)  
(Shooting in New York)  
Dir.-Alexander Mackendrick  
Burt Lancaster, Tony Curtis, Susan  
Harrison  
(Started Oct. 29)

"WEST OF SUEZ"  
(Amalgamated Productions)  
(Shooting in London)  
Exec. Prods.-Richard Gordon, Charles  
F. Vetter Jr.  
Prods.-E. A. Winn, Bill Luckwell  
Dir.-Keefe Brasselle  
Keefe Brasselle, Kay Callard, Anton  
Diffring, Sheldon Lawrence, Bruce  
Seton  
(Started Oct. 29)

"CONQUEST"  
(Benedict Bogeaus Productions)  
(For 20th-Fox Release)  
Prod.-Benedict Bogeaus  
Dir.-Allan Dwan  
Ray Milland, Anthony Quinn, Debra

## Town Suffers If Nothing Flickers

Medina, N. D., Nov. 13.  
Another example of how this ter  
ritory's town merchants and bank  
ers are banding together to keep  
their towns from being theatreless  
has occurred here. After two years  
without a showhouse, Medina a  
"business" has induced Norman  
Ruele to launch a 350-seat theatre  
on their promise to cooperate in  
enlisting support for the venture.  
Ruele had previously converted his  
former theatre to commercial  
purposes.

Medina tradesmen found that  
lack of a film theatre put the burg  
at a disadvantage commercially  
with other nearby communities.  
In recent weeks theatres also  
have been reopened at Litchfield,  
LeCentre and Owatonna, Minn.

## 'OLDEST' THEATRE BODY; CAROLINAS' TOA MEETS

Greensboro, N.C., Nov. 13.  
The "oldest" organized associa  
tion of theatre men in the United  
States, Theatre Owners of North  
and South Carolina, will hold its  
44th annual convention at the  
Hotel Charlotte, Nov. 25-27. Jack  
D. Fuller is president.

The agenda for the three day  
meeting has been prepared by  
Howard B. McNally of Fayetteville  
and R. L. Baker Jr., of Gastonia.  
Assisting them have been Ernest  
G. Stellings, in charge of show  
manship clinics; C. P. Freeman Jr.,  
entertainment; F. H. Beddingfield,  
exhibits; Mrs. Runa C. Greenleaf,  
ladies' activities; L. L. Thelmer,  
publicity and talent. All are of  
Charlotte. The reception commit  
tee will be headed by Roy Rowe of  
Burgaw and J. M. Kime of Rose  
boro, while hotel reservations and  
convention registrations will be  
taken care of by Ulmer S. Eaddy  
of Charlotte. Special guests come  
under the jurisdiction of H. E.  
Kinney of Charlotte.

Registration will commence at  
noon, Sunday, Nov. 26, with the  
afternoon devoted to a director's  
meeting and a social hour hosted  
by C. J. Mabry, president, and R.  
L. Simpson, manager of Motion  
Picture Advertising Service Com  
pany.

Special showmanship clinics have  
been arranged for Monday. Com  
pleting the day's activities will be  
a social hour.

The Tuesday morning session  
will be devoted to speeches by mo  
tion picture industry personages.  
Annual stockholders' meeting will  
be held Tuesday afternoon.

Completing the three-day affair  
will be the annual President's Ban  
quet and Ball in the hotel ballroom  
on Tuesday night.

## Nat'l Film Adds Hub For Republic Pictures

National Film Service, which  
previously handled backroom work  
of Republic Pictures in some 18  
cities, last week took over the  
same chores in Rep's Boston  
branch.

Arrangement with NFS now  
leaves Rep with only 14 cities  
where it maintains its own fa  
cilities. NFS, incidentally, does  
all backroom work of United Ar  
tists, RKO and Buena Vista  
throughout the country.

Paget, Rudolfo Acosta, Harry Carey  
Jr., Chubby Johnson, Byron Foulger,  
Frank Gerstle  
(Started Nov. 5)

"IL CRIDO"  
(Robert Alexander Productions)  
(Shooting in Rome)  
Prod.-Harrison C. Reader  
Dir.-Michael Angelo Antolini  
Steve Cochran  
(Started Nov. 5)

"JUNGLE HEAT"  
(Bel Air Productions)  
(For UA Release)  
(Shooting in Hawaii)  
Prod.-Aubrey Schenck  
Dir.-Howard W. Koch  
Lex Barker, Mari Blanchard, Glenn  
Benson, James Westerfield, Rhodes  
Reason  
(Started Nov. 6)

"DAUGHTER OF DR. JEKYLL"  
(Film Ventures, Inc.)  
(For Allied Artists)  
Prod.-Jack Hefren  
Assoc. Prod.-Ise Lahn  
Dir.-Edgar Ulmer  
John Agar, Gloria Talbott, Arthur  
Shields  
(Started Nov. 9)

"VOODOO WOMAN"  
(American-International Release)  
Exec. Prods.-Samuel Z. Arkoff, James  
H. Nicholson  
Prod.-Alex Gordon  
Dir.-Edward L. Cahn  
Marla English, Tom Conway, Lance  
Fuller, Mary Ellen Kaye, Paul Dubov,  
Frank Lackey, Emmett E. Smith  
(Started Nov. 12)

## Vogel Team

Continued from page 7

Vogel has taken the position that  
he doesn't want to say anything re  
lating to the company's position  
until he can present a concrete  
accomplishment. He has reiterated  
again that he's "nobody's stooge"  
and that he is determined "to do  
a job for the small stockholders."

### Amassing Proxies

The position of Wall St. houses  
controlling various amounts of  
Loew's shares appears to be di  
vided. Several small brokerage  
firms are quietly amassing the ver  
bal proxies of their clients so they  
can establish a favored position  
Should a showdown fight take place.  
Other brokerage houses are re  
maining neutral. For example, a  
spokesman for Bache & Co., which  
controls a "substantial" amount of  
Loew's shares, said the firm has  
not taken any side and the position  
it takes would "depend on what  
our clients want." A number of  
brokerage firms, including Bache,  
have maintained "friendly" rela  
tions with the present management  
and have been conferring with  
Loew's executives regarding the  
company's predicament.

There has been no rapproche  
ment between Lehman-Lazard  
group and the dissident faction  
headed by Judge Louis Goldstein  
(Lowenstein Foundation) and at  
torney Saul Rogers. A spokesman  
for the latter group stated that  
"We will be happy to join" Leh  
man and Lazard if they launch  
a proxy fight, but he emphasized  
that no effort has been made as  
yet to combine the activities of  
both factions. The Goldstein-Rog  
ers dissidents, said to control some  
300,000 shares, have made no overt  
attempt to challenge the manage  
ment. "We want to make sure of  
our grounds first," the spokesman  
said.

One thing is certain despite the  
numerous reports of an upcoming  
proxy battle—no group has official  
ly embarked on the task of solicit  
ing proxies. In order to do so, the  
intention of such a move must be  
filed with the Securities & Ex  
change Commission.

Reports, however, persist that the  
Wall Streeters controlling large  
block of stocks are continuing to  
"shop around" for a new president  
to head Loew's if the decision is  
made to unseat the present man  
agement. The presidential quest  
was stressed in the Time mag piece  
as was the status of Dore Schary.

Schary is due in New York next  
week and is expected to sit in on  
the board of directors meeting on  
Nov. 21. There are reports that the  
company will make an attempt to  
settle Schary's contract in return  
for an independent production set  
up at the studio. If this occurs,  
Ben Thau may become studio ad  
ministrative head.

Vogel is expected to give the  
board a report on his initial survey  
of the studio and his recommenda  
tion as to what can be done to  
improve the company's earning po  
sition. Shortly after the board  
meeting he will return to the  
Coast to continue his study of stu  
dio operations and perhaps begin  
some of the changes that are an  
ticipated.

## Old Film Ratings

Continued from page 7

first-run theatres operating in the  
same city.

The results of a Pulse study may  
serve to provide the motion picture  
industry an indication of the pub  
lic's like and dislikes regarding  
feature films. For example, "Daisy  
Kenyon," starring Joan Crawford,  
on WATV outdrew "The Three  
Musketeers" on WOR-TV by 53.5  
to 43.7. Similarly "Notorious,"  
starring Ingrid Bergman and Cary  
Grant on WOR-TV bested Louis de  
Rochemont's "House on 92d St."  
on WATV by 57.5 to 49.

The survey also showed that  
WOR-TV's "Champion," starring  
Kirk Douglas, topped WATV's "Les  
Misérables," starring Charles  
Laughton and Fredric March, by  
58.6 to 43.8 and WATV's "How  
Green Was My Valley," starring  
Walter Pidgeon and Maureen  
O'Hara, beat WOR-TV's "The Lock  
et" by 50 to 48.5.

While the four-week study may  
not be complete in all aspects, it's  
felt that it shows that the public  
apparently prefers the pictures  
with the top star names.

## Jake Wilk Dies; Film Man With A Legit Yen

Jacob Wilk, who died Monday  
(12) in New York's Mount Sinai  
Hospital at the age of 70, was an  
oldtime show business exec who  
became one of the first important  
liaisons between the film industry,  
in the name of Warners, and the  
legit theatre. Jake Wilk spotted  
the possibilities and economic de  
sirability of transferring the Broad  
way clicks to the screen and, in his  
longterm tenure as story editor at  
WB, nailed down numerous impor  
tant properties for the company.

He had the reputation as the one  
responsible for spreading around  
Warner money for backing plays  
with Antoinette Perry, Brock Pen  
berton, Herman Shumlin and the  
Shuberts. In behalf of WB, he was  
closely associated with George Ab  
bott and merged interests in buy  
ing the Biltmore Theatre, N. Y.,  
which was sold some five years ago  
at a substantial capital gains profit.

The profits deals withstanding,  
Wilk was a devotee of the "the  
atre," regardless of profit or loss,  
and in mostly all cases it was  
profit.

It was in the depression years  
of the 1930's that he got WB inter  
ested in plays to the extent of back  
ing Broadway productions for the  
full capitalization. Despite severe  
resistance, he and attorney John  
Wharton were successful in work  
ing out a still "official" formula for  
the division of screen rights pro  
ceeds among the legit people,  
namely, 60% for the authors and  
40% for the producer and his  
backers.

The association with Abbott  
brought "Brother Rat" and "Boy  
Meets Girl," among others, into  
WB production. And it's regarded  
as fact, not fiction, that Wilk in  
duced Jack Warner to give the pro  
ceeds of Irving Berlin's picturized  
"This Is the Army" to Army Emer  
gency Relief.

Wilk left WB in 1952 (an econ  
omy move) after an association that  
began in 1929. But, while go  
ing freelance, he was still commis  
sioned by Jack Warner to repre  
sent WB on story properties which  
did not fall within the realm of  
Eliot Hyman's television backlog  
buyout. With free agent status,  
Wilk worked out the combination  
of George Stevens, Henry Ginsberg  
and Edna Ferber for the produc  
tion of "Giant" under the WB aegis  
and, kidding on the square, Wilk  
had commented that "at last WB  
is working for me." He returned last  
week from England, where he was  
negotiating rights to a new play.

Prior to his WB tieup, Wilk was  
associated with the late legit pro  
ducer William A. Brady (in 1909),  
did public relations work for the  
old World Film Co. and was linked  
with Louis Selznick before he es  
tablished his own play brokerage  
business.

Surviving are the widow, Eva; a  
son, Max, a television scripter and  
playwright, and two daughters,  
Mrs. Ruth Notkins and Mrs. Alfred  
Palca.

## New York City's Tent Elects Slate Nov. 28

Variety Club of New York, Tent  
35, will hold its annual mem  
bership and election meeting at Toots  
Shor's on Nov. 28.

The following slate of officers  
has been placed in nomination.  
Harold J. Klein, chief baker; Rich  
ard Brandt, first assistant; Larry  
Morris, second assistant; William  
Bower, property master; Jack H.  
Hoffberg, dough guy.

Nominated as canvassmen were  
George W. Brandt, Charles Al  
coate, Irving Dollinger, Sherwin  
Kane, Martin Kornbluth, Jack  
Levin, Martin Levine, Ira Mein  
hardt, Charles L. Okun, David  
Pickert, Harold Rinzler, Jack Ro  
senfeld, Burt Robbins, Ernie Sands,  
Cy Seymour, Robert K. Shapiro,  
Spyros S. Skouras, Charles Sma  
kowitz, Morton Sunshine, Saul  
Trauner, and George Waldman.

Nominating committee also cre  
ated the designation of lifetime  
honorary canvassmen for charter  
members; naming David A. Levy  
and Morris Sanders for the honor.

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A TOP-NOTCH WESTERN  
AND A TOP-GROSSER!**

*The powerful story of a  
topgun turned parson—  
a man who tried to  
fight fire with faith!*



## The PEACEMAKER



STARRING

**JAMES MITCHELL • ROSEMARIE BOWE**

co-starring JESS BARKER • HUGH SANDERS • featuring TAYLOR HOLMES • PHILIP TONGE • DOROTHY PATRICK

Music composed and conducted by GEORGE GREELEY • Screenplay by HAL RICHARDS and JAY INGRAM • Directed by TED POST

Produced by HAL R. MAKELIM

**BOOK IT  
NOW!**





# Theatre Circuits As Producers

## No Cure For Trade's Ills—Skouras

Spyros P. Skouras, president of 20th-Fox, made it plain in Manhattan last week that he had strong misgivings about plans of theatre circuits to go into production.

At the same time, he made official 20th's ambitious production plans for 1957. Studio in the year starting April will be turning out between 50 and 54 feature pix, including 30 to 32 "A" films and a group of 25 features from the unit formed by Robert L. Lippert. Total is the highest since he took over the firm's presidency, Skouras observed.

Included in the 50 will be a number of British quota pix. Skouras disclosed a deal for one or two films a year with Daniel Angel, a British producer. Five or six top indie units, including those headed by Darryl F. Zanuck and David O. Selznick, will be contributing pix to the 20th sked.

20th's studio facilities will be thrown open to outside producers who can expect financial and other aid from Skouras. However, he said, the condition is that 20th will be handed these pictures for distribution.

Asked his opinion about exhib moves into production to solve the product shortage, Skouras thought such plans "ill advised." He noted the great problems facing the industry and opined that the exhibs would contribute most importantly by concentrating on improvements at the theatre end. "Exhibitors going into filmmaking is not going to solve our problems," he declared.

With the latest count showing 17,561 CinemaScope installations in the U. S., Skouras said this was virtually saturation.

Skouras said 20th intended to face the tv competition "frontally and in a manner which will succeed." He noted that both Elia Kazan and John Huston would make further pix for the studio. 20th also is negotiating with George Stevens and may make another film with Elvis Presley whose "Love Me Tender" is 20th's piece-de-resistance for Thanksgiving.

Skouras opined that 20th's earnings for 1956 would be approximately the same as last year, with tv and oil revenues balancing the loss in domestic income. Foreign earnings are about the same as in 1955. 20th in 1955 earned \$2.28 per share. Its revenue from tv this year should run to \$5,800,000 and from oil to \$500,000.

## Sponsored Critics

Continued from page 3

has been handling placement of theatre-sponsored critics.

Omar Ranney of the Press was not available for sponsorship as he's handling the film and drama stuff for the temporary tabloid which the Guild is publishing at 7c daily, with a press run of around 150,000. This daily, called the Reporter, sells amusement ads at \$10 per inch but is limited.

Additional show biz features are being contributed to section by Glenn Pullen of Plain Dealer, Windsor French and Jack Warfel of the Press, and Peter Bellamy of News.

Although ostensibly rivals, these birds with many strange feathers are now roosting together and amicably splitting assignments in same field. Every staff member on the Guild-manned Reporter donated services but will share profits when and if a melon is cut after blackout is lifted. Intervention by Mayor Anthony J. Celebrezze, who brought negotiators for three publishers and Guild into collective bargaining sessions at city hall with Federal conciliator, may speed up settlement of a dispute that has put a serious crimp in big-business merchandising here.

Parthenetically, the critics get this air buildup because of the strike in a city where the publishers frown upon any and all "outside" work by their staffers. In most provincial cities byliners become air personalities and make substantially more income outside the newspaper office than inside—a division of loyalties the Cleveland press lords oppose.

## COMPO Asks Hearing

Washington, Nov. 13.

Permission for COMPO witnesses to testify at the forthcoming hearings of the Forand subcommittee of the House Ways and Means Committee has been requested.

Committee's sessions commence on Nov. 26. The COMPO tax committee expects to ready a brief for the hearings. The industry is expected to push for complete elimination of the admissions tax on motion pictures.

## DeMille Luncheon

Continued from page 4

that "only six pictures have ever grossed, in the history of the industry, what 'The 10 Commandments' cost." This is where he saluted Balaban and Freeman for their "faith in faith." The picture is the 76-year-old DeMille's 70th production in his 43-year career in Hollywood.

The film, which opened a two-day run at \$3.30 top last Thursday (8) at the Criterion, on Broadway, represents \$13,500,000 negative cost (which figure DeMille didn't mention) and when he observed "my \$8,000,000 estimated budget almost went twice that" he probably referred to print costs, advertising, etc.

Pic opened its roadshow engagement to a \$150,000 advance, considered very sturdy by the business-minded Paramounters who recognize that its expected \$20 to \$30 million grossing potential—some place it nearer \$50 million—will take many years for realization. (As another aside, Yul Brynner, among the cast members at this luncheon, mentioned to this reporter, "The Old Man said to me, 'Do you want to appear in a picture which your grandchildren will love and appreciate?' and I was in.")

The 150 clerics, civic leaders, industry toppers, other VIPs at the luncheon were told that "this 20,000 feet of film is the most modern story I ever made because Moses' 10 Commandments from Mount Sinai is the story of free men under God."

DeMille glibly and expertly paraphrased his philosophy of faith, and observed that "graven images on dollar bills could also be falsely worshipped as were the graven images of Rameses' time; that where it was a calf of gold or other symbols, the worshipping of gold, the fleshpots, and the like, are just as wrong today. He added that without the 10 Commandments none of us could live in peace with one another. His expert knowledge of theology, as it applied to the different faiths, was also fully evident. His observation that "God is no mascot" for anybody was part of the same, savvy, hard-punching delivery.

Balaban introduced him as Cecil P. DeMille—the "P" for Paramount.

## Mayfair Dances

Continued from page 2

has to sing for his supper and some of the theatre's most fetching dolls have a chance to dress up for their own once-over.

After World War I and until the depression Mayfair Dances were held in the Chrystal Room of the old Ritz-Carlton at 46th and Madison and the facility with which the ladies could navigate that lovely room's stately staircase was a measure of their talents. Ever since that time there has been misty talk of reviving the Mayfairs but nobody did anything about it until Charlie Columbus (Snow and Columbus) got together with a couple of cronies and the blessings of Jack Rumsey, dean of Broadway's cavaliers, and the "Columbus" of the original dances. A governing committee was set up and invitations posted. And all of a sudden there we were, dancing once more to "Look for the Silver Lining," which they used to strike up when Marilyn Miller arrived, breathlessly late, in a shimmering white ball gown.

But memories were matched Saturday night by the cast of spotlight people who turned up in their best duds. Lily Pons was there, and Judy Garland, not missing a dance. Margaret Leighton was perhaps the belle of the ball in a striking white number that caught everyone's optic. Shirley Booth, just off a boat from Europe, Natalie Shaefer, Mr. and Mrs. Richard Rodgers, Danton Walker, shaming the other Broadway newsmen with his tails, Maureen Stapleton, Eva Gabor, Patrice Munsel, William Inge, Helen Menken, Paula Lawrence, Mrs. Martin Beck and the Leonard Lyons were others.

Heidi Krall, the "Met's" new eye-ful, wore cloth of gold and Patricia Pearson was literally a waltzing doll. Lulu (Mrs. William Anthony) McGuire was in Charlie Columbus' party and Mrs. William Rhineland Stewart was with George Oppenheimer. Elsa Schiaparelli was beamed by Earl Blackwell and Mrs. Lem Ayers came with William C. Raiser.

Vinton Freedley, the Abel Greens, Mr. and Mrs. Worthington Minor, Ted Straeter, Cobina Wright, William Hawkins, Margaret Carson, Bill Herz, Charles Sorel, Polly Rowles, Radie Harris, Charles "Chuck" Bowden, Nancy Coleman, David King Wood, Dick Horner, Mrs. Meyer Davis, Lily Lodge, Sid Luft, Hope Hampton, Robert Smith, George Richard, Dick Barr and Peppy D'Albrow, of course, were there.

An aging reporter must be forgiven if he ached for the sight of Marion Harris, Mary Eaton and Irene Bordoni, but they were remembered in the fragments of showtunes of the twenties with which they were identified and which the Meyer Davis Orchestra happily dished up, sometimes with the maestro himself at the stick.

Vivienne Segal, Bill and Madeline Gaxton, Jack Whiting, Irene Delroy and some of the other earlier Mayfair regulars must have stayed home watching television. They would have had a fine time and received a special bang out of the display of Russell Patterson sketches of other nights long ago.

Jack Rumsey was ill and couldn't make it, but Clara Bell Walsh was there. All house rules are abandoned in the case of this doughty socialite friend of show people.

# Film Biz Notes Book Suppression

Detroit and Peoria Most Harassed Cities—Top Writers Feel Catholic Disapproval

## Theatres Relighting

Minneapolis, Nov. 6.

Ray of sunshine for "Film Row" here is reopening of a number of the territory's shuttered theatres.

Among the darkened houses being relighted are the Superior, Superior, Wis., and those at Cold Springs and New London, Minn., and Groton, S. D.

As far as is known here there are no more closing presently contemplated, other than those previously reported.

## Indies as 'Clients'

Continued from page 7

all round, starting from the inception of a picture to actual release.

"We consider the independent producers releasing through us to be clients, and in this way we expect to offer them better, more intensive service," Taplinger commented.

In appointing Hutner, Warner Bros. is following a trend. At Columbia, for instance, Jonas Rosenfield is in charge of "indie relations" (although Warwick Productions is still casting around for its own N. Y. rep.). At Metro, Arthur Canton is in charge of keeping the indies happy. Leon Roth is the United Artists rep on the Coast.

At 20th-Fox, special men have been brought in from time to time to work on important pix in conjunction with the regular home-office staff. Situation at 20th, where a growing number of indie units now are contributing product, also may call for a coordinator in the not too distant future.

However, some don't see the need to maintain a liaison contact. Said one publicity exec: "What is there that he can do that we don't already do?"

Hutner's appointment at WB, seen considerably strengthening the department since he's had broad and active experience in the promotional field, is not considered as weakening the position of the indie pressagents that are employed by the producers. "I'll be darn glad to know for sure who I will be working with and to whom I can come when I have a problem," commented one.

## YANK FILMS LEAD OCT. B.O. PARADE IN MILAN

Milan, Nov. 6.

Of the 34 films exhibited in Milan during October, 15 were made in Hollywood and 12 Italian pix. However U.S. pix easily topped the Italian for boxoffice returns. "Picnic" (Col) broke all records, collecting about \$800,000 in 27 days, and is still running.

The second best film was "Artists and Models" (Par).

Local crits have given various kudos to "Picnic," mentioning Rosalind Russell, cameraman James Wong Howe, Shirley McLaine and others, and giving them the maximum of praise.

John Fischer's October piece in Harper's on "The Harm Good People Do" is being widely distributed in reprint form and has occasioned some comment in the film industry although Fischer is concerned with the National Organization for Decent Literature, a Catholic body sparked by Monsignor Thomas Fitzgerald. This group has caused the barring of writings whose authors have copped Nobel, Pulitzer and other prizes. Sale of reprints of Ernest Hemingway, Emile Zola, Arthur Koestler, John O'Hara, John Dos Passos and Joyce Cary have been stopped.

These practices reported in Harper's have also disturbed the Author's Guild during past year.

Worst book censorship area today—replacing Boston—is Detroit. Peoria is also very much under bluenose control.

What interests film industry is, of course, the parallel with the Catholic Legion of Decency. In both instances it's not the churchmen's ratings of books or films for their own followers that draws fire but imposition of such views upon non-Catholics.

## Decline to Die

Continued from page 5

and Frank Ricketson. Comment is made that, even if these are their convictions, the psychological response within the trade and public to such statements is extremely harmful.

Those who hold out hope for the small house say it fulfills an important function, particularly where it's the only film theater in town. Downtown merchants are as interested in the continued functioning of a house as is the theatre operator himself.

For a variety of reasons, the companies are beginning to build up their release skeds again. Lead has been taken by 20th-Fox which, next year, expects to release up to 55 features, some of them quite specifically tailored to please the smaller houses.

The smaller operators complain that it isn't only the shortage of product that hurts them, but the extravagant terms asked by some of the major distributors on their big pix. Yet, increasingly, outside sources are feeding "bread-and-butter" pictures into the market.

It's been argued that these low-budgeters cannot stand in competition with television and actually do harm to the standing of the industry in the public's mind. This is answered with the reasoning that past experience has shown that a "small" picture, if it contains the proper elements, can show a nice profit in the face of adversities. One indie producer recently said that his quickies could play up to 5,000 dates and gross around \$300,000, provided the exploitation values are there.

## Olympics Booms

Continued from page 2

volli theatre (recently given a major facelift) will have his "Olympic Follies," with Richard Hearne and Julia sharing the top billing. Martin is asking \$3 top for this show. Understood that Julia is also coming in for a percentage cut over and above a certain intake.

For the first time in local show biz memory, two big tops, Wirths and Bullen Bros., come into this keyer to get anticipated heavy trade. Both shows will play a two-day policy during the Games' run.

Local pic loops are presently looking for their vaults for topgrade product to catch their share of biz. Most of the marquee, it's understood, will carry the American flag. Australian Broadcasting Commission is set to feature a series of concerts by top overseas stars, in addition to special symphony concerts along Hollywood Bowl lines. Thus, 1956 should go down in local show biz annals as a record year viewed from a monetary angle.

# Sock Product Draws and TV Dulls

Continued from page 1

were delayed in release. These are two big money-makers and the returns from them will be credited to 1957, meaning a hefty headstart toward income in the new year.

Loew's is figuring on a protracted revenue intake from tv as a fiscal cushion in the next several years and economies due under the new Joseph R. Vogel regime could further help. Company's past fiscal year has yet to be officially reported on but doubtless the net will show a drop and gross business probably will be about \$170,000,000, or the same as 1955.

Although NT has been lopping off certain marginal houses, the gross this year likely will be equal to, or slightly over, 1955's \$61,700,000. Recent sale of the Romy Theatre in N. Y. means a net of \$2,400,000 accruing to the circuit for the current year, and this will account largely for a jump in the consolidated profit.

Paramount is relying substantially on "Ten Commandments," and this will be a long pull because of the slow payoff intended. Despite this, the gross should be about \$115,000,000, marking a \$2,500,000 jump over last year.

A slight rise in gross for Stanley Warner is foreseen, although the net will be down a little.

At 20th-Fox, estimates have it that a gain of about 4% will be shown in both gross revenues and operating net profit, the latter to be further enhanced by "nonrecurring" income from the disposition of pictures to National Television Associates, which is now 50%-owned by 20th.

Universal is riding high, its gross for fiscal 1956 being figured at a record \$80,000,000. Net profit will be up slightly. Company has a substantial potential in its backlog, which has yet to be routed to tv.

Warners' net will be considerably off because of the static situation at the studio prior to the Serge Semenenko takeover. But the lot is buzzing now and such "outside" productions as George Stevens' "Giant" and Elia Kazan's "Baby Doll" promise improvement in the near future.

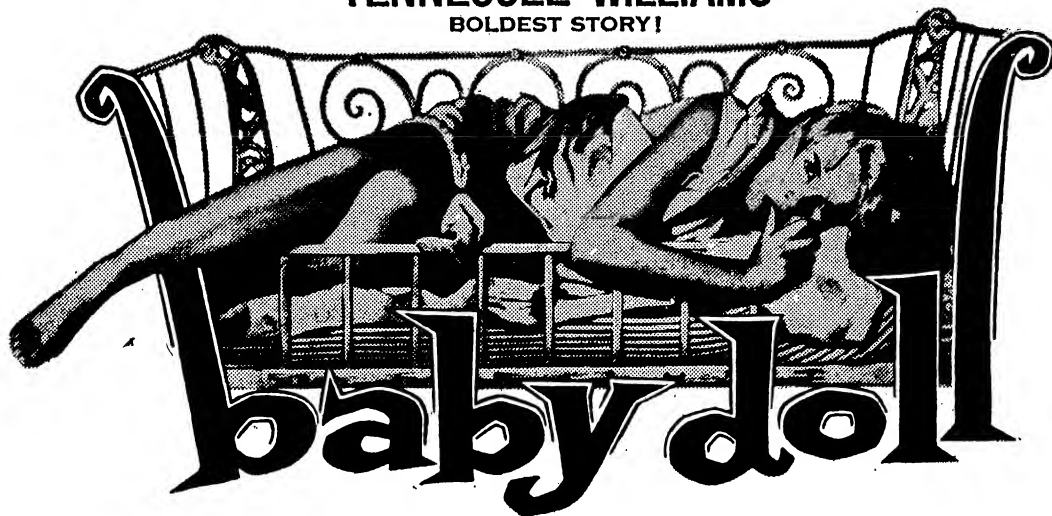
Wrapping it up, there's beaucoup money to be raked in as shown by the corporate grosses. The companies are called upon to cut costs and they're headed in this direction. It's an unpredictable business, of course, and only time will tell if it's actually headed toward a more stabilized economy.

IN 1951 ELIA KAZAN BROUGHT TO STARDOM MARLON BRANDO IN 'A  
STREETCAR NAMED DESIRE' ★ IN 1955 ELIA KAZAN BROUGHT TO STARDOM  
JAMES DEAN IN 'EAST OF EDEN' ★ FOR NEW YEARS 1957 ELIA KAZAN  
BRINGS TO STARDOM

# CARROLL BAKER



IN  
ELIA KAZAN'S  
PRODUCTION OF  
TENNESSEE WILLIAMS'  
BOLDEST STORY!



PRESENTED BY WARNER BROS.  
PROMOTED BY WARNER BROS.

STARRING

KARL MALDEN • CARROLL BAKER • ELI WALLACH  
Story and Screen Play by TENNESSEE WILLIAMS • Directed by ELIA KAZAN • A NEWTOWN Production





## Checking Film Row

### CHICAGO

Balaban & Katz theatres sponsoring Elvis Presley contests in their nabe theatres, with deejays Reed Farrell and Spider Webb emceeing. Competition has patrons imitating the rock 'n' roller; best carbon cops a prize.

Fred Bunkelman joined Universal exchange here as a country salesman, transferring from company's Minneapolis branch.

Ralph Kettering handling publicity chores for Palace, "Cine-rama" showcase.

Motion picture theatre division of the Community Fund raised 50% of its goal so far, with three weeks to go.

Variety Tent No. 26 to elect a new crew for 1937 at elections in Congress Hotel clubrooms Saturday (17).

"Julie" follows "Friendly Persuasion" at United Artists Theatre; "Written on Wind" segues "Julie."

Elvis Presley impersonation contest at B&K Northshore Theatre a big success, with 84 contestants turning out for prelims and 15 finalists.

### PHILADELPHIA

Harold Seidenberg, former general manager of Fox Theatre, took over as managing director of Orpheum, San Francisco Cinerama house.

John Turner, UA eastern district manager, resigned.

Hal Grossman, managing director of the Boyd, hosted two motorcyclists, from England and New Zealand, who are making a world tour on bikes visiting theatres playing "Seven Wonders of World."

Lester Krieger, former assistant SW zone head who resigned several months ago to go to the Coast, appointed secretary of Theatre and Amusement Assn. of Philadelphia.

### SAN ANTONIO

This city's twin screen ozoner, the Suburban Twin Screen Outdoor Theatre opened here by Bob Otwell. It has a capacity for 1,200 cars. Ozoner also features a theatre-restaurant.

Preliminary steps toward construction of a large drive-in here have been thwarted by the city planning and zoning commission. Commission denied an application submitted by Beatrice Johnson and George Santikos to have the area rezoned from "B" residential to "F" local retail.

### DALLAS

Midway Theatre in Oak Cliff closed here after 35 years of operation. It last was operated by Rowley United Theatres. House shuttered because biz had moved away from that area.

Robert M. Hartgrove announced sale of the White Rock Drive-In to V. E. Hamm of Lawton, Okla. An interest in it has been taken by M. E. Hamm of Mesquite, who will manage the ozoner.

Malvern S. Watson, new office manager at Paramount exchange here; replaces Lloyd Henrick.

Bob Dunn, Paramount salesman, resigned to enter Interstate Theatre booking department here; replaced by Ralph Fry who was previously head booker at Paramount.

Center Drive-In Theatre Co., of Omaha, Nebr., bought the 700-car Bel Aire Drive-In at Corpus Christi. Owners of purchasing company include Russell Brehm, Roman Hruska and Herman S. Gould.

Freis Theatres, Inc. at Victoria, Tex., will begin construction of a new 1,000-car ozoner Nov. 15.

### ST. LOUIS

Russ Russo, manager of the Ambassador (Cinerama), transferred to Cleveland where he will direct opening of a new house; successor here not announced.

Ben L. Pannell, owner of theatres in Sumner and West Salem, Ill., took over management and operation of the Home, Oblong, Ill., owned by the estate of Tom Price. Formerly was operated by Clifford Hanney.

Doby B. Stout sold his ozoner near Fulton, Ky., to E. B. Fritts who operates a hardtop in Union City, Tenn.

J. S. Corbett, Bedford, Inc., and estate of J. A. Van Cleave, Morganfield, Ky., sold an ozoner near Morganfield to Edwin C. Johnson and Dr. William P. Humphrey, Sturgis, Ky.

Emmett Barton succeeded J. V. Walker as manager of the Times, Jacksonville. Previously Barton was associated with the Fox Midwest circuit for 14 years.

Harry Hynes, manager of local Universal exchange for past 10

years and with company 28 years, is retiring; will be succeeded by Thomas Dunn, being transferred from New Orleans.

The Florine, Fla., Ill., relighted and is being operated by Mrs. Larry Spaulding while her husband returned to a hospital in Mt. Vernon, Ill.

Frisina Amus. Co., relighted its Esquire and Southtown, Springfield, Ill. It recently reopened its Grand, Keokuk, Ia.

Capitol, Litchfield, Ill., now operating on a full week policy following darkening of an ozoner near there. Both are owned by Frisina Amus. Co.

Franeh. Miller, salesman for Universal, discharged from a Herin, Ill., hospital after checkup for heart ailment.

David Brown, New York, succeeded Russ Russo as manager of the Ambassador. Russo went to Cleveland to open a Cinerama house there.

The Gem, Mascoutah, Ill., recently relighted by Charles Dee Jr., is operating on a four-days-a-week policy with a serial to supplement the feature film on two nights.

Variety Club of St. Louis tossed a testimonial luncheon for Harry Hynes, former St. Louis manager for Universal who recently retired.

Better Films Council of Greater St. Louis lined up 20 houses here and in adjacent St. Louis county for special matinees where admittance fee will be toys to be distributed to needy kids on Xmas Day.

### GREENSBORO, N. C.

Family Cinemas, Inc., of Statesville, a subsid of Statesville Theatre Corp., purchased the Colonial at Winston-Salem from Twin City Theatre Corp. of Winston-Salem. Building and equipment were involved in the \$100,000 deal.

A deluxe, 1,200-car ozoner will be built four miles east of the Charlotte coliseum if the Charlotte-Mecklenburg Planning Commission approves a rezoning request filed by Consolidated Theatres of Charlotte. F. H. Beddingfield, of the company, said the drive-in would represent an investment of \$300,000. In addition to its chain of 16 drive-ins, Consolidated also operates 20 indoor houses in the Carolinas and Virginia, including Plaza and the Charlotte here.

### DENVER

Wolfberg Theatres closed four of its six ozoners, all in the Denver metropolitan area, keeping two, the Valley and the Monaco, open all winter. Others to stay open all winter include Lakeshore and Evans, Denver, and the Duke City, Cactus, Teseque, Terrace, Albuquerque.

Bailey Distrib. Co. took over distribution of 65 Warner Bros. reissues.

R. W. (Buck) Buckley, formerly manager of the Belle, Belle Fourche, S. D., named manager of the West, Gunnison, Colo., succeeding James Ellis, who quit to join the Air Force.

Bruce Miller sold the Vida, Spearfish, S. D., to Mile High Co., operators of Mile High Drive-In, Lead, S. D.

Ed Nelson, city manager for Fox Inter-Mountain Theatres, Montrose, Colo., resigned to become manager of Montrose chamber of commerce. Melvin McLean, city manager at Delta, Colo., gets the Montrose post, while the Delta job went to John Mazanin, assistant city manager, Great Falls, Mont.

### MINNEAPOLIS

United Paramount shelled out here for new, elaborate downtown State Theatre concession counter, moved from lobby into theatre proper, and alterations of the front of its nearby Rialto, latter necessitated by city's street widening.

Independent Film exchange moved into larger, more modern quarters.

Local Home Theatres circuit, operating nine conventional and six drive-ins in territory, re-elected Leo Ross, Sauk Rapids, Minn., prexy.

George LaVictoire retired after 35 years as St. Paul RKO Orpheum projectionist, and a total of 54 years in film biz.

Most local exhibs, who have been sounded out as to likely box-office effect from impending televising of important pre-1948 pictures, profess to be unworried.

With E. R. Ruben, Charles Winchell and Myron Adcock as chairmen of committee in charge, this territory's COMPO drive proved successful.

T. C. Countryman, who has been producing commercial, tv and

other films here for Anthony Lane Film Studios, starting his own producing company, doing industrial and network tv pictures.

Paramount promoted John Louis from booker to salesman to succeed Duane Becker, resigned because of ill health.

Bill Broms and Ralph Pielow elected to Northwest Variety club's directorate for 1937. Nine others were re-elected.

Suburban Independent St. Louis Park installed new improved wide screen, stereophonic sound and other equipment, launching it with one of first nabe showings of "King and I."

### SAN FRANCISCO

Harold W. Seidenberg, formerly with Fox West Coast in Oakland, named managing director of Cinerama's Orpheum Theatre, replacing Paul Swater, who will open the new Cinerama house in Miami Beach next month.

Robert W. Kunc, house manager of the Fox since 1931, named house manager of Cinerama's theatre in Dallas, Tex.

## Suez & Film Dollars

Continued from page 1

prevails, industries such as the motion picture are usually among the first to suffer. It's more serious for Hollywood at this juncture, however, since producers now depend so heavily on their overseas revenue and count on it in sked-ding their films. Around 50% of the industry's total income now derives from abroad.

Apart from the oil angle, the strained international situation also is affecting conversion rates. In Israel, for example, the Motion Picture Export Assn. a year ago got 42c for the Israeli pound with the blackmarket rate going as high as 46c. It then sold its funds to the Weizmann Institute. Today, the rate is 39c to the pound.

If a dollar scarcity materializes, it may well affect the plans various countries now have for active representation in the U. S. In Britain, the J. Arthur Rank Organization has announced it will handle its own distribution in the American market, a project that undoubtedly will require a good many dollars. The French have discussed a joint plan with American interests to create a new release channel here. The French contribution would be \$500,000 over a three-year period. Italy wants to set up an Unitalia office in N. Y. and the Germans also are toying with the idea of creating a promotional agency in the U. S.

## Youth Lure

Continued from page 3

of releasing films that appeal to the young people of the country.

The grosses being racked up by such films as "Teenage Rebel," "Giant," "The Girl He Left Behind," and "The Eddy Duchin Story," according to Goldenson, can be projected into similar business for "Love Me Tender," "Friendly Persuasion," "Pride and Passion" and "Boy on a Dolphin."

The AB-PT chief feels that these pictures in particular, among others, with their young stars—James Dean, Carroll Baker, Rock Hudson, Anthony Perkins, Elvis Presley, Don Murray, Tab Hunter, Natalie Wood, Kim Novak and Sophia Loren—provide the teenagers with personalities with whom they have a natural affinity.

"The filmmakers are to be congratulated for taking cognizance of the need of the exhibitor for pictures and players with definite appeal to the young adults," Goldenson stated. "These people in their teens and twenties have an innate need for stories in which they can visualize themselves and for players with whom they can 'associate' and admire as 'buddies.' I am confident that with pictures designed for and with young people in prominent roles, interlarded with product of greater stature, we can appreciably add to the boxoffice grosses of our theatres."

## Odeon Re-Lights Pair

Toronto, Nov. 13.

Odeon Theatres Ltd. has reopened two subsequent-run situations here after a year of darkness. Both houses were closed because of television competition which now appears lessening.

Back in operation are the Kingsway Theatre, Vancouver, and the Sapperton in New Westminster.

## Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (13)

1936	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change
32½	22½	Am Br-Par Th	171	24½	22½	23½	— ½
32½	22½	CBS "A"	121	31	28½	29½	— 1
32½	22½	CBS "B"	38	30½	28½	29½	— ¾
26½	18½	Col Pix	21	18½	18½	18½	— ¾
16½	14	Decca	45	14½	14½	14½	— ¾
100½	75½	Eastman Kdk	103	95½	91½	92½	— 1¾
4½	3	EMI	214	3½	3	3½	— ¾
12	7	List Ind.	101	7½	7½	7½	— ¼
25½	18½	Loew's	176	20	18½	19½	— ½
9½	7	Nat. Thea.	282	7½	7½	7½	—
36½	29½	Paramount	74	31½	29½	29½	— 2
36½	18½	Philco	123	19½	18½	18½	— ½
50½	36½	RCA	444	38½	37	37	— 1½
8½	5½	Republic	60	5½	5½	5½	— ¾
15½	12½	Rep., pfd.	5	12½	12½	12½	— ¼
17½	14	Stanley War.	80	14½	14	14	— ¾
29½	22½	Storer	37	26½	25½	25½	— 1½
29½	21½	20th-Fox	65	25½	23½	24	— 1
29½	24½	Univ. Pix.	6	24½	24½	24½	— ¾
82½	74½	Univ., pfd.	140	76½	74	74	— 1
29½	18½	Warner Bros.	58	27½	26½	27	— ½
141½	101	Zenith	49	116½	109	116	+ 7

### American Stock Exchange

6¼	3½	Allied Artists	57	47½	4¼	45½	— ¼
13¼	9¾	All'd Art., pfd.	4	11	10	10	— 1½
2½	1½	C & C Super	332	1½	1½	1½	— ¼
10	5½	Du Mont	83	5½	5	5½	— ½
4½	2¾	Guild Films	74	3	2¾	3	+ ½
9½	3	Nat'l Telefilm	158	8½	7½	8¼	— ½
46½	19½	PRM Inc.	11	31½	30	31	—
5½	2¾	Skiatron	41	3½	3¼	3½	+ ½
13¼	7½	Technicolor	70	8	7½	7½	— ½
4	3	Trans-Lux	5	3½	3½	3½	—

### Over-the-Counter Securities

	Bid	Ask
Ampex	32½	37
Chesapeake Industries	2	3
Cinerama Inc.	1¾	1½
Cinerama Prod.	3½	3½
DuMont Broadcasting	6	6¾
Magna Theatres	2½	3½
Official Films	17½	23½
Polaroid	83¼	86¼
U. A. Theatres	6¾	7½
Walt Disney	18½	20½

\* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

## Senator Beats Church Rap

Continued from page 4

mund Donohue was named as secretary. It held that Mosher, by opposing the revival of censorship, had "brought about a flood of indecent movies now being shown in Ohio to movie-goers of all ages." It called Mosher a "Vishinsky" for "refusing to call together the Senate Education Committee of which he is chairman" to report out a new censor bill. It quoted from two articles in the Cleveland Press and the Plain Dealer.

### Out of Context

In reply, both via leaflet and broadcasts, Mosher contended that the quotes were out-of-context (which was confirmed by the news men who wrote the articles) and he said: "I have many good Catholic friends who know those accusations simply are not true of me. I am not one who favors evil films. In fact I was a co-sponsor in the Senate of the law which now greatly strengthens the police powers to control filthy movies, a law that already has proved more effective in Ohio than the old censor."

Mosher said he had been unable to find the alleged Donohue and that Catholic leaders disclaimed any connection with the anti-Mosher leaflet. However, Longwell did use the censor pitch in his campaign and promised he would vote for a new censor bill if elected.

Mimeographed letters, stressing Catholic opposition to Mosher on the basis of the censorship issue, were circulated the week before election, Catholic housewives were contacted by phone and the pro-censor forces wrote letters to the editor. While Longwell denied any connection with the Donohue group, he did campaign on the charge that Mosher had "arbitrarily" insisted on his own views in the censorship battle and had ignored the will of the majority.

It was known at the time of the hearings re Ohio censorship that Catholic forces were actively at work, seeking reestablishment of a bluepencilers office in the state. However, Catholics as a group have rarely been known to expose themselves this publicly in an American political campaign and on a non-religious issue.

Mosher opined last week that an attempt would undoubtedly be

made in the new session of the legislature to reintroduce censorship. Much depended, he said, on the position taken by the new Republican Governor, C. William O'Neill (a Baptist) who, as the state's attorney general under Gov. Frank Lausche (a Democrat) had fought for retention of the censorship setup. Situation is different now, Mosher pointed out, since the new governor will have a Republican legislature to work with. It's been the Democrats that have been working most actively for censorship. Rep. Andrew Putka (Dem.) is expected to introduce new censor legislation in the Ohio legislature in the coming session.

It will be opposed by Mosher who in the past has earned himself the admiration of many in the film biz for his outspoken and courageous stand on the issue. Mosher, who has carried the brunt of the pro-censorship forces' attack, is publisher of the Oberlin, Ohio, News-Tribune, a weekly paper.

## Nixon's Piano Bit

Continued from page 1

performance in the Statler Hotel's Embassy Room.

Nixon and Mrs. Nixon occupied a ringside table during the dinner show by Carl Brisson, an old friend. As Brisson made his round of the tables, he welcomed Nixon, an old friend, and the audience applauded.

A little later, the Danish entertainer called for requests and was asked for "a Texas song." Brisson laughed and said he couldn't sing a Texas song without accompaniment, without rehearsal, and with his Danish accent.

Here Nixon rose to his feet and called out, "If you can sing, 'The Eyes of Texas,' Carl, I can play it." The V.P. then proceeded to the piano and thumbed out the number vigorously. The house cheered. Brisson commented:

"He plays wonderfully well. He knows how to accompany, too. He must accompany Pat a lot." When the audience called for an Irish song, Mrs. Nixon joined her husband and waved. But she explained she wasn't prepared to sing.



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## Picture Grosses

### 'Giant' Record \$45,000, Denver; 'Julie' Hep-13G

Denver, Nov. 13. "Giant" is packing Paramount to record figure, and naturally is continuing. "War and Peace" goes a fourth at Denham after a fine third round. "Secrets of Life" shapes unusually strong at Aladdin and will hold. "Julie" at Orpheum is rated sturdy, and stays over. "You Can't Run Away From It" shapes good at Denver, and continues. "Oklahoma" goes into its fifth session at the Tabor where it is still strong.

**Estimates for This Week**  
Aladdin (Fox) (1,400; 70-90)—"Secrets of Life" (BV). Big \$10,000. Stays on. Last week, "Bigger Than Life" (20th), \$5,000.  
Centre (Fox) (1,247; 70-125)—"Between Heaven and Hell" (20th) (3d wk). Okay \$8,000. Last week, \$11,500.  
Denham (Cockrill) (1,750; 90-1,500)—"War and Peace" (Par) (3d wk). Fine \$13,000. Stays on. Last week, \$16,000.  
Denver (Fox) (2,525; 70-90)—"Can't Run Away From It" (Col) and "Miami Exposé" (Col). Good \$14,000. Holding. Last week, "Mohawk" (20th) and "Queen of Babylon" (20th), \$11,500.  
Esquire (Fox) (742; 70-90)—"Riff" (UMPO). Mild \$2,000. Last week, on reissues.  
Orpheum (RKO) (2,600; 70-90)—"Julie" (M-G) and "Fighting Trouble" (AA). Sturdy \$13,000. Continues. Last week, on reissues.  
Paramount (Wolfberg) (2,200; 90-1,250)—"Giant" (WB). Record \$45,000 or close. Last week, "Boss" (UA) and "Huk" (UA), \$11,500.  
Tabor (Fox) (930; 1,25-125)—"Oklahoma" (Magna) (4th wk). Fine \$11,000. Holds. Last week, \$12,000.

### 'Friendly' Sock 15G, Balto; 'Eve' No' 25G

Baltimore, Nov. 13. Combo of "Because of Eve" and "She Shoulda Said No" is still waking up this sleepy town in third round at Century. However, "Friendly Persuasion" is top newcomer, sock at the Hipp. "Back From Eternity" is pleasing at Mayfair.

**Estimates for This Week**  
Century (Fruchtman) (3,000; 1,25-125)—"Because of Eve" (Indie) and "Shoulda Said No" (Indie) (3d wk). Mighty \$25,000 after \$31,500 in second.  
Cinema (Schwaber) (460; 50-1,25)—"Bigger Than Life" (20th) (2d wk). Limp \$2,500 after \$3,500 opener.  
Film Centre (Rappaport) (890; 1,50-2,50)—"Oklahoma" (Magna) (37th wk). Still nice at \$7,000. Last week, \$6,000.  
Five West (Schwaber) (460; 50-1,25)—"Private's Progress" (DCA) (4th wk). Still potent at \$2,500. Third was \$3,000.  
Hippodrome (Rappaport) (2,100; 50-1,25)—"Friendly Persuasion" (AA). Sock \$15,000. Last week, "Bridey Murphy" (Par), \$4,500.  
Little (Rappaport) (310; 50-1,25)—"Lust For Life" (M-G) (6th wk). Okay \$2,500 after \$3,000 in fifth.  
Mayfair (Hicks) (980; 30-90)—"Back From Eternity" (Col). Pleasing \$5,000. Last week, "Raw Edge" (U) and "Outside Law" (U), \$3,000.  
New (Fruchtman) (1,600; 50-1,25)—"Sharkfighters" (UA). Mild \$6,000. Last week, "Between Heaven and Hell" (20th), \$8,000.  
Playhouse (Schwaber) (410; 50-1,25)—"Mountain" (Par) (3d wk). Fairish \$3,500. Last week, same.  
Stanley (WB) (3,200; 30-90)—"Burning Hills" (WB). Drab \$5,000. Last week, "War and Peace" (Par) (4th wk), \$6,000.  
Town (Rappaport) (1,400; 50-1,25)—"Opposite Sex" (M-G) (3d wk). Moderate \$6,000 after \$8,000 in second.

## CHICAGO

(Continued from page 9)  
(6th wk). Sockeroo \$24,000. Last week, \$22,000.  
Surf (H&E Balaban) (685; 1,25-1,50)—"Private's Progress" (DCA) (2d wk). Nice \$6,500. Last week, \$7,500.  
United Artists (B&K) (1,700; 98-1,25)—"Friendly Persuasion" (AA) (3d wk). Fair \$22,000. Last week, \$29,000.  
Woods (Essaness) (1,206; 98-1,50)—"Opposite Sex" (M-G) (3d wk). Slow \$19,000. Last week, \$21,000.  
World (Indie) (430; 98)—"Bullfight" (Janus) (2d wk). Neat \$4,800. Last week, \$6,500.  
Ziegfeld (Davis) (430; 98)—"Wild Fruit" (UMPO) (4th wk). Dull \$2,200. Last week, \$2,500.

## BROADWAY

(Continued from page 9)

"Teahouse of August Moon" (M-G) due in as Christmas picture with annual Xmas stagelash, Nov. 29.  
Rivoli (UAT) (1,545; \$1.25-\$3.50)—"Around World in 80 Days" (Todd-AO) (4th wk). Current session finishing Friday (16) looks to stay capacity with \$35,000, same as third week. Adding extra matinees starting on Nov. 17.  
Plaza (Brecher) (525; \$1.50-\$2)—"Lust for Life" (M-G) (9th wk). Eighth round ended Monday (12) climbed to great \$16,800 after \$15,900 in seventh. Stays on.  
Roxey (Nat'l. Th.) (5,717; \$1.25-\$2.50)—"Giant" (WB) with stage-show (5th wk). Current session ending today (Wed.) looks like mighty \$102,000. Fourth was \$100,000, being helped by extra night shows Monday and Tuesday (Election day). "Anastasia" (20th) opens next as Xmas pic, likely around Dec. 13.  
Slate (Loew) (3,450; 78-\$1.75)—"Death of Scoundrel" (RKO) (2d wk). First frame finished Sunday (11) was fine \$22,000. Holds on.  
Sutton (R&B) (561; 95-\$1.75)—"Grand Maneuver" (UMPO) (7th wk). Sixth week completed Monday (12) was fair \$3,800. Fifth was \$5,500. "Secrets of Life" (BV) set to open Nov. 19.  
State (Loew) (3,450; 78-\$1.75)—"Death of Scoundrel" (RKO) (2d wk). First frame finished Sunday (11) was fine \$22,000. Holds on.  
Sutton (R&B) (561; 95-\$1.75)—"Grand Maneuver" (UMPO) (7th wk). Sixth week completed Monday (12) was fair \$3,800. Fifth was \$5,500. "Secrets of Life" (BV) set to open Nov. 19.  
Trans-Lux 52d St. (T-L) (540; \$1.50)—"La Strada" (T-L) (18th wk). The 17th stanza finished Sunday (11) was smash \$9,300. The 16th week was \$8,100. Stays on.  
Victoria (City Inv.) (1,060; 50-\$2)—"Solid Gold Cadillac" (Col) (4th wk). Third round ended yesterday (Tues.) was great \$24,000. Second was \$30,000, which was a bit over hopes, with election day (Nov. 6), much better than expected.  
Warner (Cinerama Prod.) (1,600; \$1.20-\$3.50)—"Seven Wonders of World" (Cinerama) (32d wk). The 31st session finished Saturday (10) was socko \$45,200. The 30th week was \$44,700. Stays indef.  
55th Street Playhouse (R-F) (300; \$1.25-\$1.50)—"Vite'loni" (API-Janus) (4th wk). Third round Monday (12) night was solid \$8,500. Second was \$8,300.

### 'Secrets' Whopping 9G, D.C.; 'Moment' Okay 8G

Washington, Nov. 13. Monday's (12) school and government holiday should be a help to main stem's sagging boxoffice. Standout newcomer in generally routine session is "Secrets of Life" at Lopert's Dupont. "Unguarded Moment" at Keith's is rated okay. "Teenage Rebel" a Palace shapes so-so. Winners in the holdover class are "Giant," in second stanza at Metropolitan and Ambassador, and "Oklahoma," for second week of roadshow run at Warner's nabe, the Uptown.

**Estimates for This Week**  
Ambassador (SW) (1,490; 90-1,50)—"Giant" (WB) (2d wk). Fine \$3,500. Last week, \$6,000.  
Capitol (Loew) (3,434; 70-90)—"Power and Prize" (M-G). Opened Sunday (11). Last week, "Between Heaven and Hell" (20th), modest \$18,000 for 10 days.  
Columbia (Loew) (1,174; 70-90)—"Last Wagon" (20th) (2d wk). So-so \$5,000 after \$9,000 last week.  
Dupont (Lopert) (3,721; 90-\$1.15)—"Secrets of Life" (BV). Mighty \$9,000 for this handbox house. Last week, "Bringing Up Baby" (RKO) (reissue), \$3,500.  
Keith's (RKO) (1,859; 70-90)—"Unguarded Moment" (U). Okay \$8,000, and better than recent weeks. Last week, "Shake, Rattle and Roll" (Indie) and "Runaway Daughters" (Indie), \$6,500.  
Metropolitan (SW) (1,490; 90-1,50)—"Giant" (WB) (2d wk). Big \$22,000. Last week, \$27,500, house record.  
Peace (Loew) (2,360; 70-90)—"Teenage Rebel" (20th). So-so \$12,000, with crix pans hurting. Last week, "Best Things in Life" (20th), \$15,000.  
Playhouse (Lopert) (456; 75-1,15)—"Lust for Life" (M-G) (9th final wk). Satisfactory \$3,500 for second consecutive week.  
Plaza (T-L) (290; 90-\$1.35)—"La Strada" (T-L) (5th final wk). Pleasing \$3,000 to wind up sock run after \$4,000 last week.  
Trans-Lux (T-L) (600; 90-\$1.35)—"Solid Gold Cadillac" (Col) (5th wk). Stout \$11,000 after \$12,000 last week. Stays on.  
Uptown (SW) (1,100; \$1.20-\$2.40)—"Oklahoma" (Magna) (2d wk). Solid \$7,500. Last week, \$8,200.  
Warner (SW) (1,300; \$1.20-\$2.40)—"Cinerama Holiday" (Cinerama) (58th wk). Upswing to big \$12,500, thanks to extra holiday shows. Last week, \$11,000.

### 'Oklahoma' Sock \$14,000, Port.; 'Heaven' Tall 10G

Portland, Ore., Nov. 13. Biz is perking at first-runs currently, with strong product in many houses. Big news is preem of "Oklahoma" in Todd-AO at Broadway with a torrid take. "Between Heaven and Hell" looms lusty at Orpheum. "War and Peace" holds nicely in third inning at Paramount. "Teenage Rebel" still is sturdy in second Fox stanza.

**Estimates for This Week**  
Broadway (Parker) (933; \$1.50-\$2)—"Oklahoma" (Magna). Two-day with extra matinee on week-ends. Sizzling \$14,000. Last week, dark for installation of new equipment.  
Fox (Evergreen) (1,536; \$1-\$1.50)—"Teenage Rebel" (20th) and "Cry In Night" (WB) (2d wk). Nifty \$8,500. Last week, \$11,300.  
Guild (Indie) (400; \$1.25)—"Fantasia" (BV) (reissue) (7th wk). Lofty \$2,000 in 4 days. Last week, \$2,300.  
Liberty (Hamrick) (1,890; 90-1,25)—"Power and Prize" (M-G) and "Night My Number Came Up" (Indie). Mild \$5,500. Last week, "Man From Del Rio" (UA) and "Flight To Hong Kong" (UA), \$6,400.  
Orpheum (Evergreen) (1,600; \$1-\$1.25)—"Between Heaven and Hell" (20th) and "Miami Exposé" (Col). Loud \$10,000 or over. Last week, "Tension Table Rock" (RKO) and "Murder On Approval" (RKO), \$7,000.  
Paramount (Port-Par) (3,400; \$1-\$1.50)—"War and Peace" (Par) (3d wk). Fine \$8,000 or better. Last week, \$10,200.

## PITTSBURGH

(Continued from page 8)

wk). Not very much left for this one after nearly six months. Comes out Nov. 24. Thin \$5,000. Last week, same.  
Penn (UA) (3,300; 65-99)—"Julie" (M-G). Doris Day thriller grabbed some okay notices, nice \$12,000. Last week, "Opposite Sex" (M-G), \$9,000.  
Squirrel Hill (SW) (900; 85-99)—"Private's Progress" (DCA) (3d wk). Taking sharp dive to \$2,000 and out for reissue of Walt Disney's "Fantasia" tomorrow. Last week, \$3,000.  
Stanley (SW) (3,800; 99-\$1.50)—"Giant" (WB) (2d wk). Heading for terrific \$30,000, sensational here. Last week, broke modern-day house record for straight pix with \$41,500.  
Warner (SW) (1,365; \$1.25-\$2.40)—"Seven Wonders of World" (Cinerama) (30th wk). Up a bit with the holiday to fancy \$14,500. Last week, \$14,000.

## PHILADELPHIA

(Continued from page 8)

wk). Up to solid \$12,000. Last week, \$9,000.  
Randolph (Goldman) (2,250; 99-1,49)—"Unguarded Moment" (U) (2d wk). Good \$10,000 or near. Last week, \$15,000.  
Stanley (SW) (2,900; 99-\$1.80)—"War and Peace" (Par) (8th wk). Pushed to sturdy \$10,000. Last week, \$7,000.  
Stanton (SW) (1,483; 99-\$1.49)—"Mole People" (U) and "Curucu Sex" (U). Fair \$8,000. Last week, "Francis in Haunted House" and "Raw Edge" (U), \$7,500.  
Studio (Goldberg) (400; 99-\$1.49)—"Lust for Life" (M-G) (6th wk). Brisk \$5,500. Last week, \$5,000.  
Trans-Lux (T-L) (500; 99-\$1.80)—"Secrets of Life" (BV). Disappointing \$7,300. Last week, "Riff" (Indie) (4th wk), \$3,100 in 6 days.  
Viking (Sley) (1,000; 75-\$1.49)—"Teenage Rebel" (20th). Lusty \$10,000 or over. Last week, "Power and Prize" (M-G) (2d wk), \$7,700.

## BUFFALO

(Continued from page 8)

"Sharkfighters" (UA) and "Shadow of Fear" (UA), \$11,500.  
Paramount (Par) (3,000; 90-\$1.50)—"Giant" (WB). A blockbuster at \$35,000 or a bit better. Last week, "Girl He Left Behind" (WB) and "Crowded Paradise" (Indie), \$13,500 at 80c top.  
Center (Par) (2,000; 50-80)—"Teenage Rebel" (20th) (2d wk). Good \$9,000. Last week, \$13,200.  
Lafayette (Basil) (3,000; 50-80)—"Killers" (U) and "Sleeping City" (U) (reissues). Okay \$9,000 in 5 days. Last week, "Unguarded Moment" (U) and "Raw Edge" (U), \$11,000.  
Century (Buhaw) (3,000; 90-1,25)—"War and Peace" (Par) (2d wk). Rated okay at about \$12,000. Last week, \$16,500, sagging in mid-session.  
Teck (Cinema Products) (1,200; \$1.20-\$2.40)—"Seven Wonders of World" (Cinerama) (11th wk). Great \$17,000, being helped by 17 complete Parochial School sellouts. Last week, \$13,800.

## Pix Still Top Brazil

Continued from page 2

of the low admission price by the Federal government edict has become a vital political question. Government froze prices in 1948 and then allowed a 35% increase in 1952. But even with this, regular B&W admissions have a top of roughly 12½ and 15 cents. U. S. CinemaScope is pegged at roughly 23 cents. And while comparisons are tricky because of the wide variations in earning and living standards in basic costs between the U.S. and Brazil, the fact is that these admissions are ridiculously low even by local standards. Cost of living index in Brazil has officially risen more than 110% between 1948 and present.

Yet, though governments change with occasional dizzying rapidity, film admissions haven't been allowed to inch up because the politicians are well aware—as the result of the few unofficial attempts to hike entrances—of the rioting and worse that would certainly follow. And from the politicians' viewpoint, it's easier to let the distributors and exhibitors find some way out than themselves risk anything that might cause undue reaction.

### Stalemate Created

This has created a kind of stalemate for the film industry here. Brazil, a country as big as the U. S. with another Texas thrown in, has a population which according to 1956 figures is 60,080,341. Of these, the nose-counters figure only 35,000,000 can be put into the general consumer class—the others either living in remote areas or being in an income bracket that's just above the subsistence level.

Yet for these 35,000,000, there are only about 1,850 film houses by conservative estimate. And very few new ones are being built. Moreover, most houses put up in the last 15 to 20 years haven't been refurbished more than is absolutely necessary to hold them together.

With the frozen prices, however, exhibitors tell you that they simply can't afford to improve their places and equipment as they'd like in

view of the necessarily limited earnings. Many, in fact, seem to follow a no-reserved-seat, grind policy that would appear to push the crowds through to the limit, hoping that somehow, some time, they'll be able to increase their return.

The lack of new theatre building is in sharp contrast with the booming real estate situation. You can't go a block in Sao Paulo, and to a lesser extent, in Rio, particularly the Copacabana residential section, without seeing three or four reinforced concrete skyscraper buildings going up.

U. S. distribs, while their general situation has improved in the last few years, and while their remittances are increasing, feel that the admission price freeze is still a far from healthy set-up—and that, as a result, the local market hasn't increased anything like its real potential. Better-heeled localities, especially foreign residents who may be earning dollars, often rent 16m. versions of feature pix to show at home and figure the cost of between \$5 to \$10 to entertain company is worthwhile even though that can amount to a lot on the local exchange rate. There have been some cinema clubs for limited showings, but these are few and far between and higher priced small houses simply don't exist.

So far, tv is no real competing factor with movies as a popular entertainment, however. TV, of which more later, is pretty well limited to Rio and Sao Paulo; sets cost two to three times U. S. prices, and when this is contrasted with the low price on cinema admissions, the general feeling is that it will be a long time before it becomes a serious consideration.

Some 85% of the screen time is reportedly occupied by Hollywood products. This is followed by the national; then by the Italian, French and occasional British and other European imports. Under the law, local film houses must show one Brazilian-made pix every eight weeks, but on a realistic analysis, this isn't taken too seriously, except in the major cities, and even here, you'd have a hard time proving it.

Because Brazil is Portuguese-speaking, with a brand of Portuguese that's different from that of the mother country, hence, requiring special subtitles, films from neighboring Spanish-speaking Argentina and from Mexico have not caught on.

The ten major distributors in Brazil, including those from the U. S., are all members of the Brazilian Cinematographic Association which sets the pattern. Working closely in cooperation with Harry Stone, who represents the Johnson office in Brazil, they've tackled the major problems of imports, remittances, and of public relations with government, press and the public. As a result of Stone's efforts, U. S. firms can now remit 70% of New York's share of local earnings at the official lower exchange rate of about 49 cruzeiros to the dollar against the free-market 75, which offers a considerable advantage. Situation production of prints locally and other problems have also been gradually improved.

The local production situation has made some progress, but still is faced with the problem of rising costs, a market limited to Brazil itself, in contrast to Mexico and Argentina which have all of Spanish-speaking Latin America, and a desire for protection against foreign films with a strongly entrenched position.

The local industry which turns out about 25 to 30 feature films a year with the industry centering in the Sao Paulo area. In recent months, there have been moves to increase the amount of government support, both nationally and from Banco do Estado of Sao Paulo, to create a revolving credit fund to finance some 20 pictures a year at a total of 1,000,000 cruzeiros per film.

Realistic observers who have watched the conflict between domestic and Hollywood production in other Latin American countries feel that the Brazilian industry will continue to grow, particularly if it follows its more recent trend to concentrate on subjects and stories that have a strong national flavor, rather than as in the past, trying to compete on a direct basis with the imported variety.

## LOS ANGELES

(Continued from page 8)

(RKO). Slow \$15,000. Last week, Hillstreet, Iris with El Rey, "Rawhide" (20th) and "Buffalo Bill" (20th) (reissues), \$7,000.  
Warner Beverly, Warner Downtown, Hollywood, Uptown (SW-FWC) (1,612; 1,757; 756; 1,715; 80-1,50)—"Gold Cadillac" (Col) and "He Laughed Last" (Col). Holding 5 additional days at WarBev with day-date unit. Fine \$23,000. Last week, WarBev, \$3,500; D'Town, "Magnificent Obsession" (U) and "Miller Story" (U) (reissues), \$3,700.  
Fox Wilshire (FWC) (2,296; \$1.25-\$1.75)—"Friendly Persuasion" (AA) (2d wk). Sturdy \$14,000. Last week, \$14,500.  
State, Hawaii (UATC-G&S) (2,404; 1,106; 80-1,25)—"Opposite Sex" (M-G) and "Dance Hall Girl" (Indie) (2d wk). Light \$10,000. Last week \$18,000, plus \$49,900 in three nabs, six drive-ins.  
Orpheum (Metropolitan) (2,213; 80-1,25)—"Man From Del Rio" (UA) and "Flight to Hong Kong" (UA) (2d wk). So-so \$5,000. Last week, with Hollywood, Uptown and one nabe, \$25,400.  
Downtown Paramount, Vogue (ABET-FWC) (3,300; 885; 85-\$1.25)—"Bad Seed" (WB) and "Amazon Trader" (WB) (2d wk). Dull \$6,600 in 4 days. Last week, with Wiltern, \$21,600.  
Four Star (UTAC) (868; 90-\$1.50)—"Brave One" (RKO) (3d wk). Okay \$6,400. Last week, \$7,200.  
Chinese (FWC) (1,908; \$1.25-\$2.40)—"Giant" (WB) (4th wk). Solid \$33,000. Last week, \$36,000.  
Fox Beverly (FWC) (1,334; \$1.25-\$1.50)—"Silent World" (Col) (5th wk). Steady \$3,700. Last week, same.  
Pantages (RKO) (2,812; \$1-\$1.75)—"Tea and Sympathy" (M-G) (6th wk). Mild \$6,000. Last week, \$6,600.  
Fine Arts (FWC) (631; \$1.25-\$1.75)—"Lust For Life" (M-G) (8th wk). Steady \$4,900. Last week, ditto.  
Hollywood Paramount (F&M) (1,468; \$1.25-\$2.40)—"War and Peace" (Par) (12th wk). Up to good \$10,000. Last week, \$9,800.  
United Artists (UATC) (1,242; \$1.10-\$2.75)—"Oklahoma" (Magna) (47th wk). Neat \$7,000. Last week, \$5,100.  
Warner Hollywood (SW) (1,364; \$1.20-\$2.65)—"Cine Holiday" (Cinerama) (58d wk). Into current week Sunday (11) after okay \$16,900 last week.



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A Post exclusive!

# My Dad, WALT DISNEY

At last! The intimate story of America's most beloved—yet least known—genius, told by his daughter, Diane.

Everybody knows Walt Disney's name and pictures. But the remarkable private life of the man who gave the world Mickey Mouse, Donald Duck and Snow White is virtually unknown—because Walt has never okayed a story of his life before!

Now, in this week's Saturday Evening Post, you can read the whole rag-to-riches story as Disney himself told it to his daughter! Follow him from his early failures in Kansas City to his triumphs as top Academy Award winner of all time. Read the stories behind his smash movies and astonishing success in TV!

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Don't miss the first and only real Walt Disney story! Be sure and get your copy of the Post and start reading

## "My Dad, Walt Disney"

by Diane Disney Miller  
as told to Pete Martin

Out today—on all newsstands

The Saturday Evening

# POST

November 17, 1956 • 17

A CURTIS MAGAZINE

## Kurt Ulrich In Berlin Blast

### Against Russell Arnett of N.Y.

Berlin, Nov. 13.

Kurt Ulrich, chief of West Germany's Berolina production outfit, has sharply contradicted a charge made in New York that he came poorly prepared to do the location shooting on his "Die Gimpel Story" in Gotham.

Reacting to a story in the VARIETY issue of Oct. 17, Ulrich said the entire situation had been distorted by Russell Arnett, his N. Y. unit manager, whom he accused of lack of ability and thoughtlessness. "I am under the impression that Arnett constantly tried to sabotage our work. For instance, at one point the extras didn't show up although Arnett had told use he had notified them. Inquiries revealed the extras had never been told to come."

The Oct. 17 VARIETY story, in part quoting Arnett, was in reply to an original interview with Ulrich prior to his leaving New York in which he called the N. Y. unions inefficient and maintained the work could have been done twice as fast in Germany.

Ulrich now centers his fire on Arnett. He says the unit manager had 10 days to prepare the location (not three as stated by Arnett) and he never bothered to read the script. In one instance, a man rented his dog to the company. When he suddenly raised his price, Ulrich holds it was found that Arnett was behind this.

"It's also untrue that I refused to set up a central telephone service," Ulrich said. "Arnett had a room in the Hotel Roosevelt at his disposal and that was our unit's central point. That one day a part of the crew moved to a different location and was 'lost' also was Arnett's fault. He directed these people to a point other than the one given to us."

Despite his experience, Ulrich will film in New York again. "We know the score now," he said. "Next time we'll be smarter." Ulrich was lavish in his praise for the cooperation of the New York police.

In his original interview, Ulrich never mentioned Arnett. He did say that he was "greatly disappointed" with working conditions in New York and that, in his view, New York's film unions were "over-organized."

### WHEATON MOVES, SWEET UP

Detroit, Nov. 13.

Fred Sweet, former assistant manager of the Detroit Telenews Theatre, has been promoted to managing director following the resignation after 14 years of Norman Wheaton.

Wheaton is moving to Cuyahoga Falls, O., to manage a theatre.

Pennant Film Productions Inc. has been authorized to conduct business in New York, with capital stock of 100 shares, no par value. Directors are: H. Wilford Leavy, George J. and Vivian Bennett.

## Rap King Features Smear of Film Biz

### Femme Columnist's 'Vice' Charges Draw Hot Protest From MPAA

The Motion Picture Assn. of America last week dispatched a sizzling protest to King Features Syndicate over a column authored by "one Margaret Latrobe and headed 'Where Should We Stop in Censorship of Movies.'" (Miss Latrobe is apparently not a staffer but "writes at home.")

Letter from the MPAA's Manning Claggett said the column represented "an indictment by generalization that is so unfair, so thoroughly un-American in its viciousness and its careful avoidance of names and documentation that it calls out for protest."

Claggett cited specific examples from the column and highlighted Miss Latrobe's use of quotes along with apparent evidence that the gal scribe just made up her own without bothering to speak with anyone in the industry.

Column actually went beyond the Code and discussed the motives

### Folks Wanted Theatre

### Reopened, Then Didn't Go;

### Ashland, K. C., Ends

Kansas City, Nov. 13.

East side Ashland Theatre has closed permanently after a trial reprieve sought by neighborhood leaders. The house was closed by the operators, Commonwealth Amusement Corp., last spring after teen pranks made the house untenable.

At the outset of reopening kids did some more cutting up, but that settled down and was but a small factor in the final closing last week. It was a curious case of the neighborhood people wanting the theatre but not wanting to go to the show, just pure lethargy, according to manager Phil Blakey.

The closing writes finis to an operation that has persisted in the neighborhood for 45 years, beginning as an airdrome with benches on the ground. The present theatre, a 1,200-seater, was built in 1913.

The closing also ends the East side theatre career of Mrs. Mary Gribbin, who had charge of the Ashland concession stand since 1937.

## Metro-TV's 25% KMGM Ownership In Backlog Deal

Metro-TV has consummated a two-way deal with indie KMGM, Minneapolis, under which Metro gets a 25% interest in the station, owned and operated by United Television, Inc. The station, in a separate but apparently related deal, pays Metro about \$750,000 for the backlog of 725 pix.

The two-way deal, the third in which Metro procures a 25% stock interest in a V station, capped revived negotiations between Sy Weintraub, United Television prez, and Charles C. (Bud) Barry, Metro-TV v.p., and Loew's v.p. George Muchnic. In light of the pact, Metro is withdrawing its objections to the KMGM call letters recently adopted by the station.

Weintraub, commenting on the deal, said KMGM plans to run a different Metro pic every night of the week, adding that negotiations currently are going on with several national advertisers for possible sponsorships.

The other two 25% stock interest deals are with KTTV, Los Angeles, and KTVR, Denver, on which Metro holds a purchase option.

## N. Y. Convention Rostér

Scheduled conventions and trade meetings in New York during November and December (with sufficient likely attendance to be b.o. factor for Broadway shows), with respective dates and estimated out-of-town attendance, are as follows, according to the N. Y. convention & Visitors Bureau:

Women's International Exposition of Arts & Industries, Nov. 5-11 (5,000).  
N. Y. Society of Security Analysts, Nov. 8 (1,000).  
American Surgical Trade Assn., Nov. 13-18 (2,500).  
National Postage Stamp Show, Nov. 16-18 (3,000).  
Advertising Essentials Show, Nov. 19-21 (5,000).  
Popular Price Shoe Show, Nov. 25-29 (3,500 total).  
American Society of Mechanical Engineers, Nov. 25-30 (3,500).  
International Automation Exposition, Nov. 26-30 (5,000 total).  
National Exposition of Power & Mechanical Engineers, Nov. 26-30 (10,000).  
National Assn. of Manufacturers, Dec. 2-7 (3,000).  
National Automobile Show, Dec. 8-16 (no estimate).  
Eastern Joint Computer Conference, Dec. 10-12 (1,000).  
National Assn. of Display Industries, Dec. 15-20 (1,800).  
National Assn. for the Advancement of Science, Dec. 26-31 (6,000).  
Metropolitan Juvenile Style Mart, Dec. 30-Jan. 9 (3,000).

## Loans Go Begging In Minneapolis

Minneapolis, Nov. 13.

This territory's four-wall exhibitors apparently are in no hurry to borrow money from the government to help finance the modernization or operation of their theatres or the purchase of new equipment. Early indications are that little advantage will be taken of the opportunity.

Small Business Administration's office here thus far has received only a single request from an exhibitor regarding the procedure necessary for obtaining a loan. There also has been a request for information from a local equipment dealer.

Local industry leaders feel that few of this territory's exhibitors requiring a loan could qualify for it. It's pointed out that not many small theatreowners are in a position to present a favorable operating statement or to put up satisfactory collateral.

Most of these exhibitors believe they'd only get into deeper water if they borrowed money from the government and that they still could not operate profitably under present conditions even with a physically improved showhouse, says S. D. Kane, North Central Allied executive counsel.

## 135 AT COLUMBUS EXHIBS' CONVENTION

Columbus, Nov. 13.

Some 135 persons are expected to attend the two-day convention of the Independent Theatre Owners of Ohio here today (13) and Wednesday.

At the Deshler-Hilton luncheon there will be speeches by Jay Emanuel, Abram F. Myers, Rube Shor, and the showing of a film, "The History of Projection," to be presented by National Theatre Supply Co.

At 7 p.m. tonight a testimonial dinner for Martin G. Smith, ITO president for 27 years and former president of National Allied, will have Myers as toastmaster.

Film clinics will begin Wednesday at 10 a.m. and include one on sub-runs conducted by Irving Dollinger, New Jersey, treasurer of National Allied; one on small-town theatres, by E. L. Ornstein, president of Allied Theatres of Kentucky; and a drive-in clinic conducted by Dr. Marvin Sanford, of Indianapolis's Twin Theatre.

After a report of the nominating and resolutions committee at a Wednesday luncheon, speeches will be presented by Dollinger; Hugh McLachlan, chairman of the equipment committee of Allied States Association; and Al Sindlinger, research analyst from Ridley Park, Pa.

## Lewis Oscar M.C. Anew

Hollywood, Nov. 13.

Jerry Lewis for the second successive year will be emcee at the Academy Awards ceremonies over NBC-TV and radio March 27.

Simulcast will consume two hours with Oldsmobile again sponsoring.

## Shea Staff Told

### Foreign Arters Fill Gaps Okay

Cincinnati, Nov. 13.

Good product was credited for "very encouraging" third-quarter results on the Shea Enterprises circuit at the recent two-day regional staff meeting here of its buying and booking office, Jamestown Amusement Co.

Gerald Shea, president, also reported that availability of first-run product is "tight through the pre-Christmas season." As a gap filler he looked to art features, mostly foreign. He noted recent good returns on "Verdi" and "Lovers & Lollipops" in the 39-theatre circuit's eastern wing and said that policy will be followed in the Ohio division.

With Shea from Jamestown's N. Y. office were Ray Smith, vice president and head of booking and buying; M. A. Shea Jr., son of the founder, and Frank King, field representative.

Managers participating included Dale Tysinger, Zanesville; Bill Gilliam, Newark; Jack Baumgard, Lancaster; Bill Kibridge, Cambridge, and Dale McCoy, Marietta, Ohio.

The group saw a preview of "Ten Commandments," which will be presented two-a-day on the Shea circuit after the first of the year, along with "War and Peace" and "Giant," Gerald Shea said.

## IF GOOD, LENGTH NO DETERRENT TO PIX

Flushing, N. Y.

Editor VARIETY:

I have been reading about the length of motion pictures and the criticism some people are making with regard to it.

My own feelings about this subject are that when you see something good you like to see it go on. We hate to see a good party end, a day at the beach terminate, a jolly visit come to a close, etc. Why should we be so impatient and so uncomfortable as to want to snip something enjoyable while we are looking at it? It would be different if the material were bad, but this is obviously not the case. I have never seen a bad long film. The producers would not dare make one, while they have a field day with 90-minute material.

Aside from giving customers their money's worth, long films up to now have almost been a guarantee of quality.

It seems to me that those people who dislike long films must be either very eager to make an appointment, or are so nervous that they can't sit still too long. I can't believe that they are objecting to the quality they are looking at, and actually asking for ineffectiveness. We are living in a tense era, but let us not allow that to take away from us the few good and enjoyable things that we do have. When Cinema-Scope first came out, the distributors showed a delightful short concert film with each production. The music was enjoyable to nearly everyone, but lack of good judgment on the part of the motion picture industry has taken that gem away from us.

In closing, I would like to say simply that I have been driven out of a comfortable evening at home so often to see a motion picture which promised so much and gave so little, that I wonder why the criticism is not pointed in the opposite direction.

Walter S. Stroock.

## New York Theatre

RADIO CITY MUSIC HALL

Rockefeller Center

GARY COOPER

in

"FRIENDLY PERSUASION"

Color by De Luxe

An Allied Artists Picture

and SPECTACULAR STARE PRESENTATION

## TO A PRODUCER

or director—young man wants to be in on Friday to produce or direct in films. Have intense desire to learn business. Would be very cooperative. Excellent references. Have 10 years voice background. Can travel. My time will be your time. Excellent memory. Very efficient. Write G. Tropea, Presidential Apis, City Ave., Filad., Pa.

# 'FRIENDLY PERSUASION' 100% HOLDOVER!

**4TH WEEK** UNITED ARTISTS, CHICAGO

**3RD WEEK** RADIO CITY MUSIC HALL, NEW YORK

**3RD WEEK** FOX WILSHIRE, LOS ANGELES

**3RD WEEK** UNITED ARTISTS, SAN FRANCISCO

**2ND WEEK** KEITH, CINCINNATI

**2ND WEEK** HIPPODROME, BALTIMORE

**2ND WEEK** ONTARIO, WASHINGTON, D.C.

**2ND WEEK** UPTOWN & VILLA, SALT LAKE CITY

**2ND WEEK** MUSIC BOX, SEATTLE



ALLIED ARTISTS PRESENTS

**GARY COOPER** IN  
WILLIAM WYLER'S  
PRODUCTION OF

*Friendly Persuasion*

co-starring DOROTHY MCGUIRE

Introducing ANTHONY PERKINS and featuring RICHARD EYER • ROBERT MIDDLETON  
PHYLLIS LOVE • MARK RICHMAN • WALTER CATLETT

also co-starring MARJORIE MAIN as The Widow Hudspeth

Color by DE LUXE • From the book by JESSAMYN WEST

Music Composed and Conducted by DIMITRI TIOMKIN

Pat Boone, Dot Recording Artist, sings the hit title song

Produced and  
Directed by WILLIAM WYLER



# INDUSTRY STRIKE SEEN AVERTED AS AFTRA WINS CROSS-THE-BOARD HIKES

The industry-American Federation of Television & Radio Artists contract is a virtual certainty, and the actors' union has gained substantial wage increases almost all the way across-the-board in television. Meetings are not expected to end tomorrow (Thurs.) at midnight when the new two-year pact is to begin, but the general feeling is there will be no strike.

Outstanding is the agreement on network radio-tv staff announcer demands and the negotiation of local contracts in N. Y., L.A., Frisco and Chicago. It's understood that the announcers have given up the idea of weekly guarantees of \$300 for more "modest" demands above the \$135 they are now assured.

Neither the union nor industry bargaining agents feel that the local contracts will be a block to the final affirmation of the 1956-'58 contract. There is little chance of an AFTRA strike beginning tomorrow (Thurs.) at midnight when the old contract ends, because the employer group seems willing to grant an extension to the talks with any decisions being retroactive to Friday (16).

## 10% Wage Increases

New contract will cost the industry many thousands more each year in actor and other tv performer payments, since all but one or two areas are in for a 10% increase in wages. But the largest single concession by the industry in television is the raising of multiple performance rates. AFTRA members will, for example, receive a \$370 minimum on five 15-minute shows a week whereas they only earned \$281 before. Hikes have been like that all the way down the line, another example being one-time 15-minute rates on strip shows going from \$79 to \$87.

Other concessions by the industry are: (1) Warm-up by announcers will draw them \$28 instead of "credit" for five rehearsal hours. (2) Singers, often called on in the past without pay to do "supervisory duties" in addition to performing on tv, are being guaranteed 50% of scale for handling the administration of vocal groups of three to six in number and double scale for anything larger. (3) If the board of trustees of the Pension & Welfare Fund gives its approval, then both sides to the negotiation will agree to take care of disability payments for any actors hurt doing a program, even though the injured party is not eligible for regular P&W benefits. (4) Having nothing to do with coin but important to the actors was the

(Continued on page 46)

## 'Who, Me?'

During the sometimes frenzied election night coverage, one CBS newsmen covering a close New York Congressional race for WCBS-TV, N. Y., tried to check some figures by calling one of the top Gotham dailies for information. When he finally got to somebody on the city desk and asked his question, the answer was:

"We don't have that. If you want that kind of information, watch television."

## 'Can Do' Subs 'Beautiful Girl'

"Most Beautiful Girl in the World," thrice postponed in its debut for Revlon on NBC-TV, has been scrapped entirely and a brand-new audience-participation series, "Can Do," has been installed in its stead. "Can Do" preems Nov. 26 in the 9 p.m. slot, succeeding "Medic" and opposite "I Love Lucy."

New series was conceived by Elroy Schwartz, brother of comedy scripters Al and Sherwood Schwartz, who developed it with Joe Cates, who recently joined NBC as a producer-director. Series, which was auditioned for NBC execs on Oct. 18, is a "challenge" type format in which a contestant attempts to accomplish a particular feat of skill or strength. Format calls for some celeb entrants.

"Most Beautiful Girl" was originally conceived as a giant follow-up to "64,000 Question" and was first postponed in September, when Revlon couldn't come up with an emcee. It was postponed again in October, after Hal March was signed as emcee, because of format difficulties. Again, it was postponed because of the elections and political preemptions, and finally it was canned.

## Rose's '12 Angry Men' Hot With Tyro Thesps

Three Reginald Rose teleplays, "12 Angry Men," "Remarkable Incident at Carson Corners" and "Dino," have been licensed for amateur groups by the Dramatic Publishing Co. of Chicago, through the Ashley-Steiner agency.

Licensing is unusual from two aspects. Surveys indicate "12 Angry Men" is third among the most produced plays by amateurs. This being the case, it's a virtual "first" for a teleplay, without the usual exploitation and longrun word-of-mouth, to run high among on the list longstanding Broadway properties, and second, amateur productions ordinarily run along lines of light comedy and farce, with serious works a rarity.



## SAMMY KAYE

Columbia Records - current release, "The Rich People of Brooklyn" Present Album Releases "WHAT MAKES SAMMY SWING" "MY FAIR LADY (For DANCING)" Personal appearance tour Nov. 14, Boise, Idaho; 15, Salt Lake City; 16, Denver; 17, Omaha; 18, Glenwood, Minn.; Nov. 20, Opening at Sioux Falls Auto Show.

## 'DuPont Theatre' Gets Axe In Feb.

"DuPont Theatre" is being dropped in February with the sponsor currently shopping around for a new top-budgeted dramatic entry as a replacement. Formerly "Cavalcade Theatre," the DuPont entry was recently overhauled, with the historical format being dropped in favor of a contemporary motif, but the client, from all indications, has been unhappy with the show's progress and ratings.

Slotted opposite CBS's Red Skelton and Armstrong-Kaiser dramatics on NBC, the DuPont filmed show has been trailing in the competitive Tuesday night race, with BBD&O, agency for both DuPont and Armstrong, finding itself involved in a programming conflict. Understood DuPont may expand into the hour drama formula if it can come up with the right property.

## NBC's Toll-TV Plug

To the surprise of the trade in general and to Zenith Radio Corp. execs in particular, NBC-TV allowed a Zenith commercial extolling subscription-tv to go on the air despite the network's avowed stand against toll-video. Commercial ran during the Zenith-sponsored portion of the NCAA football telecast on Saturday (10). Zenith has had lotsa trouble on the toll-tv commercials in the past, notably during its sponsorship stint on CBS-TV on "Omni-bus." Text of the NBC-TV blurb, announced by Jay Jackson, was as follows:

"This magnificent new Zenith will pay you extra dividends when and if subscription-tv is authorized by the Federal Communications Commission . . . and brings into your home the multi-million dollar, first-run, motion pictures . . . opening nights from Broadway . . . grand opera direct from the concert hall . . . and many other fine theatrical and educational events not now on tv. These great features which can now be seen only in the theatre will be brought into your home by subscription-tv for only a fraction of the cost of going outside the home to see them.

"With the new Zenith you will see all the carefully planned picture detail that the world's greatest directors and technicians put into the big-budget films made for theatres and subscription-tv."

## Kraft TV's 50G Winner

Winner of the "Kraft Television Theatre" \$50,000 award for the best Kraft tv script of the year—the nation's top money literary prize—goes to William A. Noble. Practically a newcomer to tv, his original "Snap Finger Creek" was presented as the Feb. 22 entry featuring Jo Van Fleet, Dick Shepard and Hope Lange. Award will be made tonight (Wed.) on the Kraft show by Helen Hayes, who, along with Maxwell Anderson and Walter Kerr, drama critic of the N.Y. Herald Tribune, comprised the jury.

Decision on "Creek" which dealt with a Georgia legend, was unanimous and it's understood that no one else even figured in the running. Except for some occasional adaptations on an erstwhile Faith Baldwin tv series, this was Noble's first major effort as a video dramatist. He has been in N.Y. since 1950, coming east from the Coast to "learn" the theatre under an Irene Selznick grant. While a student at Spokane he sold a story idea ("Young Ideas") to Metro and was put on staff. After wartime service he was associated with Pasadena Playhouse on the Coast.

An untitled play by Noble is now under option to Joshua Logan.

## Martha Patrols Pubaffairs Beat

Rountree-Presbrey Combo Ready Flock of Entries  
With WKTF as 'Pilot Area'

## Axe 'Facts Forum'

Dallas, Nov. 13.

"Facts Forum," a nationally distributed radio and tv discussion and panel program, is being discontinued, it was announced here.

Ralph Weidman, manager of the recording division of WFAA here, announced that a representative of H. L. Hunt, millionaire oilman who sponsored the program, advised him that all operations connected with the program would "cease at once."

WFAA's recording division handles the national radio distribution of "Facts Forum."

## Hal Davis Exits K&E for Grey

Hal Davis, longtime publicity-promotion v.p. at Kenyon & Eckhardt, exits that agency Dec. 1 and will join Grey Advertising in mid-January as v.p. of radio and television. Davis will report to Al Hollender in his new slot, with Hollender continuing to head up the Grey broadcast operations as v.p. in charge of radio-tv.

The six-week interval between Davis' K&E exit and his new slot at Grey will be taken up by a Far East tour of the Benny Goodman orch, with Davis acting as manager of the tour. (He's an ex-Columbia Records publicity man and handled bands at one time as well and also a musician in his own right.) K&E v.p. Stephens Dietz, who's also chairman of the marketing plans committee at the agency, will take over as acting director of the promotion department, but no successor has been appointed to handle publicity, nor has a successor on the board of directors been named.

Davis' exit of K&E after an 11-year stay at the agency (seven of them as a v.p. and four as a director) comes coincidentally at a time when the entire agency appears in the midst of a reshuffle. Only a couple of months ago, a severe cut-back hit Davis' own promotion-publicity department, with six staffers dropped. Davis' exit, however, has nothing to do with the K&E situation, but simply serves as an extension of the trend that has seen such 'vet publicists as Dick Pack (Westinghouse) and Lester Gottlieb (CBS) move into the creative programming area.

## WCBS RADIO HIKES DAYTIME RATES 20%

Rate hike of approximately 20% goes into effect tomorrow (Thurs.) at WCBS Radio, N. Y. flagship of CBS. The increase only affects daytime hours between 6 a.m. and 6 p.m., with the 6 p.m.-midnight rates remaining the same. Current \$150 announcements go to \$180, with others scaled accordingly. Usual six-month protection applies for current advertisers.

General manager Carl Ward said the increase is based on increased N. Y. radio listening and in a 28.5% hike in radio set shipments in the area for the first six months of the year.

"Press Conference" is envisioned as only the beginning as husband-wife team of Martha Rountree and Oliver Presbrey, co-producers of the ABC-TV public affairs program, aided and abetted by executive producer Bob Novak, step up Rountree Productions, with its 17-man fulltime staff.

Real backbone of the new organization is the WKTF radio station in Warrentown, Va., just outside Washington. Station, going on the air sometime in January if all goes according to plan, is to become RP's "commercial workshop." Naturally, it will seek to make money as a local radio outlet, but additionally will be the base for transcribed pub affairs programming to be syndicated nationally. Most important, however, the producers-station owners say, is that it will be the "pilot area" in which they can experiment and show what can be achieved by public affairs programming both in radio and tv.

Miss Rountree feels that there is currently no standout operation on the public affairs beat. Her company has several ideas afoot, some of which she and Presbrey will talk about and others which they feel would presently be unwise to divulge. But in any event, Presbrey, who was formerly an account group head at BBDO, is out pitching the first of the RP stanzas at agencies.

Presbrey's are going to reactivate "Leave It To The Girls," the panel show by females which originally ran on Mutual radio in 1945 and

(Continued on page 50)

## Crosby in No-Pay Stint for Silvers

Bing Crosby, in New York this week for a guest shot on the Ed Sullivan show last Sunday (11) and for huddles with CBS Radio brass, yesterday (Tues.) went before the cameras for a role in the Phil Silvers tv'er, with the film scheduled to be shown in late January. Crosby plays himself in the film.

It was a no-cash, spur-of-the-moment arrangement that began Sunday afternoon at rehearsals for the Sullivan show. Nat Hiken, producer of the Silvers show, was there to do some writing on the routine Crosby and Silvers did together, and when Crosby complimented him on the Silvers stanza, Hiken asked him if he'd like to appear. Crosby leaves for Augusta, Ga., today (Wed.), so shooting was arranged for yesterday. It's about a five-minute role for Crosby, and curiously, the remainder of the story isn't written yet. Seems Hiken had an idea for using Crosby, and worked out the five-minute climax for immediate shooting. Rest of the script will be written around the already-completed footage.

While in town, Crosby huddled with CBS Radio prez Arthur Hull Hayes and program v.p. Howard Barnes on his upcoming Christmas "Sing With Bing" and also taped some of his 7:30 cross-the-board radio shows for the web. Following his Sunday night stint on the Sullivan show, incidentally, he and Silvers tramped over to the Palace to catch Judy Garland, who called him onto the stage. They did a sock 15 impromptu minutes together.

## NEW ADDRESS!

AS OF DEC. 1, 1956

6404 Sunset Boulevard  
Hollywood 28, California  
Phone: Hollywood 9-1141





# TV'S DISENCHANTED SPONSORS

## The Cancellation Parade

Cancellation of tv network shows is beginning to hit a stepped-up tempo, with probability of more to come as option time draws near.

Hit thus far:  
Eddie Fisher: Coca-Cola dropping NBC-TV singer at end of February, siphoning the \$4,000,000 budget into local tv.

"DuPont Theatre": Tuesday night ABC-TV half-hour film entry being lopped off in February with client shopping around for new dramatic property.

"Ford Star Jubilee: One-a-month specs dropped by auto company after two-show ride this season.

"Most Beautiful Girl In the World": Actually this is not a cancellation since it never got on the air, but scheduled quizzer has been bumped by Revlon in favor of a new "Can Do" entry as NBC's competition to "I Love Lucy."

"High Finance": Saturday night CBS-TV quizzer being dropped with Hazel Bishop grabbing time for new show.

"The Brothers": Reported exiting at end of the year with CBS-TV's Tuesday night situation comedy series failing to make a dent.

## Tonight's New Pattern

To Make Like 'Today'; Kovacs Out With Remotes  
Putting Accent on Nitelife, New Talent

A new-old format for "Tonight" is being put into development at NBC-TV—a reversion to the original concept of the program as the nighttime counterpart of the web's "Today," with the emphasis on nightlife, theatre, sports, new talent, etc. Plan is to originate most of the show on a remote basis, with three syndicated columnists, as yet unselected, to act as co-emcees out of N. Y., Chicago and Los Angeles.

New format is slated for a January start, when Steve Allen leaves the show to devote fulltime duty to his Sunday night hour. If the new version of "Tonight" meets full network and sponsor acceptance, Ernie Kovacs will be dropped from his Monday-Tuesday perch on the current version. Program's main origination point will probably be the RCA Exhibition Hall in N. Y., where "Today" originates, and the savings involved over the current costs of the Hudson Theatre, N. Y., would be passed along to enable the use of more remotes in the "America at night" vein.

While the three emcees will headquarter in only three cities, originations wouldn't be limited to those three points alone. Format would call for a gossip, hep approach to nightlife, sports, even news programming. Also contemplated is a top commercial announcer who would serve also as an overall emcee.

As to the status of another "T-H-T" program, "Home," the word is that it's definitely set to continue as an hourlong service program, with no switch to an entertaining setup contemplated. Only possible major change at this point is a shift in time, from the present 11-noon period to an hour earlier 10-11. Still being formulated are some changes in the mode of presentation of the service features, but even these are awaiting the Nielsen results on the format change that began in September. Hugh Downs, who was scheduled to leave the show, is now staying on indefinitely.

## 'Pal Joey' TV'er Faces Shelving

Hollywood, Nov. 13.

Negotiations are still in progress for Jose Ferrer to star in "Pal Joey" for "Producers' Showcase" Jan. 7, but the prospects are gloomy. Another show may be substituted for the January date with Ferrer to do another property for later in the year.

Deal with Ferrer is nearing collapse because of the chain-of-sale rights to "Producers' Showcase" not recognized by author John O'Hara, who wrote the book. "Producers" is ready to give up on "Joey" as the rights couldn't be clarified in time for the January date. Columbia Pix will film "Joey" with Frank Sinatra starred.

NBC Director of Continuity  
(Which is fancy talk for Censor)

Stockton Helffrich

writes consolingly

Be of Stout Heart—

All Is Not Lost

\*\*\*

an editorial feature in  
the upcoming

51st Anniversary Number

of

VARIETY

## Eddie, Coke Call It Quits; \$4,000,000 Going to Local TV

Eddie Fisher and Coca-Cola are parting company at the end of February, with Coke lopping off its \$4,000,000-budgeted twice-a-week quarter-hour Fisher show on NBC-TV. Cancellation doesn't stem from any dissatisfaction with the singer; it's strictly a marketing problem on making the nation "big bottle" conscious, with Coca-Cola coming to the conclusion that it can get considerably more mileage in siphoning the \$4,000,000 into local TV. Pushing the family bottle from all accounts has been a serious problem for the soft drink company and its bottlers, and extensive research by McCann-Erickson agency cued the decision to "go local" on tv. Couple months back Coke yielded every fourth Fisher show to Planters Peanuts but latter outfit has also decided to quit the segment.

Fisher has been a quarter-hour staple on NBC-TV for the past few years, along with Dinah Shore. While Fisher's future tv plans are still undetermined, McCann-Erickson is talking of building a half-hour show for the following fall season under Liggett & Myers sponsor auspices. L & M is traditionally singer-minded, having sponsored Perry Como on CBS-TV for many years prior to Como's switchover to NBC.

## Pete Barnum, Phil Berle, Lew Frost in NBC Exit

Hollywood, Nov. 13.

Three resignations were turned in at NBC, those of Lewis Frost, head of the Coast radio network and with NBC for the past 22 years; Peter Barnum, of the tv production staff; and Phil Berle, producer and talent scout.

Understood Karel Pearson, who switched from radio to tv, may return to radio in Frost's post. He is now in New York.

## TAKE SWIPES AT LONGTERM PACTS

By GEORGE ROSEN

While it's nothing to suggest a revolt, the ad agencies and sponsors of television network programs, particularly those committed to filmed shows on non-cancellable 39-week contracts, are frantically seeking a way out of their present dilemmas.

To say that they're among tv's disenchanters is to put it mildly. Those who would gladly throw in the sponge on their network show-casings but are obliged to ride out the season with dud entries because there is no way out couldn't be counted on the digits of both hands.

Here, in a nutshell, are the major reasons why so many sponsors and their agencies are concerned over the whole economic-programming status of television and are clamoring for an industry reappraisal of the medium in the face of present-day advertiser "hardships":

1. First off, the average sponsor of a half-hour show (which, in the main, means a weekly time and program outlay of \$80,000 to \$90,000, or \$3,500,000 per season), has reached a point in the competitive struggle for ratings where he must feel content with a 15.0 average on the Trendex (slightly higher on the Nielsens), whereas a year or two ago anything under a 20.0 was considered of dubious merit. The lower return stems from today's four-way competition for the nation's audience, for in addition to NBC, CBS and ABC, the upsurge in local station ratings, now that features are a dominant factor, takes on vital significance to the advertiser. But a \$3,500,000 expenditure for a 15.0 Trendex translates into a fantastically high cost-per-thousand for a show considered satisfactory on the rating yardstick and the client feels he's got a right to squawk if he's unhappy about his show and demands some pattern of flexibility in which to move around and do something about it.

13-Week Option's Demise  
2. The traditional 13-week option that pertained to live television and radio before it is gradually becoming extinct with the move-in of the firm 26-week and 39-week film commitment. Since the producer has a minimum of \$750,000 tied up in the filmed show, he says he can't afford to sell it any other way. But where does that leave the client who finds that the show has deteriorated in quality after the first few weeks and wants out (a situation that's applicable to so many shows today)? He hasn't a chance in the world unless he pays off in full—  
(Continued on page 44)

## CBS-TV's 'Big Record' Looms as Major Hour Entry in Kinnie Lineup

Powerhouse lineup of top recording names, headed by fennec Patti Page, Nat King Cole, Pat Boone, the Four Lads and Carol Channing, has been set for the audition kinnie of CBS-TV's upcoming "The Big Record" series. Audition is set for Nov. 23, with CBS-TV programming v.p. Lester Gottlieb, who conceived the show, riding herd on the kinnie and a production lineup comprising Lee Cooley as producer, composer Ervin Drake as associate producer, Rod Alexander as stage, Jerry Shaw as director and Larry Marx and Bill Jacobson as scripters.

Lineup also includes Harry Richman, Lonnie Sartin, Hazel Scott, Caterina Valente, Crazy Otto, Joe Loco, the Tyrones and the Vic Schoen orch and chorus. Format of the series, for which the web hopes to find a Saturday night berth, calls for highlighting of singers and instrumentalists of the past, present and future, with the show departmentalized to include  
(Continued on page 50)

## CBS-TV Eyes Major Sat. Revamp For '57-'58; Three 1-Hour Shows

Humorist

SAM LEVENSON

has written an amusing  
treatise on

A Thesaurus of TV  
Terms

\*\*\*

another bright editorial feature  
in the upcoming

51st Anniversary Number

of

VARIETY

With its Saturday night lineup shaping up as one of the weaker nights in its schedule, CBS-TV has already put in the works its master programming plan for next fall, a schedule that would see a complete revamp from 9 to 11 and the unprecedented prospect of three hour shows in a row.

Web is planning to follow Jackie Gleason at 9 with the new hour-long "Perry Mason" mystery telefilms, with the new "The Big Record," which goes before the cameras for its audition run Nov. 23 (see separate story) following at 10 to 11.

The "Perry Mason" series, on which a pilot was shot this spring but shelved, would replace the two filmed comedy series currently in the 9 to 10 period, "Oh, Susanna" and "Hey, Jeannie," while "Big Record" would involve the move-over of "Gunsmoke" to another night (possibly Tuesdays) and a wait-and-see disposition of "You're on Your Own," the new audience-participation show that moves into the 10:30 period late next month in place of the current occupant, "High Finance."

That CBS has run into trouble on Saturday nights, once its strongest period, isn't exactly a secret. Not only have "Susanna" and "Jeannie" failed to register to any degree with the set owners against the combined competition of Lawrence Welk and Sid Caesar, but even Jackie Gleason, though back to his old live hourlong format, is slipping behind the increasingly tougher Perry Como. As for 10:30, the network never could come up with a winner against "Hit Parade."

The Columbia strategy becomes apparent in light of the "Hit Parade" problem. For "Record" would out-hit (or outparade) "Hit Parade" in terms of a half-hour lead-in, a strong lineup of top singing stars and a wider variety of  
(Continued on page 50)

## 'Studio One' Gets Year's Pickup But It's Gotta Change

Westinghouse, one of the few sponsors in television which budgets its television programming on a calendar year basis, has firmed up another year's renewal on CBS-TV's "Studio One." It's effective Jan. 1, which carries the show into the following season. Renewal, however, doesn't mean that Westinghouse is overjoyed with the show's progress and ratings.

In fact, the conditions laid down by McCann-Erickson agency, on behalf of Westinghouse, will result in the exiting of the entire production team currently involved on the show. As result, Felix Jackson and the other creative components on the show will exit at the end of the year with a whole new team going in. Westinghouse feels the show lacks the excitement it generated years ago.

While the new Westinghouse deal stipulates an every-week sponsorship arrangement as in the past, it's understood that the client wouldn't be averse to CBS bringing in an alternate-week bankroller.

## SEABOARD EXITS AS WW RADIO SPONSOR

Seaboard Drug Co., which was so hot to sponsor Walter Winchell last spring that it outbid several other sponsors for his quarter-hour show on Mutual, is backing out of the Sunday night quarter-hour commentary after a single 13-week ride. Sponsor said that the anking was "for cause" but would elaborate no further.

Mutal said that the original Seaboard-Winchell contract, which began in September, was good for an entire year, except for eight-weeks out for vacation next summer. However, the network allowed the sponsor to leave. Thomas F. O'Neil, Mutual board chairman, wants the columnist on the air indef, with or without sponsor; Winchell has a firm guarantee to that effect.

## MARIE WILSON SHOW PILOT SET TO ROLL

Hollywood, Nov. 13.

Marie Wilson will go to work again for CBS-TV early next month, her first appearance on a net telefilm series since "My Friend Irma" folded in 1954. She's reportedly been getting \$100,000 annually from CBS-TV in the interim, under terms of her contract, despite her inactivity.

Miss Wilson reports to McCadden Productions to make a pilot for a new situation comedy created by McCadden prexy George Burns and her husband, Bob Fallon. In the new series, entitled "The Marie Wilson Show," she'll portray herself, of course.

## 'Jack & Beanstalk' Towers on Ratings

"Jack & the Beanstalk" emerged Monday night (12) as one of the hottest-rated specs since "Peter Pan," with the Helen Deutsch-Jerry Livingstone tuner ploughing under the opposition and even outpointing "I Love Lucy" on the overnight Trendex. The 90-minute average for the "Producers Showcase" entry was 33.9, compared with a 20.0 average for the "Burns & Allen"-"Talent Scouts"-"Lucy" combine on CBS-TV and a 5.0 for Danny Thomas-"Voice of Firestone"—Bishop Sheen on ABC-TV.

Individual breakdowns saw "Jack" jumping off to a 35.5 at 8 p.m., against 12.6 for "B&A" and 6.5 for Thomas. At 8:30, "Beanstalk" held strong with a 35.1, against a 19.0 for "Talent Scouts" and 3.2 for "Firestone." At 9, it was a 31.2 for "Jack," 28.4 for "Lucy" and 5.2 for Bishop Sheen.

Considered a factor in the rating payoff was the triphammered exploitation campaign over the past few weeks.

## TOM SARNOFF'S COAST V.P. SPOT FOR CAL NAT

Hollywood, Nov. 13.

Thomas Sarnoff was elected a veepee of California National Productions at its first board of directors meeting on the Coast. New post makes him nominal head of NBC's telefilm activities in Hollywood in addition to directing business affairs here for NBC Television.

Robert Levitt continues to head up CNP from N. Y. as veepee and general manager. Alan Livingston's vacated berth as prexy will remain unfilled.

# TvB on Eve of Convention Credited With Putting Industry in Perspective

By ART WOODSTONE

Television Advertising Bureau began in December, 1954, just shy of two years ago. It wasn't too many weeks before that when television station owners expressed interest in a special company to promote all stations. The idea was almost simultaneously expanded to include networks in video, because a few of its fathers felt that network coin was needed to make it roll.

Right from the start there were some apathetic industryites and others offering outright criticism of the proposed venture, but nevertheless it went ahead. Main objection was that television needed no artificial procreation, that it was going along nicely on its own impetus and that it was "blue skies," trying to translate an all-station promotion into tangible success at the individual station level. Secondly, when the idea of networks had been successfully introduced and carried, another objection (expressly from some station representatives) was that no trade organization of this kind "could hope to be all things to all facets of television," meaning that local stations were in competition with networks for a buck.

If anyone were to point to Radio Advertising Bureau as a fine example of a trade promotion organization, TvB's detractors explained that the radio plugging unit was born in 1950 when audio, dangerously situated in a tv era, really needed a push. But tv in 1954, they reiterated, was "doing nicely, thank you."

## First Annual Meet

Tomorrow (Thurs.) TvB begins its first annual meeting to which well over 200 network, station and station rep member companies have been invited. In the final analysis, only the board of directors, which hires, fires and can make or break the organization, is in position tomorrow to say whether TvB has become the answer to the aforementioned objections. But here are many of the things which the trade at large feels TvB has accomplished in its time, and a few of the things it has not.

One of the first things of major importance that Oliver Treyz, who

(Continued on page 46)

## Huntley-Brinkley Segs in TV SRO

In the space of a few short weeks, NBC-TV's 7:45 p.m. news strip has become SRO again. Web last week signed American Can Co., via the Compton agency, to alternate Tuesday sponsorship, bringing the revamped news stanza to full five-day sponsored status. American Can starts in January, and will alternate with Pan American World Airways.

Meanwhile, the web is jubilant about the first limited rating returns on the show, although it's handing out only one-day figures, that of its first Thursday, Nov. 1. On that date, in its fourth time on the air, the Chet Huntley-David Brinkley starrer (with a new production team headed by Reuven Frank) scored a 17.2 Trendex with a 36.9% share, outrating CBS' "Sgt. Preston" and ABC-TV's "Lone Ranger." Former got a 9.4 with a 20.3% share and "Ranger" an 11.5 and 25.5% share.

By handing out ratings for that Thursday only, the web threw some skepticism on the overall impact of the show, however. For one thing, that's the night on which the news show has its weakest opposition. For another, that was the night when the Mid-East crisis and the Hungarian situation were at their most critical juncture, and news of any kind was a hot commodity.

On the sponsorship front, however, "NBC News" looks set for some time to come. Both the American Can and PanAm buys start in January, and meanwhile the web has gotten 26-week renewals from two other clients. They are Time Inc., which sponsors alternate Wednesdays, and Sperry-Rand, which currently occupies Tuesdays but will shift to Thursdays once PanAm and American Can move in.

## Trout's Toast

Robert Trout, who only a couple of weeks ago was feted by his CBS News colleagues and the CBS Radio brass on the occasion of his 25th anni as a newscaster, last week got even a more valued kudos.

It was at the wrapup of his stint as anchor man for the CBS Radio election coverage early Wednesday morning (7). After an all-night marathon at the anchor slot, Trout wrapped it all up about 5 a.m. At which point the entire staff at the Grand Central Bldg. studios arose and gave him a spontaneous standing ovation.

## CBS' Election Returns Also a Landslide, But Cue Press Assn. Beefs

CBS-TV's crackerjack news team pulled as good an election night landslide as President Eisenhower, with a Trendex score nearly equal to NBC and ABC's combined ratings. But the speed and accuracy of the CBS returns drew some press association squawks.

Both Associated Press and United Press, it's reported, protested against the web's longstanding practice of projecting the actual returns by an additional 10% and announcing the inflated figure as the latest return. Network has been doing this more or less openly since the 1940 election, and while the practice has traditionally given them an edge on the competing networks and news media, this is the first time a complaint has been registered. Apparently, the inflated figures turned out to be accurate, however; there was no disputing the returns themselves.

The CBS-TV Trendex average for the 9-11 p.m. period was a 25.3 and 42.1% share. NBC-TV was next with a 13.8 average and 23.0% share, while ABC was a close third with a 13.1 and a 21.8% share. That ABC figure was significant—it's the first time that the network has come close to one of the others on a special event where the three webs were all covering. Traditionally, ABC has run at about half the NBC average, with NBC just a peg below CBS. Example is the August conventions, where CBS had a 41.8% share, NBC a 33.5% share and ABC a poor third with a 14.5% share.

## CARTER COTTONS UP TO BOWL TELECAST

Carter Products is growing increasingly sports-minded for its Rise Shave Cream. Carter, through SSC&B, last week increased its stake in the New Year's Day Cotton Bowl telecast on NBC-TV from one-quarter to one-half sponsorship; it had inked for the one-fourth some time earlier, but decided to expand.

Just a few weeks back, Carter also bought a quarter-share of the NBC-TV pro basketball Saturday afternoon coverage starting late this fall. Business was placed through SSC&B.

## NBC Strutting Its Peacock

NBC's research operation has conducted a small but intensive study of reactions to various color symbols like the network's own peacock, the CBS colored eye, a stylized rainbow, a similarly stylized paintbrush and the NBC chimies. The peacock fared best of all the symbols, according to the report, but the chimies were among the lowest in terms of color associations among these interviewed.

The peacock ranked first in all but one category; it got the highest reactions in terms of "gave color associations," "reminds them most of color," "associated with bright colors," "would color this one first (blank drawing to be colored in)—all these in responses to black & white symbols. In the responses to colored symbols, it ranked first as "looks most colorful," "liked this one best" and "recalled this one first." The only category in which it did score first was in the responses to the black & white symbols to "gave favorable associations," where the CBS eye was on top. Report stated that there were no indications of "haughtiness" or "arrogance" with respect to the peacock; only the rainbow brought any appreciable number of unfavorable responses. It concludes that the peacock "appears to be clearly the most effective color symbol" and that while the CBS eye was given a more favorable response in one case, "it is not available to us."

## Kellogg Buys 'Tune'

Kellogg this week picked up alternate week sponsorship of "Name That Tune" on CBS-TV, effective Nov. 27. It replaces Lanolin Plus, which has bowed out to channel its coin into every-week sponsorship on "Break the Bank" on NBC-TV. Kellogg will share "Tune" with Whitehall Pharmacal, show's longtime alternate sponsor. Kellogg business placed through Leo Burnett.

## Storer Runs Into Some Troubles On Oregon V Shift

Washington, Nov. 13.

Storer Broadcasting Co.'s effort to establish a VHF station to cover the Portland, Ore., market, via purchase of the permit of KSLM-TV in Salem and relocation of the latter's proposed transmitter site, is running into tough opposition. Storer has an ultra high station in Portland (KPTV) but is now running into competition from three V's. Because of unfavorable terrain, UHF in Portland is at a considerable coverage disadvantage as compared to VHF.

Storer's application to move KSLM closer to Portland, filed with the FCC last May, immediately encountered objections from the V's on allocation grounds and also because Storer has the maximum of seven tv stations. Storer had asked the Commission to waive its multiple ownership rules to enable him to have six instead of five V's. At the time he had successfully challenged the rules before the U. S. Court of Appeals but the Supreme Court has since upheld them.

Another obstacle to Storer's move developed when KVAN in Vancouver, Wash., just across the state line from Portland, petitioned the Commission to allocate channel 2 to the area. KVAN has a UHF permit. Last week, the three V's in Portland asked FCC to consolidate the KVAN petition for "full comparative hearings" with the Storer application.

This move by the V's brought swift opposition from Storer in a letter from its counsel, Robert F. (Continued on page 46)

## WRCA-TV SNEAKS IN 5-MIN. COMEDY SHOW

Quiet revamp of the 11-11:30 p.m. all-color weeknight lineup at WRCA-TV, the NBC-TV flagship in N.Y., took place this week, with the Jimmy Powers sports show dropped and a new five-minute comedy series starring a different personality each night and titled "Punchline" installed. Lineup now has the John K. M. McCaffery news as before at 11-11:10; the weather with Tex Antoine at 11:10-11:15; the Hy Gardner show dropping down five minutes to 11:15-11:25 and "Punchline" installed at 11:25.

Lineup of comics for the show for this week is Will Jordan, Garry Morton (already on), Sid Gould, Joey Carter and Danny Crystal. Next week's roster comprises Corbett Monica, Herkie Styles, Joey Adams, Alan Drake and Jimmy Komack.

## The Week's Trendex

Ed Sullivan's mighty lineup (Bing Crosby, Phil Silvers, Julie Andrews, Kate Smith, etc.) powerhoused to a better than two-to-one Trendex advantage over Steve Allen Sunday night (11). Perry Como continued to outpoint Jackie Gleason on Saturday, but Walter Winchell reversed his form of the past two Fridays to nose out "Zane Grey Theatre."

Sullivan show scored a 35.5 Trendex average on the 8 to 9 hour, compared with Allen's 17.1 average, and ABC's "Amateur Hour-Press Conference" average of 5.2. On Saturday, Como edged Gleason by 25.2 to 23.8, with ABC's "Famous Film Festival" poor third with a 2.8. On Friday, Winchell squeezed past "Zane Grey" by an 18.8 to 18.1 score, ABC's "Crossroads" scoring an 11.7. Later that evening, Jerry Lewis, subbing for Ed Murrow on "Person to Person," continued that show's domination with a 26.5 vs. the NBC "Cavalcade of Sports" fights, which could muster only a 9.9.

On Thursday, CBS-TV continued its overall domination of the 8:30-11 period via "Climax" and "Playhouse 90." "Climax" averaged out at 25.9 with a 46.1% share at 8:30-9:30—it scratched ahead by one decimal point of the 23.0 racked up by "Dragnet" on NBC at 8:30, then raced far ahead of "People's Choice" on NBC at 9, 28.6 to 15.9. ABC's contribution was a 4.5 at 8:30 with a special Oldsmobile show and a 10.0 at 9 with "Wire Service."

"Playhouse 90" averaged out in its 9:30-11 stand to a 24.6 with a 47.4% share. It beat NBC's "Tennessee Ernie Show" in the first half-hour, 27.9 to 14.1 (with "Wire Service" winding with an 8.7) and in the following hour, trampled "Lux Video Theatre" with a 22.9 average against the "Lux" average of 15.3.

On Wednesday, Arthur Godfrey continued his up-again, down-again Trendex pattern. This time he was up, with an 18.8 average on the 8-9 hour compared with ABC's average of 18.4 and NBC's 13.3. Earlier that night, "Giant Step" preemed on CBS in okay fashion, scoring a 13.1 (25.1% share) against "Disneyland's" 20.8 and 40.6% share. The NBC score for the segment was an 11.7 for Eddie Fisher and a 9.0 for the NBC News.

Last Tuesday saw CBS-TV's "Name That Tune" trim ABC's "Cheyenne" for the first time this year, "Tune" drawing a 20.0 Trendex as against 17.7 for first half of the western.

## McGannon: 'What's Subservient About a Music & News Format?'

Trenton, Nov. 13.

The critical bombardment verbally and in print, from within the industry and occasionally from without, about so much of independent radio being an "electronic jukebox" has broadcasters afraid of ultimate repercussions in Washington. So last week Donald H. McGannon, prexy of Westinghouse Broadcasting Co., decided to take a crack at the critics in an obvious attempt to better industry-wide public relations.

He told the N. J. Broadcasters Assn. here last week that suggestions to establish "second class licenses or reduction in power" for a "vague group of stations" is "reckless." McGannon told Jersey radio men that he objected also to the lack of constructive criticism to accompany the downbeating. The criticisms proved reckless, he said, because they failed to provide a definition for "electronic jukebox," or "particular or specific default by broadcasters in obligation."

"I could conclude with some justification," McGannon declared, "that they (the critics) are advocating the policy of inertia which has beset this industry for a long time: let's just sit and wait and some- (Continued on page 50)

## Pact Metop Stars For Sullivan Show; Callas Set for 'Tosca'

Ed Sullivan last week tied the Metropolitan Opera Co. down to a five-show deal involving the presentation of fully-staged scenes with Met stars, conductors and producers on the Sullivan CBS-TV show, with the first such presentation set for a week from Sunday (25). That will be a scene from "Tosca," with Maria Meneghini Callas making her videbut opposite George London.

Second scheduled appearance will be Dec. 9, with Dorothy Kirsten and Mario Del Monaco starring in the finale of Act I of "Madame Butterfly." Others aren't set, but Renata Tebaldi will appear in at least one other telecast. Met's orchestra and conductors will be used, with Dmitri Mitropoulos set to conduct the "Tosca" scene. Met general manager Rudolph Bing will introduce the segments, while assistant manager John Gutman will produce.

Under the deal with the Met, Sullivan will underwrite the production and talent costs for the appearances, said to run about \$100,000, and will also make substantial contributions to the Met for the rights.

## U. S. Time Co. Extends Steve Allen Sponsorship

Steve Allen, whose Sunday night sponsorship picture has been on the erratic side, this week got a vote of confidence from one of his shortterm bankrollers, U. S. Time Co., which had originally signed for one-third sponsorship on four shows only this fall, has extended its pact to include 13 additional one-third segments for winter, spring and next fall.

New dates pencilled in for U. S. Time are Jan. 13 and 21, Feb. 10 and 24, March 10 and 24 and April 14 and 28, with five unspecified dates committed for the fall. Deal was set through the Peck agency.

## Don Davis Named New KMBC Prexy

Kansas City, Nov. 13.

New alignment of officers and directors has been made at the KMBC Broadcasting Co., operators of KMBC and KFRM radio and KMBC-TV, following the recent death of Robert B. Caldwell. He had been head of the Cook Paint and Varnish Co., of which the broadcasting company is a subsidiary.

Chairman of the board of the broadcasting subsid is now Lathrop G. Backstrom, president of Cook, who succeeds Caldwell in the post. Donald D. Davis was named president of the broadcasting company, moved up from the position of executive vice president. That title now goes to John T. Schilling, who had been v-p and general manager. George J. Higgins was named v-p in charge of regional and national spot sales for radio and television.

John F. Cash of the Cook organization was elected vice president and treasurer of the broadcasting company, and M. D. Blackwell, of the company's law firm, was elected secretary, and a member of the board of directors succeeding Caldwell, who also headed the law firm.



# U.S. VOTES IN TV SLEUTHS

## Siobhan of the 'Misbegotten'

If current negotiations go through, "Moon for the Misbegotten," the Eugene O'Neill play which folded on the road a few seasons back before it ever reached New York, will be done as a 90-minute vehicle on "Omnibus," this season with Siobhan McKenna as the star. Miss McKenna has just been pacted for two appearances on the ABC-TV-Ford Foundation show, doing her initial stint this coming Sunday in a 45-minute series of Irish theatre vignettes (O'Casey, Synge, etc.) For her second "Omnibus" showcasing, Robert Saudek, exec producer, is currently trying to line up the "Misbegotten" play since it obviously becomes a "hot property" in view of O'Neill's "Long Day's Journey, Into Night" Broadway click at the Helen Hayes Theatre. Miss McKenna was previously represented on tv by her recent role in Somerset Maugham's "The Letter" on "Producers' Showcase." She was sought for a Hollywood film chore but turned it down, preferring to reopen "St. Joan" at the downtown Phoenix, N. Y., thus making herself available for the tv offer. Also figuring in the "Misbegotten" plans is Walter Kerr, the N. Y. Herald-Tribune drama critic who is drama consultant for "Omnibus."

Julie Harris may also be signed for an "Omni" stint this season. Saudek and Kerr figure she'd be a natural as the lead for the "Amelia Earhart Story" scheduled as a 90-minute entry later this season.

## Cleve. AM-TV Stations' Bonanza As Newspaper Strike Continues

Cleveland, Nov. 13.

A plethora of radio time sales has sent billings into "SRO" at the city's eight audio outlets, and three tv stations as a result of a city newspaper strike that has shut down the Plain Dealer, News and Press since Oct. 31.

Like the golden dollar-days of World War Two, broadcasting time salesmen have not had to venture from their desks because of demands from department stores, food stores, automobiles and appliance dealers who have bought every available newscast, spot availability, etc. Radio, particularly, has reaped the financial harvest since the three tv outlets, KYW-TV, WJW-TV and WEWS had been enjoying strong sales seasons.

Billings, in virtually every radio station more than tripled since the strike, and programming geared around newscasts has meant adding of newsmen to staffs in several key stations.

Reflecting the rundown of hypoed station newscasting, here's the rundown: KYW-TV, up 100% from seven to 18; WJW-TV, from four to 13; WEWS, from five to 20. In radio, KYW from 26 to 33; WGAR, three to 11; WSRB, 40 to 60; WDOK, eight to 20; WJW, 20 to 32; WERE, 24 to 36; WHK, five to 12; while WJMO, the sunup to sundown station has maintained its one newscast on the hour every hour.

Meanwhile, the strike, caused by a wage split between publishers and the Cleveland Press, has resulted in the breakdown of the publishers' ban against newsmen appearing on the air. Stating they had been "locked out" Ward Marsh, movie critic of the Plain Dealer, and Arthur Speatch, movie critic, The News, have been doing a series of spots on tv for the major downtown movie houses.

Several stations, including KYW, WDOK, and WSRB have added newspaper men to their news desks. (Continued on page 46)

## WERE Converted Into Newspaper-Of-The-Air In Cleve. Strike Crisis

Cleveland, Nov. 13.

Clevelanders have had a 24-hour on-the-air newspaper via indie WERE, with the station harnessing every facility in order to fill the news vacuum caused by the newspaper strike in Ohio's largest city, in its second week. It has been a fast-breaking news period, too, with the elections and the crisis in the Middle East and Europe.

As soon as labor-management negotiations broke down Nov. 1 WERE's FM facilities were immediately converted to 24-hour news coverage. Additional 15-minute newscasts were scheduled on AM to supplement the regular hourly reports. For the duration of the Cleveland newspaper strike WERE purchased additional UP and AP (Continued on page 50)

## BALLOT ASSURES CONTINUED QUIZ

Washington, Nov. 13.

Retention of Democratic control of Congress, a political phenomenon in view of last week's landslide vote for President Eisenhower, may mean that Washington scrutiny of the television industry will continue unabated.

The immediate effect of the election is that the important Senate and House committees which have been giving the FCC a rough time continue under the same leadership. Sen. Warren Magnuson (D-Wash.) will be back as chairman of the Senate Interstate Commerce Committee when Congress convenes in January. And so will Chairman Emanuel Celler (D-N.Y.) of the House Judiciary Committee.

It is not only during the next two years that the FCC will have to face Congressional committees demanding action on the allocations and monopoly fronts. Democratic control of Congress is now virtually assured for the next four years, with little prospect of changes in committee membership which would seriously affect the Congressional attitude toward the agency.

Only 11 Democratic members of the Senate come up for reelection in 1958 and six of these are from the South. The other five—John O. Pastore (D-R.I.), ranking member of the Interstate Commerce Committee, John F. Kennedy (D-Mass.), Dennis Chavez (D-N.M.), Henry M. Jackson (D-Wash.) and Mike Mansfield (D-Mont.)—are expected to win handily. On the other hand, there will be 21 Republicans up for reelection and most of them will face tough opposition.

It's almost certain, therefore, that the Democrats will increase their margin in the Senate. Political observers here expect they will do the same in the House.

With such continuity of Democratic control of "the hill," the regulatory agencies, including the FCC, now know where they stand. No longer can they hope for a change in committee chairmanships which might relieve them of the investigations to which they have been subjected.

Sen. Magnuson's committee has served notice on the FCC that it will "follow very closely" the agency's progress in carrying out its allocation proposals, including the interim plan for deintermixing, comments on which are now due Dec. 3. In its report of last July 23, the Committee urged (Continued on page 50)

## NBC Radio's Revamped Program Sked Okayed by Key Affil Group

### Still Booz'n It Up

When NBC's organizational revamp that saw the creation of four exec v.p. slots and the exit of Pat Weaver was finalized a couple of months ago, it was done so on the heels of a management survey by the Rooz, Allen, Hamilton efficiency consultants.

At that point, everyone thought that Booz, Allen was finished and out of the picture at least for the time being. But the word is that the management unit is still at work at the network, surveying various departments in depth.

A revamped program schedule involving the feeding of five minutes of news every hour between 7 a.m. and 11 p.m., the creation of "hot line" service for top news breaks at any hour, the extension of "Monitor" to 8-10 p.m. Friday nights and the installation of new weeknight programming won the unanimous approval of the NBC Radio affiliates exec committee and the affiliates program advisory body last Friday (9) and will be pitched to individual affiliates for ratification during the next two weeks.

The new schedule calls for the continuance of "NBC Bandstand" in the mornings, with an upped budget, along with the retention of two hours of dramatic programming afternoons along with a new one-hour "personality" show. Roy Winsor, former Biow agency v.p. and now an independent producer-consultant on soap opera production, is working with the web in the evaluation of present daytime soaps and the development of new ones. Exact lineup of the daytimers isn't set yet, and it's not determined whether the soaps will follow the personality stanza or vice-versa.

Nighttime schedule will retain the current 8-9 program block, but the web will install a new hourlong cross-the-board stanza at 9, followed by public service programming at 10. "Monitor" will cut across the weeknight schedule Fridays, first time the show has burst its weekend boundaries.

Other features of the new program plan involve the decision to allow affiliates to sell any open commercial positions on network shows, subject to recapture by the web, with the stations keeping all the proceeds. Station breaks will be extended to 70 seconds, permitted. (Continued on page 50)

## Admits TV 'Sensational' But Danny Kaye Still Wants to Bide Time

Hollywood, Nov. 13.

Danny Kaye is hopeful out of his 90-minute filmed CBS-TV program Dec. 2 for UNICEF may come an idea which will serve as his entry into tv.

Longest holdout against the medium of any top comic, Kaye conceded yesterday (Mon.) that tv is "sensational," but that he's biding his time until the right idea developed. If he enters tv, there will be two or three specs a year, never a regular series, he said. Only previous tv appearances were with President Eisenhower for Korean aid and public service broadcasts.

## GOODYEAR EXITING 'GREATEST STORY'

"The Greatest Story Ever Told," the half-hour inspirational radio series which has been sponsored by Goodyear Tire & Rubber since first going on the air 10 years ago, will end after the Dec. 30 performance over ABC. Sponsor, which never aired any plugs has decided to cancel.

Network reports that it is not seeking another sponsor. Show is heard Sundays from 5:30 to 6 p.m.

## Longines' Holiday Spec

Will Rogers Jr., Joe E. Brown and Duke Ellington have been signed to the cast of Longines-Wittnauer's special Thanksgiving Day spec on CBS-TV. Show, set for the 5 to 6 hour, will deal with "90 years of music," the theme coinciding with the watch company's 90th anniversary.

Rogers and Brown will handle part of the narration, with Ellington appearing as a performer. Longines Symphonette under Michel Piastro and the Corps de Ballet will handle the musical and choreographic elements.

## DuMont's \$637,186 Broadcasting Loss For 9-Mo. Period

DuMont Broadcasting Corp. showed a net loss of \$637,186 for the first 39 weeks of 1956. Company began in early December of 1955 after being separated from DuMont Laboratories Inc., and the books for the first month of operation were not disclosed by prexy Bernard Goodwin in his report last week to stockholders.

Goodwin feels that for the last 13 weeks of the year, DuMont, which owns WABD, N. Y., and WTTG, Washington, D. C., will operate at a small cash profit before depreciation. The tv company's depreciation for 1956 was projected to approximately \$375,000 by Goodwin. He told investors that he expected the firm would be making a small net profit after depreciation in 1957.

Goodwin mentioned to stockholders last spring that a meeting of stockholders might be held this fall. However, he explained that an audited report at this time is available only for the month of December, last year, so a meeting has been put off until May 13, 1957.

A "complete revision" of the two-station corporation's operating, program and sales policies has been made in 1956, Goodwin stated. He spoke of revitalizing all equipment and power of WTTG (Continued on page 50)

## Pitch Out The Pitcheroos

By FARRELL DAVISSON

Chicago, Nov. 13.

The era of the longwinded commercials and those filmed and/or live pitchmen routines is finally coming to an end for Chicago television, prompting no doubt much rejoicing on the part of the long suffering fans.

For the first time in many a year there isn't a droning pitcheroo to be found on the local channels and the "coulda talked all night" sponsors that still prevail have been told to button up with in the specified spiel limits of the NARTB Code of Good Practice.

Actually, the NARTB Code guardians can at best claim only secondary credit for the "clean up" here, even though the three network-owned stations have been Code members since its inception. What has occurred and is occurring is a form of hometown self-policing that has put or is keeping all four stations on their best behavior. In short, the boys are poised to blow the whistle on the competitor that gets out of line. And in at least one instance, the whistle was blown clear to the New York homeoffice with the resultant hard feelings all around.

The pot started boiling some two months ago when with considerable fanfare, WGN-TV announced it

was putting its house in order by subscribing to the Code and cutting back its commercial time allotments accordingly.

After a two-month whittling down period granted its sponsors, WGN-TV's deadline for full compliance with the Code standards is Thursday (15).

The announcement prompted two reactions in the trade. One was "it's about time." The other was "maybe they're bluffing and they'll relent a bit here and there when they hear the uproar from the local advertisers accustomed to talking for 18 minutes during a 90-minute feature film."

But the skeptics soon found out that the new WGN-TV chief Ward Quaal, who incidentally had a hand in formulating the original Code, wasn't fooling, especially when he underscored that fact with a direct communique to the then ABC prez Robert Kintner regarding the web's WBKB. Even before WGN-TV had got "religion," WBKB had discarded the straight pitch time sales. And now partly as the result of the WGN-TV "example" and partly because an over-eager-client with padded blurbs can no longer use the argument that he can take his business to the Trib station, WBKB salesmen are notifying their accounts that there will be no more "blinking" at copy that runs

over the Code limits.

Policemen routine has reached the point where the stations are literally holding a stopwatch on one another and are keeping an eagle eye out for Code violations in the "decency and good taste" categories. Word started circulating a few weeks ago, still unconfirmed, that WGN-TV was monitoring its competitors' programs. Whether that project ever got started or not, it's known that at both WBKB and WNBQ spotters are on the alert for any violations of the Code on WGN-TV. While the donnybrook at the moment hasn't made for precisely friendly intramural relations, it certainly projected the respective continuity acceptance editors into new found prominence.

CBS-TV's WBBM-TV has been able to stay pretty much aloof since it has never catered to the pitch clientele and in its virtual SRO capacity has succeeded in generally keeping the selling spiels within bounds.

So for all practical purposes, Chi tv is becoming as clean as the proverbial hound's tooth at this rather late stage of the game. All of which raises the intriguing question as to where were the NARTB Code proctors when as late as last summer even NBC-TV's WNBQ was carrying one of those pitch screamers.



# Kraft's Product Protection Pact In NBC-TV \$1,900,000 Daytime Deal

Kraft Foods has signed a \$1,900,000 four-show daytime television deal with NBC-TV which provides for a precedent-making product protection agreement which the network hopes will solve the increasingly complex problem of protection. If the Kraft plan works, NBC believes, it will bring to television a way of providing multiple sponsors (particularly in daytime) with the same kind of flexibility enjoyed by print, where competing products appear on different pages of the same newspaper or magazine.

Under the deal, Kraft is buying what amounts to four contiguous quarter-hours every Thursday for a 52-week period. It will take the second quarter-hour of "Tic Tac Dough," the first and second "Matinee Theatre" participating positions (tantamount to a quarter-hour), the "Modern Romances" quarter-hour and the first quarter-hour in "Comedy Time." Everything starts in January, probably Jan. 3.

Under the unique product protection agreement, NBC will afford protection for all of Kraft's 14 different products on Thursdays only, for the same shows ("Tic Tac Dough" and "Comedy Time" are half-hour shows and therefore have another sponsor; "Matinee" is participating and has several sponsors per day; only "Romances" is singly sponsored), and also for the quarter-hour immediately preceding and following the Kraft-sponsored segments.

In return for this, Kraft agrees that it will not use the program host to deliver its commercials personally, although the host will mention Kraft in the leads to the commercials. Idea of such an arrangement is that it affords "vertical" protection for Kraft, that is, protection restricted to Thursdays and leaving all other days open for competitive brands. At the same time, any possible conflict over identification with the program or host is eliminated for non-Thursday competitive sponsors through the non-use of the featured personality of the show.

Just what kind of problem this conflict over personalities can be produced is illustrated by the fact that NBC last week assigned Gene Rayburn to emcee the Friday segment of "Tic Tac Dough," which till now has been hosted five-days weekly by Jack Barry, the show's co-packager. Barry also co-packs the Wednesday night "Twenty-One," which he and Dan Enright also package for Pharmaceutics Inc. Latter has a new product, Zarumin, which it claims competes with the Friday sponsor of "Tic Tac," Mentholatum. Consequently, it's asked NBC to release Barry from the Friday emcee chores because of the conflict of identification of Barry with the competing products.

NBC has just one hurdle to clear before the protection agreements take effect. Sweets Co. of America has the second Thursday quarter-hour of "Comedy Time," and its Tootsie Roll is competitive with the Kraft caramel line. NBC figures it can get Sweets to move to another day once the Kraft sponsorship gets underway.

## BBC-TV Documentary On Oldest Profession; Prosties Interviewed

London, Nov. 13.

The oldest profession in the world, prostitution, will be the subject of an hour long BBC-TV documentary feature next month. Titled "Without Love," the program is being compiled by writer Colin Morris and producer Gilchrist Calder, who got their material in London and provincial cities from welfare organizations, police and, direct from the women of the streets.

It will be designed to show some of the circumstances which could cause a girl to become a prostitute. The production will be dramatized and all parts played by actors and actresses.

Later the same evening, a discussion by a group of people not yet named will comment on the tv treatment of the subject.

## Not a Total Loss

NBC-TV's huge color conversion program, embracing colorcasting of at least one major show per evening this year and envisioning two a night next season, has been undertaken at NBC's expense, with the web underwriting all additional costs of "tinting up" the ex-black & whites.

The expense, of course, is being chalked up to promotion for the sale of RCA color-sets, and there has been a payoff in this area in at least one sense. In one recent b&w-to-color program switchover, RCA sold nine tintsets—to the client and his agency execs.

## It's Business As Usual Sat. Nites On CBS-TV With 'Star Jubilee' Exit

Cancellation of "Ford Star Jubilee" Saturday night CBS-TV spec series by Ford Motor Co. has necessitated a repacking of contracts by the network among the regular sponsors of the half-hour shows occupying the 9:30 to 11 p.m. periods.

To allow for the one-a-month specs CBS, as was the case last season, had negotiated on a three-weeks-out-of-four basis for the regular 30-minute shows. These included "Oh, Susanna," "Gunsmoke" and "High Finance." With "Ford Star Jubilee" now a thing of the past, the half-hour clients will stay with their shows four weeks out of four.

## DUNLAP QUILTS KRAFT TO JOIN 'OMNIBUS'

Richard Dunlap has resigned as producer and director for "Kraft Television Theatre" to become second-in-command to executive producer Robert Saudek of the Ford Foundation Radio-TV Workshop and "Omnibus." Dunlap, with "Kraft" since 1953, assumes his "Omni" duties immediately.

He'll be associate producer of the hour-and-a-half weekly ABC-TV program. Dunlap has done freelance jobs for Saudek, last season having produced the three-part "Constitution" series (with Joseph Welch fronting) and the "Billy Mitchell Court-Martial."

Appointment fills the vacancy made a fortnight ago when Paul Feigay, after four years with the program, quit to produce "The Most Beautiful Girl in the World" for Revlon. However, latter show has been bumped even before going on.

## Cronkite's Daytime Slot In Collingwood Bowout

Walter Cronkite is taking over the CBS-TV daytime news strip from Charles Collingwood and the 1 to 1:10 series is being retitled "Walter Cronkite & the News." Collingwood has asked out because of additional duties involved in his narrating chores on the upcoming "Odyssey" series.

It's Cronkite's first daily show in some time, though he holds down the Sunday night network news slot at 11 p.m. and does special events duty plus narration on "You Are There."

Niteries in the N.Y. sector are loaded with talent scouts these days, so desperate is the need for guest performers on the ever-increasing variety segments on television. Particularly frantic is the search for fresh names and faces in order to get away from the repeat pattern of familiar acts. As one tv star put it: "How many times around can you go with a Sammy Davis?"

"Not a nitery spot is being left untapped. For example, last week alone yielded three guest shots out of the Blue Angel intine spot, with T. C. Jones, the impersonator, playing the Steve Allen Show; Martha Davis & Spouse going into the Perry Como hour and Jill Corey booked for the Walter Winchell show.

Blue Angel's status as an incubating ground for show biz personalities is of course almost traditional, with the eastside boite credited with incepting such talent as Imogene Coca, Wally Cox, Orson Bean, among others.

## Ben Gimbel Bumps WIP Com's for UN Pickups

Philadelphia, Nov. 13.

Benedict Gimbel Jr. president and general manager of WIP, expressed pride in the fact that his station carried over 22 full hours of emergency sessions of the United Nations General Assembly and Security Council meetings. Although it was necessary to displace many sponsored programs and announcements, every advertiser expressed willingness to go along. Over 200 commercials and 30 programs were affected.

Gimbel felt that "radio was the only medium which could adequately cover the dramatic meetings as the United Nations deliberates on the Israel-Egypt and Russian-Hungarian crises. Television cannot afford to preempt regular programs."

WVJN Also Scraps Com's During the recent critical press leveled against the networks for their eye-glaze as to the United Nations sessions dealing with Hungary and Egypt one station in the metropolitan area, WVJN of Newark, cleared itself of commercials and concentrated on the UN. Action is the more remarkable as it was ordered by a general sales factotum, Ivon Newman, with, of course, the permission of the Newark News, owner of the station.

New York's municipal station, WNYC, also extensively reported the UN but had only itself, and no advertising cancellations, to consider.

## 'HIGH BUTTON SHOES' REVISED AS TV SPEC

Arnie Rosen and Coleman Jacoby, who scripted NBC-TV's "Bachelor" spec, have created an entire new book for "High Button Shoes" which gets a Nov. 24 showcasing on the network. Nanette Fabray, who sparked the legit version, will star in the spec along with Hal March and Don Ameche.

The three basic characters and the score of the original have survived the Rosen-Jacoby shears and remain in the modernized version, otherwise there will be a complete new story line.

## Jahncke Quits ABC.

Ernest Lee Jahncke Jr. on Monday (12) confirmed his resignation as veep and assistant to the president at ABC. Jahncke explained that he was offered an opportunity by new boss Leonard Goldenson to stay on at the network, where he began 20 years ago, but that he wouldn't be "happy or enthusiastic" in any job other than the one he has.

Goldenson wanted to remove him from command of station relations, Jahncke's primary job under the former ABC topper, Robert Kintner. Hereafter, Edward DeGray, national director of station relations for ABC Radio, will report directly to Don Durgin, radio network director. Alfred Beckman, DeGray's tv counterpart, will report to Oliver Treyz, tv network boss. Both men formerly reported directly to Jahncke.

## Ludden Gets Program Slot on NBC Radio

Producer-packager-emcee Allen Ludden has been named manager of program planning and development of NBC Radio, in the continuing expansion of the web's program department. Robert Wogan has been named manager of program operations, while Van D. Woodward becomes manager of scripts. All three report to Norman Livingston, the web's new director of programming.

## Niteries-to-Vaudeo

Niteries in the N.Y. sector are loaded with talent scouts these days, so desperate is the need for guest performers on the ever-increasing variety segments on television. Particularly frantic is the search for fresh names and faces in order to get away from the repeat pattern of familiar acts. As one tv star put it: "How many times around can you go with a Sammy Davis?"

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## TV-Radio Production Centres

### IN NEW YORK CITY . . .

Steve Libby, former manager and publicity director for Fred Waring, joined Young & Rubicam's publicity department . . . WRCA program manager Steve White giving a course on radio-tv announcing at Columbia, while same station's exec producer, Len Weinsles, holding down a scriptwriting course at New York U. . . CBS Radio-prez Arthur Hull Hayes addressed the Adcraft Club in Detroit Friday (9) . . . Johnny Andrews guests on "Home" this week . . . Dick McCue moved over from NBC's network side to become a staff director at WRCA Radio . . . Sig Mickelson, CBS v.p. in charge of news & public affairs, to Louisville Nov. 29 to speak at a Sigma Delta Phi forum on election coverage . . . Bill Fagan, CBS-TV administrative sales manager, on jury duty . . . WRCA-TV newscaster Roger Bowman addresses the Pen Women of Greenwich tomorrow (Thurs.) on news presentation . . . Thirty new members will be inducted into CBS' 20-Year Club at a cocktail party at the network tomorrow (Thurs.), with the awards comprising a \$100 bond and gold CBS pins for each . . . Frances Foster into the cast of "Right to Happiness" on CBS Radio . . . The John Derris (he's ex-CBS sports director) expecting in December . . . Elaine Rost and Grace Keddy into cast of "Second Mrs. Burton" . . . Maria Rubini set for same web's "Road of Life" . . . Perry Cross set to produce NBC-TV's "Sonia Henie Starring in 'Holiday on Ice'" Saturday spec on Dec. 22, with Harry Sosnik signed as musical director . . . The New Governor of Oregon, Robert D. Holmes, is general manager of MBS affiliate KAST, Astoria, Ore. . . National Television Film Council will meet tomorrow (15), with speakers slated to sound off on how to best improve filmed tv commercials . . . Millie Considine, wife of columnist, radio commentator Bob Considine, now joins her husband on the Mutual net with her own show, holding down a 15 minute interview slot on the net at 12:15 p.m.

While Johanna Johnston is doing Europe with photographer-hubby Martin Harris her duties at CBS Program Writing Division will be taken over by Heyward Ehrlich, ex-DuMont staffer . . . Meantime, division director Charles S. Monroe is doing a tragedy-comedy on the Do-It-Yourself theme for the Columbia Workshop come December . . . Walter Winchell's last night of campaign crack that "a vote for Adlai Stevenson is a vote for Christine Jorgenson" is regurgitating in the trade, may be heard from on a protest plane. . .

Announcer Don Morrow's sked of commercial commitments has been jazzed by addition of General Electric, which has him doing a series of vidfilm pitches at present . . . WNEW topper Richard Buckley making his way to a European vacation after an African stopover; back to his radio desk Dec. 8 . . . David P. Evans, ex operations manager for WOR-TV; Richard Simon, former WATV-WOR-TV director, and William Terry, lately of Bryan Houston, into Ogilvy, Benson & Mather tv department . . . Biff McGuire faces stints tonight (Wed.) on Kraft and U. S. Steel Dec. 19 . . . James Shoemaker appointed manager of membership in station services at Radio Ad Bureau . . . WMCA prexy Nathan Straus returns Friday (16) with his first editorial for the season, "New Political Parties for Old" . . . James Mason was inadvertently omitted from cast credits in recent VARIETY review of the United Nations radio program, "I, the Diplomat" . . . Howard Lazarus, assistant film editor at Transfilm, and Mrs. Lazarus (former Barbara Schwartz) had a baby girl recently in Brooklyn Jewish Hospital . . . Patricia Barry into NBC-TV "Modern Romances" this week . . . Bob Fuller, Rockland County's undercover operative in television (WCBS-TV), doing jury duty this week at New City, N.Y. (Pressagents are citizens?) . . . Billy Nalle, organist, just completed seven weeks with "Home" show; due back in Dec. . . Radio-tv thesp Donald Dawson, currently appearing as the major domo in "The Sleeping Prince" legitier, has been pacted by the U.S. Government to direct a taped dramatic radio series on geophysics for the coming Geophysical Year in '57. Charles Basch will produce the series.

CBS Radio's director of accounting, Walter P. Rozett, upped to the new post of director of administrative operations for the network and reports to administrative v.p. Jim Sward. He'll be replaced in his accounting post by George B. Stadtmuller, presently at KCBS, San Francisco . . . Gerald Productions signed by Smith, Kline & French labs to produce "The Ordeal of Thomas Moon," documentary for television use about the overweight problem, with Gerald Auerbach producing and Michael Nebbia directing. Location shooting at Penn Station starts today (Wed.) . . . Ely Landau, prez of National Telefilm Associates, left for the Coast over the weekend for a two-week o.o. . . When WCBS' Jack Sterling expanded his early ayeer on the station last week, it also marked his ninth year there; he replaced Arthur Godfrey in the time slot . . . Virginia Graham becomes the first fiecee of "Strike It Rich" the week of Nov. 19, when she replaces vacationing Warren Hull . . . WCBS disk jockey-record star Jim Lowe moves temporarily into television next week when he subs for Will Rogers Jr. on "Good Morning" on CBS-TV . . . Sid Gould set for the Walter Winchell show Friday (16) . . . Bandleader Russ Morgan does a guest stint on the Jerry Warren all-night disk show on WINS next Tuesday (20) . . . Gommi-TV finished shooting three three-minute color films for the National Assn. of Margarine Mfrs. for the Amberson Associates agency . . . Margaret Whiting left for the Coast Monday (11) to start filming another 13 of "Those Whiting Girls" for Desilu for use next summer as the "I Love Lucy" sub . . . Jonathan Winters set to co-emcee the nationwide Savings Bonds dinner in Washington Nov. 29. His co-worker will be Joint Chiefs of Staff chairman Adm. Arthur Radford . . . Announcer Allen Swift did the voices for Nabisco's new animated commercials, set via McCann-Erickson . . . Robert Young guest-celebs on "I've Got a Secret" tonight (Wed.). The entire "Father Knows Best" cast, headed by Young and Jane Wyatt, host a shindig tomorrow night (Thurs.) at their "temporary New York residence" on E. 61 St.

### IN HOLLYWOOD . . .

Walt Frammer in town with "Strike It Rich" and gabbing with his package partner, Frank Cooper, on an "unlimited" giveaway quizzer. They're also framing a comedy-variety show for Billy Gray, nitery comic . . . Earl Collins back from three-week swing of the east for Hollywood Television Service, which he prexies, with a thick sheaf of orders for Rex Allen's "Frontier Doctor" . . . Someone asked Phil Berle, "who are you at NBC?" His reply, "I'm available" . . . Johnny Carson is working up a nitery act now that he is absentia from tv and will break it in on the Ed Sullivan show Feb. 10 . . . NBC press planter George Marakas given four-month military leave to assume his rank as commander on Admiral Glover's staff at Malta. He will be assigned to public information for the Navy . . . Milton Klein joined up with Frank King Co., station reps . . . Rod Voight quit City News to head up a public relations outfit's new L.A. office. He was formerly assistant publicity director for CBS radio in Hollywood . . . Traffic between Hollywood and Palm Springs has thickened since Joe Rines picked the desert spot to continue his convalescence from auto injuries. He won't be lonesome, that's for sure

### IN CHICAGO . . .

Bob Finnegan, formerly ABC sports director, has replaced Lou Ronder as WCFB program director . . . Bob Reardon departed the Harrington, Righter & Parsons rep firm to join NBC-TV Spot Sales . . . WBKB will telecast the State St. Christmas parade Saturday (17) for the seventh year. Dick (Two Ton) Baker will again do the commen-

(Continued on page 48)

# TELEFILM OUTGROWS SIZE 30?

## Cinematheque Intrigues Madison Ave.

Major agency interest in quality theatricals for national accounts remains high, with the unreeling of Metro theatricals in the Los Angeles and other markets and the projected telecasting of top cinematheques on four Triangle stations in the east serving as test situations for other would-be bankrollers.

Concurrently with the "research 'em to death" attitude of Madison Ave. execs the presentation of National Telefilm Associates Film Network, now buoyed by its fresh deal with 20th-Fox, is getting the "good, hard look" treatment on ad row.

On the Los Angeles situation, there is general acknowledgment that the "atomic explosion" of the initial rating for "30 Seconds Over Tokyo" on Friday night's "Colgate Theatre" has simmered down, but that factor hasn't taken the glow off the cinematic rose for many national accounts. Even the execs representing Colgate, which plunked down \$750,000 for a 52-week unreeling of the Metro product over KTTV, contend the levelling off to a healthy rating is to be expected (the fourth Metro-Colgate show "Ninotchka" drew an average 18.0 ARB compared to the 28.8 average for the "30 Seconds" opener, a premiere accompanied by an estimated \$100,000 publicity-promotion campaign). The 18.0 rating for the entire theatrical telecast outrated all competition in the seven-station Los Angeles market, and much more than that can't be expected, Colgate reps say.

## Telefilms Get Better Press Shake

### Upbeat in Celluloid Stanzas Reflected in New Respect From Dailies

Telefilm companies, which only last summer were doing a burn over what they thought to be lack of coverage by the daily press, now feel they're receiving a fair shake in the coverage department, with space dictated not by anti-film bias but by enterprise and newsmaking press agency.

A case in point is the Screen Gems operation, which currently estimates its 10 networked shows are getting 20% more coverage in the New York market than last spring, when a survey was taken of the five of the seven key New York dailies. Nationally, the Columbia subsid has no other measurement rod other than that of its clipping service bills which are higher now.

Syndicated shows in the New York market are commanding more reviews than heretofore and even features, long considered a stepchild of the tv sections, are getting additional space. The shift on films probably is partially attributable, too, to the decline in "live" shows on the networks, as well as the indies, the shows which in the past used to get the big news breaks, as contrasted to films.

In the syndicated field, local visits by leads in telefilm series and other tried-and-true promotion (Continued on page 48)

## Flamingo Series On OSS to Roll

London, Nov. 13. Production starts tomorrow (Wed.) on a new telepic series taken from the files of OSS. The pilot is being filmed at the National Studios, Elstree, and the actual series is due to roll next April.

The project is being undertaken by Flamingo Films of New York and the deal is being worked out here by Bill Eliscu, former aide to General Donovan, the head of OSS. All the stories, taken from de-classified files, are based on actual exploits in Europe during the last war. They're being dramatized, rather than fictionalized, and the names will be changed as and when necessary.

Ron Randall, who returned last weekend from Hollywood, will star in the series as Major Mike Hathaway. Robert Slodmak came in from Europe a few days ago to direct and Jules Buck is handling the production chore.

Production will call for intensive locationing all over Europe as backgrounds and action will be filmed wherever each mission occurred. Units will, therefore, be sent to France, Italy, Germany, Portugal, Greece, Turkey, etc. The first 13 in the series of 39 will be filmed in monochrome, but there may be a switch to color for the remaining 26. This will be decided in the near future.

## 'Capt. Fathom' in Tint

Cambria Studio Inc. and New Vistas Inc. will combine to color-film a new telepic series, "Captain Fathom," according to Dick Brown, prexy of Cambria.

Series, about a skindiver, will be aimed at both juve and adult markets.

## Rheingold, Colgate Eye 42G-a-Week WCBS-TV Cinema

At least two potential clients have expressed more than passing interest in the unprecedented WCBS-TV, N. Y., \$42,500-a-week Saturday night feature film showcase. They are Rheingold Beer and Colgate-Palmolive.

Station's plan is to present the cream of its Metro package in "Late Show" time (11:15 p.m. to conclusion, about 1:15 or 1:30 a.m.) every Saturday night, with the sponsor picking up an unheard-of-till-now time & program tab of \$42,500 a week. Over a 52-week span, this would come to \$2,225,000, a large order for N. Y.-only coverage, although of course the price is only a tentative one in light of the fact that something like this has never been tried before.

It was anticipated that there would be trouble in arousing interest in the project because of the pricetag, but Colgate and Rheingold are definitely in the picture, although negotiations haven't shaken down anywhere near the signing stage. Colgate's interest accrues largely from the success it's been enjoying with the same kind of show on KTTV, Los Angeles, but for a \$15,000 a week tab.

Rheingold's interest stems from the fact that it's been sponsoring syndicated telepic in the past with only mixed success, and that its longtime "Douglas Fairbanks Presents" series will lapse this winter, when Fairbanks stops production on the show.

## WB PREPS 'COLT .45' FOR NEXT SEASON

Hollywood, Nov. 13. A new one-hour telepic series, "Colt .45," is being projected by Warner Bros. for next season, according to William T. Orr, studio's exec tv producer. However, nothing has been filmed yet, says Orr.

Proposed format would be built around a new western star, a la Clint Walker in Warner's "Cheyenne" teleseries.

## FEATURES VS. HALF-HOUR PIX

Where does the half-hour telefilm go from here? As it loses more and more local time to features and faces a most cautious scrutiny by network advertisers, the producers' problems are undeniably increased. But while there are many cons, some new pros have cropped up to give heart to the telepic makers.

A producer-distributor of 30-minute pix conceded only a week ago that the situation was "dismal." If some positive measures couldn't be found to counteract the relatively greater importance of feature films, he thought that he might have to go into features himself, much against his will. At the point when tv had to give up its own production efforts to turn to a more economically sound distribution of motion pictures, he believed that video's creativeness might be seriously damaged.

Because of the Metro-20th-Warner-RKO feature onslaught, the network persistence in elevating half-hour telepic quality, the increased labor costs, producers have been pouring record coin into production. With the exception of a mere handful of new stanzas unequivocally marked for syndication, the producers are not making more than one, perhaps two, pilots. Hence, production takes on the dimensions of a "game" in which the producer risks the cost of four or five new series pilots in the hope of getting one placed via network or national spot in 1957. Economic restrictions have already laid waste to the small independent producer.

Features have shaken local programming policy. As has long been recognized, there are a greatly diminished number of local hours available to half-hour films, even less now that the major catalogs have taken hold. Video stations that once gave the big play to 30-minuteers have started the switch to features.

But as the nighttime hours go to features, distributors, stations and networks have discovered daytime as a new area for major development of 30-minute telepic. NBC has its afternoon "Comedy Time" and the situationers have been doing well in ratings and sponsors. Local stations, e.g., WCBS-TV, N. Y., have their ayem strips. Moreover, it's not all comedy shows that are going daytime, since stations are also buying adventure, mystery and, naturally, straight dramatic programs for housewife consumption.

This is the key "plus" to engendering telepic production, but the producers don't figure to make any (Continued on page 48)

## SAG's \$1,400,000 In Residual Coin

Hollywood, Nov. 13. Over \$1,400,000 has been collected by the Screen Actors Guild and distributed to members for entertainment telefilm residuals in the period between Oct. 31, 1955, and Nov. 1, 1956, SAG disclosed over the weekend.

Further, at annual Guild membership meet, national exec secretary John L. Dales disclosed that the Guild intends to ask a two-pact deal from theatrical film producers from now on, dealing with residuals on post-1948 pix. One will cover payment for theatrical showings and other will cover tv airings, when and if.

Dales commented, "Today, it can be assumed that every theatrical feature will eventually end up on tv, even those produced by the ma- (Continued on page 48)

## UA's Post-'48 Features Into TV Despite Lack of Residual Formula

### Wm. Spier to Ziv TV

Hollywood, Nov. 13. William Spier, formerly associated as producer with such spine-tinglers as "Suspense," "Sam Spade" and the "Philip Morris Playhouse," has joined Ziv TV as a producer-director.

He reported to the Ziv lot yesterday (12).

## Triangle Stations Hit Client Jackpot On Feature Sales

Triangle Publications stations, hitting bang-bang payday on features, chalked up over \$1,000,000 in billings this week, close to \$750,000 of which was accounted for by Bristol Myers, which bought a one-a-week top theatrical telecast in each of Triangle's four stations: WFIL-TV, Philadelphia; WNHC-TV, New Haven, Conn.; WFBG-TV, Altoona, Pa.; and WNEB-TV, Binghamton, N. Y.

The Bristol Myers 52-week deal, handled through Young & Rubicam, although it follows in the footsteps of the Colgate Theatre \$750,000 deal over KTTV, Los Angeles, represents a number of firsts in an infant field.

The four stations will utilize top product of 20th-Fox and RKO Radio Pictures, as well as Metro, for their once-a-week telecasts, scheduled Friday or Saturday nights, beginning at 10:30 in all four markets. The use of other than Metro product doesn't detract from the Metro single-national-sponsor pull, but it does expand the horizon for top theatricals of a variety of labels.

The once a week "Colgate Theatre" over KTTV is confined to top Metro product and is slated to begin at 8 p.m. on Fridays. Colgate, incidentally, shopping for other theatrical markets, reportedly is close to a deal with Triangle for single sponsorship of features in the New Haven market on other than a Bristol Myers night.

Triangle, which has some 1,700 pix on its shelves, having bought virtually all the major libraries with the exception of Warners feature backlog, considers the 10:30 p.m. starting slot, the prime time for feature unreeling. Bristol Myers theatricals will be scheduled Friday nights in Philadelphia and New Haven, and Saturday nights in Binghamton and Altoona.

In addition to the Bristol Myers single sponsorship four market theatrical pact, Triangle inked about \$250,000 in participations for other theatricals currently being unreeling in each of Triangle's four stations. Among national accounts buying spot biz in Philadelphia are Pontiac, Sterling Drug, Anahist, Coca-Cola, American Tobacco, Bromo Seltzer and American Chicle. In New Haven, new ac- (Continued on page 48)

## TV SERIES BASED ON PARABLES OF CHRIST

Fort Worth, Nov. 13. Paul M. Stevens, director of the Southern Baptist Radio and Television Commission, has announced the production of a second series of television programs based on the parables of Christ.

The 13-program series will be released early in 1957, according to the announcement by Stevens.

The new series will have the same theme as the initial series issued in 1956; "This Is The Answer." The commission is releasing the second series in color, as it did with seven of the 13 earlier programs.

While talent guild representatives negotiate on the coast with the Producers' Association on residual rights to post '48 features, a number of post '48 theatricals have found their way in the tv market, the latest being United Artists' package of 39 features.

UA's feature selling is not in defiance of the yet-to-be-determined residual formula, for it plans to go along with the agreements reached by the majors. But it does open a path for tv sales of features made after August, 1948, a path which could be followed by other independent producers or distributors.

In the UA package of 39, approximately half were produced in the U. S. some of which are considered subject to the guild residual demands. UA, in selling the package, has given the stations the standard indemnification policy, protecting the station from any guild suits. UA, like any other independent distributor, could set up a reserve to cover the guild residual formula once it is set up.

United Artists, solely in the distribution end of motion pictures, reflects a different situation than the majors, which also are producing companies. The majors under their deal with the Screen Actors Guild and other guilds are prohibited from selling post '48 features until a formula is reached. That is the primary reason why Matty Fox's C & C Television, in its RKO Radio Pictures library deals with stations, has prohibited the telecasting of some 90 post '48 features until a residual rights formula is agreed upon. That prohibition was part of Fox's deal with RKO Pictures, one of the major producing companies.

But an independent producer or distributor, once signing with the American Federation of Musicians' for its 5% residual rights payment, could follow the UA pattern, taking the gamble of being ready to go along with the projected formula.

Among the pictures in UA's package are "Top Banana," "Man With A Million," "Act of Love," "Out post in Malaya," and "Jackie Robinson Story," all produced subsequent to 1951.

## M-G's \$1,000,000 Pact for Atlanta

Metro-TV has inked a library deal with WSB-TV, Atlanta, Ga., bringing the total number of markets buying the Metro backlog to 20.

The deal, a straight seven-year licensing arrangement, is understood to be in the neighborhood of \$1,000,000. WSB-TV, a NBC affiliate, owned and operated by Atlanta Newspapers, plans to begin unreeling the Metro product about Dec. 1.

## MCA-TV's Program Bundle to RKO Tel Pulls in \$1,000,000

MCA-TV closed a three-skein deal with a number of RKO Teledradio o&o stations, involving "State Trooper," "Crusader," and "Soldier of Fortune."

The deal, in the neighborhood of \$1,000,000, was negotiated by Mel Fenster, newly-appointed film buyer for RKO Teledradio o&o stations. Under the pact, 39 "State Trooper" episodes go to WOR-TV, N. Y., WNAC-TV, Boston, and KHJ-TV, Los Angeles; The same RKO Teledradio stations will get 52 "Crusader" shows, in addition to RKO Teledradio's Memphis station WHBQ-TV. Fifty-two episodes of MCA-TV's "Soldier of Fortune" were inked only for RKO Teledradio's Los Angeles station KHJ-TV.

Earlier, Fenster inked a deal for the Gross-Krasne's "O. Henry Playhouse" series for the six RKO Teledradio o&o stations.

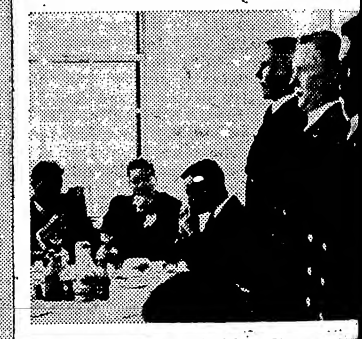


# ZIV GIVES YOU A

# "MEN OF Annapolis"

ZIV'S NEW STAR-SPANGLED RATING WINNER

STARRING THE U.S. MIDS  
and topflight Hollywood talent



Produced with the  
full cooperation of  
THE DEPARTMENT  
OF DEFENSE AND  
THE DEPARTMENT  
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## SPINE-TINGLING! SURGING WITH EXCITEMENT, SENTIMENT and HEROISM!

Nothing on tv can compare! Week after week your viewers thrill to stories ablaze with the adventures, loves, heartbreaks and triumphs of the U.S. Midshipmen.

## SEQUENCE AFTER SEQUENCE FILMED AT ANNAPOLIS!

BIG AND LAVISH... with Hollywood stars and thousands of U.S. Midshipmen. Navy planes, ships and equipment. "Men of Annapolis" is a program made for you.



# STATION! FAST-MOVING, THRILLING TALES OF MEN AND ADVENTURE!

II  
8

MOVE FAST  
before some other smart advertiser ties up your market  
write or phone collect today  
for an audition presentation.



MEN OF ANNAPOLIS  
ALREADY *SNAPPED UP* BY:  
**FULLER PAINT**  
IN 18 WESTERN MARKETS!

MEN OF ANNAPOLIS  
ALREADY *SNAPPED UP* BY:  
**WGN-TV**  
CHICAGO

MEN OF ANNAPOLIS  
ALREADY *SNAPPED UP* BY:  
**QUALITY BAKERS**  
OF AMERICA  
IN 21 MARKETS!

MEN OF ANNAPOLIS  
ALREADY *SNAPPED UP* BY:  
**WNAC-TV**  
BOSTON

MEN OF ANNAPOLIS  
ALREADY *SNAPPED UP* BY:  
**OHIO OIL CO.**  
IN 13 MIDWEST MARKETS!  
**SAFEWAY STORES**  
IN OKLAHOMA CITY!

MEN OF ANNAPOLIS  
ALREADY *SNAPPED UP* BY:  
**KYW-TV**  
CLEVELAND  
**WTVJ**  
MIAMI

MEN OF ANNAPOLIS  
ALREADY *SNAPPED UP* BY:  
**KPRC-TV**  
HOUSTON  
**KLZ-TV**  
DENVER

MEN OF ANNAPOLIS  
ALREADY *SNAPPED UP* BY:  
**CARNATION CO.**  
IN 20 PACIFIC COAST MARKETS!  
**SYRACUSE SAVINGS BANK**  
IN SYRACUSE, N. Y.

MEN OF ANNAPOLIS  
ALREADY *SNAPPED UP* BY:  
**WSM-TV**  
NASHVILLE  
**KATV**  
LITTLE ROCK

## CBS Earnings in Britain Cancel Out \$1,000,000 Prod. Investment

London, Nov. 13.

A production investment by CBS in Britain of \$1,000,000 is almost cancelled out by the earnings in this market during the current year. In the last 12 months receipts from the sale of tele programs to the British webs have totalled around \$800,000.

The major part of the CBS production investment covered the filming of "Assignment Foreign Legion," made on location and at Beaconsfield studios, with Merle Oberon starred. The series has been produced by Anthony Bartley at an average cost of \$26,000 a program.

The first 26 in the series are now completed and are to be offered for sale to U. S. sponsors as from Thursday (15). In London this series has already climbed to top place in one rating service and has been placed third in another.

CBS production activities in Britain will probably continue on a limited scale only as suitable weather conditions hamper location schedules. They have, nevertheless, produced two other pilots during the past year, "Richard Lionheart" and "The City." Latter is now being filmed by John Nasht in various parts of Europe. The "Lionheart" series is under review but is another example of the locationing problem.

Among the CBS programs now playing British tv (which have contributed to the \$800,000 income) are "I Love Lucy," "Gun Law," "Amos 'n' Andy," "Buffalo Bill Jr.," "Range Rider," "Champion, Wonder Horse," "Brave Eagle," "Annie Oakley," "Gene Autry," "Do You Trust Your Wife?" and the Ed Murrow feature "You Are There." Other CBS programs due for early release here are the Ford Omnibus series "Under The Sun," "Person to Person" and "Millionaire."

The company's European operation is extending to the continent where CBS are now dubbing 26 telepix in Paris and a further 52 in Barcelona. The cost is around \$1,000 a picture.

## Beckwith Ankles MCA-TV for NTA

Aaron Beckwith has resigned as v.p. of MCA-TV to join National Telefilm Associates as director of business development. In his new NTA post, he'll supervise the sale of the 10 new half-hour programs under development with 20th-Fox and Desilu Productions.

Beckwith has been with MCA-TV as N. Y. sales veep for nearly two years, ever since MCA bought out the United Television Programs outfit—its product and manpower, from Gross-Krasne. With UTP, Beckwith had been v.p. in charge of the N. Y. office, and was also a v.p. of Gross-Krasne Productions. One of the pioneer telefilm salesmen, he began originally in radio at WAGE and WSYR in Syracuse.

## MURCOTT EXPULSION UP FOR WGA ACTION

Hollywood, Nov. 13.

Postponed a week at the request of writer Joel Murcott, the Writers Guild of America West finance committee meets Thursday to consider expulsion of Murcott from WGAW for his refusal to pay dues on tv film reruns. Murcott asked for and received postponement so he could bring counsel to the hearing.

Murcott said he sticks by his original belief the guild is not adequately policing reruns and that's why he won't pay dues on reruns.

## Tommy Noonan's Show

Hollywood, Nov. 13.

New telepix series, "The Tommy Noonan Show," starts rolling this week, with the comic toplining, following windup of his co-starring stint in RKO's "The Girl Most Likely."

Kaye Ballard, who also appears in "Girl," will make three guestings on the "Noonan" show.

## June Havoc's '70 Sons'

Hollywood, Nov. 13.

Firm to telefilm "My 70 Sons," a new series, is being organized by June Havoc and scripting team of Nate Monaster and Arthur Alsborg.

Miss Havoc will star in the William Morris package, with the writers also producing.

## Bob Hope Mulling A Vidfilm Series; 'Good for Estate'

Hollywood, Nov. 13.

Bob Hope, who in the past has opposed working in a tv film series regularly and has confined his telework to live tv, may topline a telepix series.

Comedian disclosed Desi Arnaz, prexy of Desilu Productions, has asked him to topline a vidfilm series, and added: "I'm thinking about it."

Hope at one time said he would never do a film series, preferring the spontaneity of live. But now he indicated he has revised his thinking on this, pointing out good shows on live tv are utterly wasted after their one showing, whereas with film tv the great attraction is for the residuals involved. "I'm thinking about my estate. Selling of film shows in different countries as well as in the U. S. provides a tremendous income," said Hope.

## Pact Harriet Parsons For TV Series Based On 'Marry Millionaire'

Hollywood, Nov. 13.

Theatrical feature producer Harriet Parsons has been set by TCF-TV topper Irving Asher to produce the new "How to Marry a Millionaire" vidfilm series for the 20th-Fox subsid. This marks Miss Parsons' tv debut.

She's temporarily shelving two feature properties, "Leave It to Linda" and "Size 12," to make the tv series.

She reports to Fox Western Ave. lot this week to start work on the format and pilot script of the series, based on 20th's feature which co-starred Marilyn Monroe, Betty Grable and Lauren Bacall. No castings have been disclosed for the video version.

## Sarra Answers Some Gripes On TV's Stepchild—The Commercial

The pricing structure on production of commercials has been the subject of considerable griping on the part of the producers over the past year or so. The various points made about the inequities of pricing and of the commercial film field in general have been summed up by Valentino Sarra, president of Sarra Inc.

"The price of the commercial should be absolutely no consideration," Sarra said last week, "but instead if the commercial is good it's worth every cent paid for it; if it's bad, getting it cheaply is no saving."

Sarra, whose N. Y. company annually produces over \$2,000,000 in film commercials, went on to explain how the client could improve his one-minute and 20-second pitches and also save some dough once in a while.

Practice today, Sarra observed, is for the agency to map out a commercial script and/or storyboard and immediately take it to the client for approval. "Once the advertiser has okayed the script," he said, "the big percentage of the time the agency will not change it, even though it will not be good." Sarra thinks that pre-client con-

## 'Real McCoys' Series

Hollywood, Nov. 13.

Danny Thomas' Marterto Productions is bankrolling a new telepix series, "Real McCoys," starring Walter Brennan.

Series, created by Irving Pincus, will be produced by Pincus under aegis of Westgate Productions, owned by Pincus and Brennan.

## Claim Hal Roach Shorts Were Mutilated on TV, NBC-TV, Others Sued

Los Angeles, Nov. 13.

In a precedent case filed in L.A. Federal District Court last week, Hal Roach Studios and Onyx Pictures, N. Y. distrib firm, have sued Charles H. Tarbox and his Film Classic Exchange firm, George Bagnall & Associates and NBC-TV for "pirating" and mutilating some 600 silent Roach two-reelers. Also named as defendants were 100 "John Does."

Attorney Arthur S. Katz, in association with law firm of Zagon, Aaron & Sandler, filed the suit for Roach and Onyx, charging copyright infringement and unfair competition. Besides \$250,000 on the unfair competition count and \$250,000 punitive damages, the suit asks statutory damages and an accounting of profits, as well as a permanent injunction prohibiting the future copying and mutilation of films.

Roach and Onyx allege that Tarbox and Bagnall got access to the silents, including some "Our Gang," "Charlie Chase," "Laurel & Hardy" and Will Rogers two-reelers, and made unauthorized print copies for tv distribution. The suit continues that the copies were poorly edited, with title cards deleted and sequences either changed or chopped out, and an unauthorized sound track added.

NBC-TV enters the litigation, because the net has continued to show these pix, despite warning, and in competition with the authorized distrib, Onyx, according to attorney Katz.

Roach further alleges that the inferior quality of the Tarbox-Bagnall editions is cutting into the market for the authorized tv versions of the two-reelers.

## 73 'Annapolis' Sales

With the sale of Ziv's "Men of Annapolis" teleseries to Ohio Oil Co. for a 13-market regional spread in the midwest, the total number of markets now stands at 73.

Quality Bakers of America, already pacted for 17 markets, has taken another three markets. Station sales on the "MOA" series also were scored with outlets in Cleveland, Nashville, Denver, Houston, Miami, Tulsa, Las Vegas, Tucson and Little Rock.

## Profit-Sharing Becoming a Vogue

The record prices demanded of tv stations for use of the feature films of the majors eliminate many stations, according to the thinking of distributors. As a result, profit sharing is beginning to crop up to enable outlets to take the features without having to offer cash amounts sometimes in excess of the original cost of the station itself.

Associated Artists Productions, encouraged by the rating returns on the WB product so far, says that profit-sharing may be the means to achieve the greatest possible longrun returns on the pix. Another plan thought to achieve the same high returns is station ownership interest in return for use of the features. MGM started negotiations for ownership and now AAP is considering it too, in addition to sharing in the advertising on its features.

## Desi's Formula to Take the Gamble Out of Vidpix & Bolster Summer

By DAVE KAUFMAN

Hollywood, Nov. 13.

Estimating that Hollywood producers expended approximately \$3,000,000 on 100 pilot films the past season—with only a half-dozen selling—Desi Arnaz has initiated a new program at his Desilu Productions, one aimed at minimizing the risk for vidfilm producers making pilots for new series.

Arnaz suggested his three-point plan might be a good idea for the entire industry to carbon, pointing out producers here waste millions of dollars in the current methods whereby pilots are made every year with a vast majority unsold.

First point in the Desilu plan is to shoot 13 vidpix, not the usual one picture. Arnaz is already doing this with his "Those Whiting Girls" series, sold to P&G for next season.

Second point is to make a pilot, but first discuss it thoroughly with agencies and sponsors, so that it's aimed for a certain time slot and sponsor instead of trying to sell it at random.

Third goal is to sign staff creative talent in order to have a steady supply of writers, directors and others working on a continuous supply of vidfilms.

Re the plan to shoot 13, not one, Arnaz said this gives the sponsor a chance to buy it either as a starter for next summer; for next fall; or for the next summer, with the chance of continuing it through the regular season. "We showed our presentation on the Whiting series; they liked it and gave us the go-ahead for 13. I'm going to gamble by putting more money into the series than I'll receive from the sponsor. If the sponsor buys it for next fall, the price will be higher. This way we don't have to crowd everything into one pilot. In 13 weeks we can really show the quality of the show."

"So the sponsor, instead of gambling \$3,000,000 on the basis of one pilot, has a chance to see 13 before he decides whether he wants it for the regular season. Certainly he knows by then, so his gamble is eliminated; if the show isn't good in 13 weeks, it's not to be after that. I believe this will be successful method to pattern future buying. In addition you will thereby improve the quality of summer shows instead of having the mediocre fare we had last summer. As I see it, the summer runs will serve as test runs for regular fall series." (Continued on page 46)

## Ziv Claims Sponsor Coin From Reruns Totals \$25,000,000

Total of 175 tv stations are now netting an annual spot revenue in excess of an estimated \$25,000,000 from the sale of participations in reruns of various Ziv telefilm shows.

Ziv, at the same time, announced an expansion of its rerun operation, handled by Economee TV subsid. Economee now will operate as a full-scale division of Ziv Television Programs, with a top-level realignment of execs. Pierre Weiss has been appointed general manager of Economee, moving over within Ziv from a similar post with World Broadcasting System. Weiss, whose changeover is effective immediately, joined the Ziv organization as World's sales manager in 1951.

Stanley J. Florsheim, an Economee exec since Ziv's entry into rerun sales in 1954, was appointed general sales manager to head a sales team due for expansion.

Particular emphasis of the new exec group will be on further development of across-the-board stripping of rerun films. Today, over 60% of the 11 rerun film series, totaling 575 half-hours, are being aired as "strip" spot carriers.

## FitzPatrick's TV Tint Travelogs

Hollywood, Nov. 13.

James A. FitzPatrick, vet travel film producer, will embark upon a new color television program next October with 52 new half-hour travel subjects.

Producer has been lensing fresh material for program for the past five years, toward the day, he reports, "that color tv will have become important." By next October, according to FitzPatrick, the day will be at hand for such a program.

A new format is being set up by producer for his tv travel series, different from subjects released by him theatrically for past 30 years. He'll concentrate on human interest rather than strictly scenic stuff.

Meanwhile, FitzPatrick is continuing his motion picture feature program.



## Across-the-board ...the Lion is TV-King on KING-TV

Proving the fantastic Los Angeles and Denver ratings were no fluke, it happened again in Seattle — this time on KING-TV's across-the-board presentation of MGM's Command Performance.

The October A.R.B. ratings show a fabulous 30.5 rating at 11 P.M. — Saturday night — a heretofore unheard of figure so late at night in a four station market.

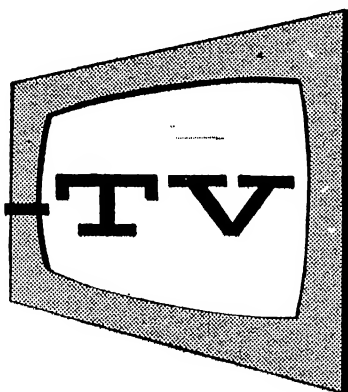
The average MGM Seattle ratings for the 10:45 to 12:15 time-slots for FRIDAY were 23.6, for SATURDAY they were 26.2 and for SUNDAY they were 16.1

Averaged out for the entire week the MGM programming out-rated the combined total for the three other stations by a margin of nearly two to one.

Have you inquired about the availability of the MGM-TV library in your area? Do it now!

# MGM-TV

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# Television Followup Comment

## Ed Sullivan Show

Ed Sullivan packed his CBS-TV showcase Sunday night (11) with a veritable flock of "next to closing" acts, rich in marquee values and probably as bigtime a vaudeo layout as one could strive for. With Bing Crosby, Phil Silvers and Julie Andrews in the vanguard, there wasn't even room for the inevitable juggler-dog-animal turn, with the 8 to 9 vaudeo moving headlong into Louis (Satchmo) Armstrong in a pickup from the Chez Paree, Chi, for the curtain-raiser and practically succeeding—but not quite—in maintaining that breathless pace over the hour span. It was big-time, designed to out-Trendex Trendex. It must have been the "Nielsen tally" night on tv. (Even the commercials, it seemed, in their own ludicrous way, were infected by the Sullivan stardust, with the trumpeting fanfare on the '57 Mercury unveiling attended by a cantata-themed buildup which was given the same profundity as a Westminster Choir-Philharmonic Orchestra premiere of Handel's "Messiah.")

The big hoopla, of course, and a rarity in the area of "live" tv, was the Crosby appearance and soloing of his "True Love," with an enforced reprise hitched to a Sullivan wager that it'll register second only to "White Christmas" in disclicks. "Love" was done to a Bing turn, but it was in the banter division, chiefly with Phil Silvers, that the Crosby personality asserted itself as of old. Their byplay in the show's opening moments set a pace for hilarity that was topped only when Silvers, in perhaps his most standout non-Bilko turn on tv, turned in a skit on "Ol' Man River" at a "Show Boat" rehearsal that hit a peak in comedies.

Julie Andrews was a delight to behold and hear as she went through a medley of "Wouldn't It Be Lovely" (from "My Fair Lady"), "Someone to Watch Over Me," an ideal choice styled to her natural and flawless delivery, and "I'll Follow My Secret Heart"—rewarding payment in kind to the network that financed the Andrews musical in the first place.

A scene from the "Sleeping Prince" legitimized by Michael Redgrave and Barbara Bel Geddes, punctuated the latter portion and again posed the question whether a Sullivan showcasing is good or bad for the boxoffice when a vignette out of context leaves so much to be desired. A tribute to Life mag on its 20th anni with intros of Henry R. Luce and the other publishing factotums along with a "documentary" on the mas' race for time and deadline on the sinking of the Andrea Doria was a major plus in the plug department if not exactly scintillating programming. Kate Smith closed with "God Bless America." Rose.

## Walter Winchell Show

Walter Winchell unfurled another snappy, if slightly breathless, variety spread in his NBC-TV niche last Friday night (9). While the array of guests was not as star-spangled as on previous capers, it was nonetheless an entertaining 30 minutes sparked by the host's kinetics.

High spot came midway when comedians Gene Baylos, Henny Youngman and Sid Gould bounced their wits off a deadpan housewife and then Basil Rathbone in a "Make Me Laugh" routine. Their rapidfire patter produced a lot more laughs than they were able to extract from the foils who got a \$1 for every second they kept their faces straight.

Otherwise, the half-hour went a bit overboard on the vocalistics. Dick Haymes opened with "Love Is and Great Big Nothing" for okay returns and Jane Froman came on a little later with a pleasant treatment of "My Lovely Day." Pair returned for a cute finale duet, but it all added up to a lot of warbling over a short span.

Page & Bray dance team wheeled through a quickie terp flourish as a diversissement for the color viewers. Topicality note was provided by Bob Mathias, enroute to the Australian Olympic Games as President Eisenhower's personal rep. He and WW were joined by John Wayne for some brief gab on the athlete's budding film career.

Jury box occupants included Bob and Millie Conside, Anita Ekberg, June Lockhart and Jimmy Powers, among others. Dave.

## Person to Person

Jerry Lewis couldn't make up his mind whether to play straight-man or funny-man on CBS-TV "Person to Person" Friday night (9) when he took Ed Murrow's chair while

the latter was out on a quickie Near East jaunt. When he was serious, Lewis registered as a parody of Murrow even unto the somewhat ponderous questions, the crossed legs and those ever-going cigarets. When Lewis played for laughs via some facial twitching, it clashed with everything else on the show.

The show had an interesting guest in the venerable mystery writer, Mary Roberts Rinehart. Now 80 and still vigorous, she obviously had an interesting story to tell, but Lewis couldn't manage to establish any kind of rapport with her. When she said that she wrote novels other than crime books, Lewis replied: "I know, I enjoy both kinds." That may be, but nothing he said on the show indicated that Lewis was at all acquainted with her works. Only familiar ground was traced as Miss Rinehart attempted to carry Lewis through the interview, rather than the other way around.

Lewis was more at home with another show biz personality, Kay Thompson, who was picked up in her N.Y. apartment during second half of the show. There was some ad lib byplay between the two in which Miss Thompson came out clearly ahead. She, at least, used a variety of superlatives, while Lewis seemed to be stuck on the phrase, "It's wonderful." At one point, Miss Thompson played the piano while Lewis sang a few bars from "Rockaby Your Baby," a plug for his latest Decca record. Of course, there were cross-plugs for Miss Thompson's recent book, "Eloise." Herm.

## Playhouse 90

Red Skelton's powerful, poignant portrayal of a silent screen comedian made "The Big Slide" a stand-out entry in CBS-TV's "Playhouse 90" last week. True, the original story by Edmund Beloin and Dean Riesner packed plenty of punch with its comingling of tragedy and laughter, but by far the outstanding feature of the drama was Skelton's artistry, his depth and excellence in a role tailor-made for the comedian.

Beloin and Riesner captured a fascinating background for their Hollywood tale, as they told of the rise of a silent screen comic and his heartaches which come hand-in-hand with success. Recreating the days of the silents with authenticity, they pen-pointed with a sharp clarity a Hollywood behind-the-scenes, where it's heartbreak for most and Utopia for a favored few. Also recreated in an authentic way were the manners and habits of the silent stars, who lived in an opulence and flamboyancy never again seen in Hollywood.

Seen as an obscure comic trying to break into the silents, Skelton finally gets a picture job when he's helped by a girl from back home, now the amour of a top banana of the silents. Skelton begins to make good—so much so his boss, the top banana, is jealous. About that time the boss' aide, a slick conniver, lures Skelton to another studio where he makes the grade as a top comedian quickly. There is an extremely effective and touching scene when Skelton proposes to the girl, only to learn later she and his former boss were married that day. As his star ascends, that of his former boss descends, and the once top banana goes to a sanatorium, broke and ill. Skelton has eloped with a starlet in a rebound marriage, and his real love meanwhile has become a real lush. The comic fires his yes-man when he learns he's been neglecting the femme and she is jailed on a drunk charge. The yes-man sadistically connives and plots so that the ex-lover commits suicide, thinking Skelton has given her the brush. In an intensely dramatic and powerful scene, Skelton extracts the truth from the heavy. Broken-hearted, he is going to quit pictures, but the only pal he has left talks him out of it.

In no way eclipsed by Skelton's performance was Shirley Jones, who played the role of his real love with a realistic conviction. She drew pathos and sympathy as the woman who turns to liquor to drown the memory of a lost love.

Murray Hamilton delivered with brutal realism as the yes-man heavy who goads the girl to suicide, bent on revenge on Skelton. Eddie Firestone, Jack Albertson, Victor Sutherland and Charlie Cantor provided good support. In briefly were the original Keystone Cops, Hank Mann, Chester Conklin, Clarence Hencky and Heinie Conklin. Ralph Nelson's direction was ex-

cellent, as was the supervision of the drama by producer Martin Manulis.

## Perry Como Show

Bob Hope joined Perry Como for a merry Saturday night NBC-TV romp last week (10). Hope was in fine fettle and his banter with the proprietor (at one point Como yelled "Hey, give me back my Show") and the other guests was needlesharp. Comedian's byplay with 11-year-old organist Glenn Derringer was a howl, as a good-natured variation of the old W. C. Fields squealing technique.

Versatile Yvonne DeCarlo likewise was a welcome addition. She tandemed with Hope and Como in a parody of the Hope-Crosby-Lamour "Road" pix that was fun for all concerned. She also socked over a rousing version of "Clancy Lowered the Boom" with full production trappings, including the flanking support of the Ray Charles Singers and the Louis DaPrun Dancers.

Como knit the whole thing together in his usual effortless style which is such a key element in his "Let's All Have Fun Together" trademark. Per custom, he dished out a fine clutch of tunes in the next-to-closing request sequence and earlier he warmly spun off "Autumn Leaves," backed by young Derringer's facile organistics.

Robert Lamouret and his duck bobbed in briefly at the windup with an amusing trailer for his appearance next week. Dave.

## Kraft TV Theatre

"Shadow of Suspicion" on the NBC-TV "Kraft TV Theatre" last week (7) calls for a "followup review" in the dual and purest sense of the phraseology. Aside from being unfolded on a continuing series, the play by Arthur Hailey, the burgeoning parttime-writing Canadian, was first presented over the CBC telenetwork in Canada and appraised in the Oct. 10 VARIETY. This was Hailey's second work seen by U. S. televisioners at large—the first having been "Flight Into Danger" which brought him to national, i.e., U.S., attention. Both excursions pried the NBC video route, as will be his third, "Time Lock," also a CBC origination of only a few weeks ago. Latter will also be Kraft-ed, while "Flight" was Sunday by Alcoa.

Toronto reviewer (McStay) found "Shadow of Suspicion" a "taut and suspenseful melodrama based on mistaken identity" and a "spine-tingling story." In the U.S. version, these would be overstatements in at least one corner, but that does not detract either from the general merit of the play, the fine performances, or the striking principle posed. An all-encompassing view would make the principle foremost and the play itself a very serviceable way of posing one of the hottest subjects afront the fourth estate.

The principle or the connotation thereof is this: should newspapers be permitted to make a "sensation" story out of a murder in the instance of a person who is "identified" and booked on "suspicion" of the capital crime? This has been a sore point with responsible newspapers versus the tabloids (etc.) for several generations; and, indeed, even some highminded editors and/or publishers often do considerable soul-searching in an attempt to reconcile their circulation with their conscience.

Some countries, and perhaps even some states in this country, limit the uses to which "booked on suspicion" can be put in the public prints. Some profound students of the constitution do not believe that the First Amendment should be extended to mean that "freedom of the press" is guaranteed even unto cases involving innocent victims. Competitively, even newspapers with a highly cultivated sense of fairness and justice are forced, in their own particular way, to meet the rivalry.

For this reason, "Shadow of Suspicion" represents an important contribution and is worth pondering beyond the one-shot complexion of a television drama. (But, how many sensation-mongering newspapers have changed their garments since the tabloid-pegged "Five Star Final"?)

The play itself held a good deal of interest, with restrained and altogether convincing portrayals by principals who included Philip Abbott as the innocent suspect, Russell Collins as his employer who supported him all the way, and Audra Lindley as Abbott's dis-

traught wife who believed in him. It was an all-around good production furthered by the attention to detail of Richard Dunlap, who directed. There were a number of obvious faults, one of them being a "too pat" picture of a newspaper and newspaper-editors in action, but not sufficiently so to destroy the significant principle involved.

There should be a word here on the Canada-to-U.S. transplantation. In the Canadian presentation the little girl victim was found "raped" and "strangled." The Kraft version, it is learned, had originally been confronted by the rape factor and threw it out, which is just as well. The play-up was of "a sex murder"—certainly sufficient to strike home the idea without climbing aboard the "sensation" value the play itself aimed its barb at. Trau.

## Studio One

Several weeks late, due to Margaret Sullavan's famous Sunday afternoon stroll, "Studio One's" life story of educator Sister Mary Aquinas, the first nun to earn a pilot's license, finally made it. Nancy Kelly played the Franciscan nun in the Paul Crabtree telebig and made it look so easy that one wonders why Miss Sullavan was afraid of the part.

This story of a down-to-earth, warm and winning nun who feels she must learn from and for her students in a unique after-school "workshop" that has everything from chemical to aeronautical equipment for the kids was always interesting and sometimes inspiring. But Crabtree at times tended to become disturbingly sketchy, and the chronology was somewhat confusing. He also tended to become overly dramatic to the point of hokiness, an expedient that was totally unnecessary because the story spoke eloquently for itself.

The end result was a rewarding story told in mildly disappointing fashion. Same can't be said for the acting, which was excellent. Miss Kelly humanized Sister Aquinas and made a colorful, interesting and touching character out of her. Sister Aquinas herself appeared at the end of the show, and though quite nervous, gave the impression she is just such a person as she was characterized. Burt Brinkerhoff was fine as one of her students who wants to become a priest but instead enlists in the Air Force at the outbreak of war—a result of his flying lessons with the nun. Supporting cast, comprising Barbara O'Neil, John McClam, Milton Selzer, Herbert Nelson, Dorrit Kelton, Robert Bryman and Billy Quinn, was good.

Paul Nickell's direction of the performances was good, but he couldn't quite shake the kinks out of the script.

Westinghouse had one of the most effective and convincing commercials in all its years, a washing-machine sand test to which several doubting-Thomas couples were invited expense-free. They had expressed their disbelief at a similar demonstration in September, and Westinghouse had them into the studio to run the test themselves. They were sold, and so must have been everyone watching. Chan.

## Wide, Wide World

"The Florida Story" as told by "Wide Wide World," cameras sweeping around the sunshine state through 90 minutes, with sponsor's commercials coming up often enough to allow for switch from one sector to the other, added up as a perfectly timed trailer for the upcoming winter-tourist season. Inserts of more prosaic working facets of Florida life were effective and interesting, but it was the resort-aspect that got the heaviest play and which added the entertainment angles that made the program viewer-worthy.

The employment of over 600 persons in this first television coverage of a single state in one program, was in full evidence throughout—the fast camera work and on-the-button cues integrating into an overall pattern that turned the 90 minutes into a fabulous promotion brochure come alive. Utilizing every available piece of remote tv equipment in Florida, plus some from New Orleans and Montgomery, Ala., the electronic-linking came off with minimum hitches as the cameras took the viewers on tour which included the state's key tourist attractions: Sarasota's winter h.q. for the circus and some lively scenes of the tenters prep-

ping for upcoming spring takeoff; the famed Cypress Gardens with the beauts in ski-patterns; historic old St. Augustine and the Largo Rocks in the Keys for some cloudy underwater sequences. The biggest plug, however, went to Miami Beach and the Fontainebleau hotel, in what was probably the most effective — entertainment wise—segment of the script.

Backgrounded by an original "Rhapsody of Miami Beach" clapped by David Broekman, and employing the terp talents of Ted and Phyllis Rodriguez, the gambit, although occasionally fragmentary, thanks to fast switches in camera scannings, toted up as an inventive sequence of top production and direction. Incidentally, workin of Hank Meyer, Beach pubrelations head for a short talk, wound up as a commercial on the climate that should rate him a bonus from the Hotelmen's association. Withal, it was a fast moving, eye-catching, all-encompassing series of scenes that provided a sharp look at the fulsome life of guests around Miami Beach luxury hotel. The attention paid to the Fontainebleau's architecture, decor and public areas was another dreamgrab of promotion shots for a resort-hotel hitting a national network.

Worked into the overall pic were short lookovers of the cattle-raising and citrus belts to leaven the historical-tourist attractions which were bound to dominate any attempt at a full-scale look at all-Florida. Producers Barry Wood and Herb Sussman rate full credit for the expert gathering-in of the whole. Dave Garroway, per usual, was his adroit, expressive self. Lary.

## Goodyear Playhouse

"Stardust II" was the title of the Herman Raucher original presented on NBC-TV's "Goodyear Playhouse" Sunday (11). Its main theme was the affection a platoon of green recruits develops for a two-and-a-half ton Army truck.

Apparently on the theory that it's necessary to come up with something for everyone, Raucher gave his play the works. It was a documentary, a drama, a comedy and a war story. The only thing it lacked was sex appeal. The deep feeling expressed for the truck presumably made up for that.

"Stardust II" was the name of the truck. After training was over, the boys "smuggled" it over to Korea. There it met an inglorious end. Script, while okay in the dialog stretches, was chopped up and disjointed, particularly in the end when it was difficult to figure out what was going on. Since the first half of the show was exceedingly tedious going, the confusion at the end—when finally there was some action—was unfortunate.

Performances, with one or two exceptions, were routine. John Forsythe seemed too young for the part of the gruff if paternal officer. He didn't seem at ease in the role. Clu Gulager stood out as the southern boy, partly thanks to the good laugh lines handed him; Thomas Carlin proved himself in the tense climax. Others in the cast included Martin Balsam as the sergeant, Gene Saks, Mario Alcalde, James Olson, Marc Rydell, Jeff Harrison and William Traylor.

Dan Petrie's direction failed to pull the play into tight perspective. Characters weren't properly established. He, too, must share the blame for the ending. Idea of having the messhall band strike up "Stardust" for the dying Forsythe was ludicrous. "Goodyear" can do better than that! Hift.

## Omnibus

Antiques never die; they don't even fade away. Last Sunday's (11) "Omnibus" fronted two segments to fill the whole 90 minutes on ABC-TV—each a kind of smorgasbord of historical, museum-like value and each the type that warrants the definition "classic" because the subject-matter has kinship to the contemporary.

For the Hi-Q'ers on the setside ramparts, the theatrical essay was "School for Wives." Spoofs like this one are hardly written no more; the technique all but passed over with Moliere, the 17th Century slambang satirist who knew his way around the yock circuit and, in his day, may have been chided here and there for staying out on the floor too long instead of quitting when he was ahead. It was ever thus with the brilliant.

For the outdoorsy, sweat-and-rahrah crowd, there was a half-hour sizeup of football as of yore (Continued on page 42)

# 1957 ROCKET REVUE

With John Daly, Bill Hayes, Chordettes (4), Bonnie Murray, Greta Gray, others  
 Producer: Lee Cooley  
 Director: Matt Harlib  
 Writer: Cooley  
 20 Mins., Thurs., 8:30 p.m.  
 OLDSMOBILE DEALERS  
 ABC-TV, from New York  
 (D. P. Brother)

Bill Hayes is a versatile, talented vocalist who carried this one-shot variety show, utilized to unveil the 1957 Olds. In good pop style, he projected warmth and feeling in a songalog which included long-established tunes such as "Wanderin'" and "The Towering Feeling."

Unfortunately, producer Lee Cooley, no novice at this type of show, having produced the Perry Como show last season, cluttered the half-hour format with too many guest shots and extra by-play which didn't build to a strong, even vaudeo layout. The production numbers devoted to the '57 Olds, while understandable, didn't help the crowded schedule.

John Daly, acting as host, was o.k. Hayes, who also plays the piano, showed some nice dance form too, in a novelty sequence with some tappers. The Chordettes (4) in their rendition of "Lay Down Your Arms" appeared somewhat incongruous in their fur stoles and long gowns, garb which didn't seem to go with the catchy tune with a military twist. Lyric soprano Bonnie Murray was poised and polished in her number, "Musetta's Waltz" from "La Boheme."

Despite the shortcomings, mainly stemming from attempting too hard to give the show a "spec aura" with too many acts, there was a fairly good quotient of entertainment in the half-hour. Staging it at the ABC Ritz Theatre, offered adequate room for the many stage settings, a factor which helped to showcase the talent.

Horro.

# FIGHTING WORDS

With Nathan Cohen, monitor, guests  
 Producer: Cliff Solway  
 30 Mins., Sun. 5 p.m.  
 CBC-TV, from Toronto

Because it is a "controversial" talk series, the Canadian Broadcasting Corp. regulations forbid a sponsor but "Fighting Words," with its coverage of 38 CBC-TV stations across Canada, plus simultaneous coverage of 78 radio stations, is in for its fifth season—this time for 52 weeks—as the most-wanted by Canadian listeners who wish to watch an intellectual panel at work. Three times, in the past five seasons, "Fighting Words" has been temporarily scrapped by the CBC powers (program was off for four months in '54) but listener complaints have been so vituperative via letters to the editor and CBC executives that latter have been forced to restore the program to the simultaneous trans-Canada schedule.

On top of this public demand for retention of continued, topical argument has been the battle for democratic free speech, this ranging from political viewpoints to race segregation, the latter a situation that does exist in certain parts of Canada. There have been numerous requests for commercial endorsement but the CBC, on that regulation clause that controversial subjects will not be sponsored, has stymied an important payoff angle. However, on public pressure of listeners, "Fighting Words" still has Cliff Solway as producer and Nathan Cohen as moderator—tasks assumed by the duo when the series was launched five years ago.

On this unrehearsed general-talk program, however, these are nice people tossing the conversational ball about without loss of temper, thanks to the restrictive but amiable and engaging guidance of Cohen, but all presenting their own opinions and arguments. Current "Fighting Words" 30-minute stanza dealt with such diversified precepts as the "polished" political confusion of Confucius; the battle of the sexes as governed by environment and James Thurber; the claims of Aldous Huxley that "man's modern ingenuity has been unable to invent new pleasures." Pro and con, the panellists included Prof. J. A. Irving, head of the philosophy department of the U. of Toronto; Margaret Shortliffe, Canadian actress; J. E. Belliveau, feature writer of The Toronto Star; Dr. W. E. Blatz, head of the Institute of Child Studies, U. of Toronto. On results of half-a-decade, the "Fighting Words" series has garnered such a terrific following that the CBC has a tiger by the tail and aren't let go this trans-Canada viewer and/or listener audience.

McStay.

# GIANT STEP

With Bert Parks, emcee; music, Jerry Bresler  
 Producer: Ed Jurist  
 Director: Seymour Robbie  
 30 Mins., Wed., 7:30 p.m.  
 GENERAL MILLS  
 CBS-TV, from New York  
 (BBD&O)

Probably the most sweeping change in the quiz-show format since "64,000 Question" revived the ancient and not-so-honored gimmick—is the new accent on the personality of the contestant. Just to pick Mrs. Joe Blow or GI-Joe-on-leave is passe—now the contestant is carefully screened and put through a series of personality tests that probably put a score of psychology graduates into immediate employment.

Which, for the most part, is all to the good. This emphasis on the contestant himself tends to dress up the show, to provide human interest values far beyond the immediate question of how much money does he win, etc. Sometimes it comes acropper, and the fault probably lies with a misuse in the inkblot tests. But by and large, the new trend has made a better thing out of the quizzer.

Entertainment Productions Inc. (EPI), formerly the Lou Cowan office, which pioneered the personality stuff in the first place via "Question," has now extended this business to the juvenile set via their "Giant Step." The new show provides an interesting study in contrasts between the new and the old, since "Quiz Kids," the biggest and best of the old juve quizzers, was also a Cowan package. What's more, "Quiz Kids" recently had an unsuccessful run on CBS-TV, and it seemed flat in contrast to the demonstrated superiority of "Step" in its preem.

Idea of extending the personality bit to the kiddie trade was an excellent one, judging from the preem. The three moppets, two of them 11 and one nine, on the show demonstrated more appeal, poise and all-around telegenicity than any of the adults that have become household names through their quiz efforts. The first, a Georgia youngster who was quite outspoken about his determination to "get the nomination for President at the Democratic convention," was about the most appealing juve to hit the home screens in a long time, and he was run a close second by the nine-year-old Cub Scout whose hobby is insects and who manages to reconcile his girl friends to his interest.

Bert Parks, who's one of the busiest emcees in the business, is tailor-made for this one. He handles the kids with warmth and humor and without condescension or stiffness. Another smart setup is the prizes (which culminate after a series of "steps" in a college scholarship and foreign travel). They are joys for kids, not merely toys and television sets, etc. (which are included), but objects of specific use to the kids, like a book on the Presidents and a tape recorder (to practice oratory) for the future politico and insect display cases for the entomologist. The faces of the kids as they are shown their prizes are a sight—they even say they'll go ahead with the next question before Parks finishes his description.

Despite the sameness of the quiz structure of the show, CBS-TV, EPI and General Mills have a winner in this one—a show that adults and kids will watch—in short, a "Quiz Kids" updated to modern-day television standards. Just how well it will do against the "Disneyland" competition is problematical—it certainly will do better than previous entries in the time slots. But if it doesn't entirely succeed in its present slot, CBS and General Mills would be wise to consider another period for it.

Chan.

# TOYLAND EXPRESS

With Jimmy Nelson, others  
 Writer: Franklin Jones  
 Director: Frank Telford  
 15 Mins., Sat., 9:45 a.m.-4:45 p.m.  
 Sun., 9:45 a.m.-3:15 p.m.  
 TOY GUIDANCE COUNCIL  
 WABC-TV, N.Y.  
 (Friend-Reiss)

This 15-minute film show, spotted Sat-Sun. mornings and afternoons via WABC-TV, N.Y., no doubt is an effort to achieve weekend saturation among the toy buying public during the Christmas shopping season. Whether the Toy Guidance Council Inc., sponsors of "Toyland Express," obtains it is questionable. For the program's content isn't particularly entertaining and the accent seems to be on psychological motivation rather than the toys per se.

Primary objective of the series apparently is to spotlight attention on certain toys endorsed by the TGCI. This endorsement, it developed, comes after a "panel of distinguished educators" rates the

(Continued on page 42)

# WORLD IN CRISIS

With Howard K. Smith, Ernest Leiser, Winston Burdett, Edward R. Murrow, Eric Seaverd, Larry LeSueur, Frank Donghi, Dave Schoenbrun, others  
 Producer: Leslie Midgel  
 Director: Vern Diamond  
 Film Supervisor: Joseph Zigman  
 Writer: John Sharik  
 60 Mins., Sun. (11), 5 p.m.  
 CBS-TV, from New York

The critical development in Hungary, Poland and the Middle East over the past three weeks and the echoes around the world were given an honest, forthright and sometimes brilliant pictorial reappraisal and updating in Sunday's (11) special one-hour CBS News presentation of "World In Crisis." It was a vivid and stirring recapping of all the explosive phases of a world in trouble, with CBS News once more demonstrating its fine touch in this area of public enlightenment.

In a stunning job of film sifting and editing, CBS corralled its crack newsmen strategically spotted through the world's trouble spots to supplement the pictorial documentation with Howard K. Smith, the network's Chief European Correspondent, anchored in New York as key narrator.

Much of the filmed footage had been seen over the past couple of weeks in CBS' day-by-day recounting of these historic moments both in the Central Europe and Middle East war fronts, but much, too, was new, and as integrated into this "World In Crisis" it crystallized all the inherent drama and tragedy of a world in ferment.

The application of this in-depth treatment to electronic journalism had its most forceful and powerful moments in the first-half recounting and analyzing of the Poland-Hungary cauldron as the brilliant documentation by the CBS cameramen traced the spread of the anti-Communist feeling in the satellites from the first rebellious riots, through the Poznan riots and dwelling at length on the tragedy in Hungary through its "breath of freedom" to the ultimate rape of Budapest. There was telling verbal documentation by Frank Donghi, one of the first to escape Hungary, and Ernest Leiser, CBS' regular Bonn correspondent, whose eyewitness report followed by only a few hours his release from Budapest by the Russians. The mounting dirge as the Soviet might was reimposed on the satellite, coupled with the Paris and London demonstrations, the Hungarian rallies in N.Y., etc., translated into a moving document.

And yet, while the pictures were fine and the editing smooth, it was the analytical contribution, primarily by Smith, that gave it unusual merit. After a while one accepts the marvels of on-the-spot film and world wide news reporting, which, in a composite such "World In Crisis" adds little to what has previously been digested. But rather, it's the analytical probings and personal comments that provide the major values and chief rewards to the listener. And for this you don't need tv.

Second half dwelt on the Egyptian-Israel crisis, again for the most part a twice-told tale, with Edward R. Murrow's on-the-spot commentary, along with Winston Burdett, Larry LeSueur at the UN, Eric Seaverd on the Washington scene and Dave Schoenbrun in Paris updating the Middle East crisis and reactions. Yet once more it remained for the analytical recap to make the one telling point—that Egypt and Russia were the big winners.

Rose.

# JOHNS HOPKINS FILE 7

With Lynn Poole, Dr. Milton S. Eisenhower, others; Joe Chase-man, announcer  
 Producers: Poole, Leo Geier  
 Director: Kennard Calfee  
 30 Mins., Sun., 3:30 p.m.  
 ABC-TV, from Baltimore

Who can dispute the theoretical importance of a television program devoted to "current research in science, the humanities and the arts"? But "Johns Hopkins File 7" was not translated from great words on a press release into a palatable tv presentation. No apparent aid and comfort was received from either producers Lynn Poole (who also serves as host) and Leo Geier, or from WAAM-TV (which has a long record of Johns Hopkins shows behind it) or from director Kennard Calfee or from the tv engineers.

The engineers failed to provide a transmission for the first 10 minutes of the half-hour. In N.Y. there was a temporary telefilm replacement, but as far as J.H.U. is concerned the screen was a blank. No excitement was given the opening week theme of "Fear." When the picture was recaptured for the network, the audience came upon a man having trouble sticking pegs in their holes. He was, it was explained, doing poorly with his pegs since he was uneasy in the presence of tv cameras. That was

# AIR POWER

(The Day North America Is Attacked)  
 With Walter Cronkite, narrator; Gen. Nathan Twining, Gen. Earle E. Partridge, Lt. Gen. Stanley Mickelson, Rear Adm. Hugh H. Goodwin, Col. Harry Shoup, others  
 Producer: Perry Wolff  
 Associate Producer: James B. Faichney  
 Director: Daniel Petrie  
 Writer: Wolff  
 Senior Editor: Peter Poor  
 Musical Score: Norman Dello Joio (Alfredo Antonini, conductor)  
 60 Mins., Sun., 6 p.m.  
 PRUDENTIAL INSURANCE  
 CBS-TV (film)  
 (Calkins & Holden)

If there were any more awesome way in which to introduce a study of aviation's role in the modern-day world than "The Day North America Is Attacked," CBS-TV would have had to search far and wide to find it. A more frightening and sobering television program hasn't yet appeared, and as an introductory chapter into the two-years-in-the-making 26-week "Air Power" series, it made a compelling and powerful start in what promises to be one of the all-time great documentary efforts on television.

"The Day North America Is Attacked," as narrator Walter Cronkite put it at the program's close, is "the day that must never happen." In serving up a special-one-hour premiere (the remaining 25 episodes will be in half-hour form in the regular "You Are There" time period), "Air Power" producer Perry (Skee) Wolff took as his theme the vital role of the Air Force today—as a defense force against an atomic attack, and with smaller detail but no less impact, as a retaliatory atomic striking force.

Using a hypothetical case history of a three-pronged Russian attack, one air fleet from the Arctic, one from the Atlantic and one from the Pacific, the program traced the defense procedure in a vivid series of on-location sequences, utilizing the actual Air Force, Army and Navy officers who are running the Continental Air Defense Command show, from Air Force Chief of Staff Gen. Nathan Twining to Continental Air Defense Command chief Gen. Earle E. Partridge right down to the man who did most of the talking, Gen. Partridge's aide, Col. Harry Shoup.

Narrated and enacted in the present tense, the program was so realistic that CBS-TV took the extraordinary precaution of superimposing at least a dozen times during the show a telop bearing the message that "an attack is not taking place," that it is a "military exercise." It was a wise precaution, for the entire execution of the theme, from the opening radar contact through the hurried series of phone calls between Gens. Partridge and Twining to the final and definite radar confirmations and the general alert were so awesomely real that in light of the current world situation real panic could have ensued. And yet the telops hardly detracted from the urgency of the film—if anything it heightened the implications of what an atomic war could mean.

There are a host of credits for the series, and certainly Wolff, as producer and writer, rates on top for the daringness of the concept and its amazingly realistic execution. Director Dan Petrie and editor Peter Poor did a magnificent job in enhancing the sense of reality and urgency, Petrie with his on-the-spot-shooting and Poor with one of the best television editing jobs in a long time. And Cronkite's narration carried the same kind of authoritative immediacy.

"The Day North America Is Attacked" is, of course, a sort of eye-opener to the rest of the series, which is largely historical and in a sense is a sort of counterpart to NBC's great "Victory at Sea." Judgment on the remainder of the series must await some of the half-hour episodes—in fact, the opening show was virtually all brand-new footage while the series as a whole will involve the editing of older footage into a historical whole. But if the entire series is executed with the same imagination, skill and pointedness as the opener (which can and will stand alone for future use by the network and the Air Force), CBS, its public affairs department and Wolff & Co. can start taking bows now.

Chan.

JACK AND THE BEANSTALK  
 With Joe Grey, Celeste Holm, Cyril Ritchard, Peggy King, Arthur Hodge, Debra Dana, Billy Gilbert, Dennis King, others  
 Producer: Alvin Cooperman  
 Director: Clark Jones  
 Book and Lyrics: Helen Deutsch  
 Music: Jerry Livingston  
 90 Mins.; Mon. (12), 8 p.m.  
 BUICK, RCA  
 NBC-TV, from N.Y. (in color)  
 (Kudner; Kenyon & Eckhardt)

"Jack and The Beanstalk," the latest "Producers' Showcase" presentation, must have baffled the kiddies who stayed up expecting another treat in the "Peter Pan" mode. But instead of fantasy, there was a psychoanalysis, set to music, of the classic childhood legend. It didn't quite come off, either for the moppets or their parents.

Helen Deutsch padded out the original brief tale into a 90-minute opus with a romantic angle, some additional characters and a flock of song lyrics for which Jerry Livingston wrote the music. However, it didn't add any action or excitement, and long sections of this show dragged at a deadly pace, much like that long opening runoff of the credits.

The basic quality of the original story was, in fact, lost amid the settings, which were neither realistic nor impressionistic but expensive, the name-studded cast and the camera tricks. There was too much shell and too little substance and none of the magic and terror that one expects in a fairy tale.

Jack was conceived as day-dreaming, all-thumbs adolescent. Joel Grey played the part very well, displaying thespian talent as well as versatility as a singer and hoover. If the role didn't come alive, it was due to the script which had him meandering about with little to do.

The old fairy tale was turned into a dream sequence in this adaptation and placed some of the cast members in dual roles. As the local tyrant, Billy Gilbert also played the giant and the climactic scene, in which he chases Jack, was a sample of unusual superimposition technique. Celeste Holm, Cyril Ritchard and Peggy King were also cast as assorted townspeople who later turned up in the dream sequence. It must have been all very confusing to the kiddies.

There were a couple of sequences which suggested the rich potential in this show, "The March of the Ill-Assorted Guards" number, done with chorus together with Grey, was standout. The "12 Feet Tall" song, done by Miss Holm and Ritchard, was another successful idea, equally effective for both adults and kids. Also good, within the context of this show, was the title ballad.

The romantic numbers were Tin Pan Alley concoctions at odds with the rest of the show. "He Never Looks My Way," sung by Miss King, is, however, an excellent pop song even if it didn't fit. "This Is The One," the opening number, stayed around far too long and was symptomatic of the song-loaded plotless story.

The narration was handled by Dennis King in his usual polished style.

Herm.

WALLY PHILLIPS SHOW  
 With Bob Bell, Pat Morrissey, The Starnoters

Producer: Don Sandburg  
 Director: LeRoy Olliger  
 60 Mins.; Mon.-Thurs-Fri., 9 a.m.  
 Participating  
 WGN-TV, Chicago

Wally Phillips and Bob Bell, newcomers to the Windy City radio scene, have been assigned one of the toughest tasks on local television—that's to fill five hours weekly of WGN-TV's morning time with fun and laughter. If the lads fail to make the grade with this vehicle, and the segments seen were far from impressive, it would underscore the evidence that the perishableness of funnymen at tv's hometown level is no mere happenstance. It's the old problem of material and the fact a little slapstick goes an awfully long way at 9 in the a.m.

Stanza watched in toto was a conglomeration of skits and horseplay, interlarded with some songs from Pat Morrissey and the Starnoters' instrumentalists that must have been a welcome respite from the comedies for most viewers. One skit dealt with Bell photographing Miss Morrissey; another he portrayed a termite exterminator, and in the other the three of them did a takeoff on the old "shadow" radio show. They were all pretty primitive in concept and execution.

When he's playing it straight, Phillips demonstrates a pleasant ease with the ad lib patter and Bell evidences a flair for dialects and character sketches. And Miss Morrissey is a welcomed addition.

Art.



# It happens every day...

On Election Night America tuned to CBS Television for the swiftest, clearest, most accurate report of the nation's will in a turbulent period in world history.

All the networks reported the same event; but according to a Trendex popularity report, CBS Television attracted 83% more viewers than the second ranking network—93% more than the third network. And as the evening wore on, the brilliant performance of the CBS News staff won an ever-increasing share of the vast Election Night audience.

Only once before has one network led the others by so wide a margin in the area of news and public affairs programs. That was during the political conventions, when the nation's viewers spent almost as much time watching CBS Television as the other two networks combined.

And never before has the nation's preference for CBS Television's regularly scheduled programs been so clearly registered. For in the simple act of selecting a channel, a viewer chooses his favorite programs every day—and these votes too are carefully tabulated. Current returns show that CBS Television has 8 of the 10 most popular daytime programs, 9 of the 10 most popular nighttime programs, and television's largest average audience—day and night.

This constant vote of confidence from the constantly growing television audience is the underlying reason why America's advertisers continue to commit more of their advertising investment to the CBS Television Network than to any other single medium in the world.

## CBS TELEVISION









## Radio Reviews

**MILLIE CONSIDINE SHOW**  
With Mildred Considerine; Bob Considerine, John Whitmore, guests  
Producer-director: Nelson Schrader  
15 Mins.; Mon.-thru-Fri., 12:15 p.m.  
MBS, from N.Y. (transcription)

Mildred Considerine, wife of columnist Bob Considerine and a columnist in her own right, looks like she'll come up with an interesting, popular show. This stripped program is her first outing in radio and on the preem show (12) she held her own against such vets as her husband and John Whitmore, acting head of Mutual's news department.

Most of the initialer was devoted to introing Millie, ably handled by husband Bob. Their chit-chat was warm and convincing. Whitmore was brought into the act, when the subject of the upcoming Olympic games in Australia was broached. Millie, accompanying her husband, will broadcast from Australia during the games, via tape and one "live" show slated for Thanksgiving Day airing.

While the men monopolized the conversation, Millie handled her lines sprightly and in good voice. Her show, as she told listeners, will be devoted to interviews with personalities ranging from Hedda Hopper to Gen. (BoSy) O'Donnell. The accent will be the housewife, fan approach, done well, based on the preem.

WOR, Mutual's New York flagship, is carrying the show one hour before the net broadcast. *Horo.*

**FAMOUS MUSIC AND PEOPLE**  
With Tony Williams  
45 Mins., 11:15-12 (M), Mon.-Fri.  
RCA-WHIRLPOOL  
KMBC, Kansas City

This is one of the few remote shows operating in this area, going on the format of interviews held in The Famous Restaurant on the downtown Baltimore strip and interspersed with pop recordings. The interview mikes are set up at a table in the Famous each evening where the chatter takes place and is piped to the station, and the music itself is spun in the studio but announced by the man at the Famous mike.

This is Tony Williams, a vet of a number of years as a sports announcer, but now handling this on a deal with RCA-Whirlpool, which shares sponsor credits with the restaurant. As a prominent figure here over a considerable span, Williams has become something of a man-about-town and fits this niche nicely.

The idea is to bring to the mike the celebrities and famous people, local and national, who are bound to hit the strip while downtown. The list already has included such names as Jon and Sonda Steele here recording on the new Foremost label, comedian Bill Falbo, Gene Autry, stripper Tempest Storm, opera singer Elaine Malbin, and other personalities of music, pictures, theatre, government, et al. To the credit of The Famous, there are no restrictions on mention of rival bistros which feature entertainers. It's all in the interest of making Baltimore Avenue lively and putting the focus on the famous. *Quin.*

**MISSOURI VALLEY CONFERENCE**

(Game of the Week)  
With Harry Caray, Paul Douglass  
Sat., 1:45 p.m.  
G. F. C. LOAN CO.  
KMOX, St. Louis

The sked makers of this CBS outlet must have employed the use of a crystal ball to line up the outstanding games of the Big Ten and Big Seven this season for, on two successive Saturdays that have come up with two of the best games in the nation that have almost overshadowed some of the tv gridiron hassles available in this area.

Two weeks ago it was the U. of Illinois triumph over Michigan State and last week it was the Missouri U. Tigers who dropped an important game to the Nebraska Cornhuskers by one point after a thriller and the defeat may result in the Missouri gridriders losing a bid to the Orange Bowl classic.

Sent to Lincoln for the play-by-play, etc. were Harry Caray and Paul Douglass who also have been assigned to cover most of the Big Ten and Big Seven games. Douglass is a former pro with the New York Giants and now is doing publicity and public affairs for the station. Caray spels sports for several bankrollers including all of the b.b. games of the St. Louis Cardinals.

Caray does an effervescent job

with his running account, calling the plays in a rapid fire tempo and with the enthusiasm of an undergraduate attending the games. Douglass with his pro background analyzes the strategy and unfolded in such a clear concise manner that even those not too familiar with such action can easily grasp it.

The pre-game chatter is done adroitly and warms the dialers for the big moments to come. Visitors to the press box are subjects for adlibbing and at this session a member of the Cardinal minor league organization enabled Caray to discuss the makeup of the Cardinals for the 1957 season. Harry Fender, a gabber for the station handles the commercials in a smooth way. *Sahu.*

**SID HARTMAN SHOW**  
Producer-director: Val Linder  
Writer: Hartman  
15 Mins.; Sun., 12:45 p.m.  
MINNEAPOLIS SAVINGS & LOAN  
WCCO, Minneapolis

Followers of U. of Minnesota and Big 10 Conference football, and there's a host of them within WCCO earshot, are likely to tune in unfailingly and to find much of considerable interest in this gridiron season 15-minute Sunday session.

Show affords expert analysis and appraisal of such pigskin doings, a matter of considerable importance in this section, and gives a good line on what fans can expect from the next Gopher game.

Sid Hartman is a crackerjack Minneapolis Morning Tribune columnist who knows the sort of dope the fans want and who delivers this exceptionally well in his writings and on this program. Recounting and reconstructing the previous day's Minnesota upset victory over Michigan and the other Big 10 games, Hartman did his own experting and, via taped interviews, revealed the opinions and reactions of the Gopher-assistant coach who had scouted the Wolverines and of some of the Minnesota players.

This was followed by a brief recital of what had happened on other Big 10 gridirons and its significance. An appraisal of the strength of the next Minnesota foe, Pittsburgh U, by the Gopher assistant coach who has been scouting it, was illuminating.

College songs on disks break up the gab from time to time. Commercials are held well in check. *Rees.*

## Tele Followup

Continued from page 38

in general and the Princeton Tigers in particular. By going back to the turn of the century to depict and illustrate the evolution of the uniform and field tactics, this segment was a genuine antique in that department of athletic artistry. Here was an ultra-interesting stanza enhanced by second-guessing, valuable analysis via film of Saturday's Princeton - Harvard game, the narration and commentary of Head Coach Charles Caldwell and some of his aides affront the entire Princeton team, and the contributions of smooth, glib sportscaster Bud Palmer. Grid fans particularly must've devoured this part of the program.

There were a number of vignettes of fine historical value, too, such as the garment devised by a Princeton alumnus called Smock, hence you-know-what; plus a Rob-in Hood-y helmet of the old days as another quirkie dish. (The post-mortems by Coach Caldwell might give the Yale boys a tip in their upcoming with the Tigers, or wasn't Caldwell giving out with the mecoy or all of it?) Princeton made its vidgrid session good by beating

Harvard on the previous day. Score this one as a televictory for the only unbeaten team in the east.

"School for Wives," Moliere's comedic assault on the best-laid plans of a man who wouldn't be henpecked or have any marital traffic with a dame of superior assets, etc., was a spree for Bert Lahr, though over extended both for him and the teleplay, latter version by the N. Y. Herald Tribune's Walter Kerr, the show's drama consultant. Broad in its farce and even more so in the slapstickery thereof, it had an abundance of built-in, cosmic laughs along with some dull sequences that, even considering its candid just-between-you-and-me asides, still gave too much away. Lahr was superb Lahr, which may not be anywhere near the Louis Jourvet edition with a French company some five years ago on Broadway. That one, incidentally, being full-fledged, whole - evening theatre, naturally included the wondrous "Maxims of Marriage" piece spoken by the character Agnes, ward of Lahr's Arnolphe. The tv Agnes was a delightful role as played by pretty Patricia Smith. Others in the cast were William Shatner, an okay Horace; Earl Montgomery, Elizabeth Wilson, Louis Sorin, Robert Goodier and Michael Strong. Jack Landau directed.

For the football session, Jack Sameth directed the remote and Andrew Lewis scripted. *Trau.*

## Tele Reviews

Continued from page 39

toy for such assets as fun, durability and educational values. Ventriloquist Jimmy Nelson, along with alter ego Danny O'Day, serves as a guide to a group of children who look over the games and gadgets.

Nelson, an ingratiating fellow, tosses in a line of humorous patter as the youngsters scrutinize such toys as a "take-part" airplane, dolls, stuffed animals, a duck shoot and the like. Psychological factors in toys, it was explained, are important because they're needed to develop the child's competitive spirit, muscular and mental coordination, etc. It's a fair enough pitch to the parents, but then we've had bikes and dominoes long before somebody decided to explore their "educational" values. *Gilb.*

**ASK PICKLES**  
With Wilfred & Mabel Pickles;  
Eric Robinson orch  
Producer: Harry Carlisle  
BBC-TV, from Dundee, Scotland

Wilfred and Mabel Pickles, English radio and tv personalities, have a homely frame for this meet-the-people series. Viewers in different regions are asked to write in their requests, and have these granted via local and show biz personalities at telecast from their hometown.

At show viewed a bus driver got to see his fave golf champ John Pantan, and a local jute worker told of her job. Robert Wilson, top fave among Scot singers, sang a couple of tunes, including a new one "The Glens of Angus," written by a local 19-year-old youth George Bell. Pickles also introduced viewers to a Dundee dance group, The Gie Gordons. Auld Lang Syne angle was over-stressed via pipers, dance and song, but show added up to fairly interesting tv fodder away from usual well-trodden paths of London. Eric Robinson, batoning the orch, helped in the comedy chores. *Gord.*

**Buffalo** — Gene Brook has been named radio program manager of WBEN marking the reestablishment of the post which has been vacant 14 months. Brook came to WBEN as a writer in 1949 and has been sales-service director and production manager at the station since.

## Inside Stuff—Radio-TV

Guest shot tv sked of Anna Maria Alberghetti is being lined up to coincide with promotion campaign plans on Metro's "10,000 Bedrooms," in which she costars with Dean Martin. Chirp-actress expects to make at least six appearances on national shows before pic is released in late Spring, teeing off with Perry Como's NBC hour, right after first of year. She also is being set for Ed Sullivan's show, on which she started at \$500 per. Current asking price by manager Pierre Cossette is now \$10,000. Thrush likewise will make exhibitor and personal appearances on a regional basis during her upcoming nitery tour, on which she'll incorporate song, "Only Trust Your Heart," from pic.

"Out of Darkness," the CBS teleumentary on mental health which gets its third showing Nov. 25 in the 5-6 p.m. period, has been credited by the National Assn. for Mental Health for activating legislative interest in mental health problems on the state level, for boosting the NAMH's fundraising efforts and its membership drive and for getting people with mental health problems to ask for help without feeling there's a stigma attached to it.

NAMH executive director Richard F. Swigart said thus far some eight or nine state legislatures have held special screenings but that in May, when the group's fundraising effort begins, screenings will be arranged in special meetings of all 48 state legislatures. He said that at the beginning of 1956 there were 475 NAMH chapters but by November the total was up to 550; that the '55 fundraising campaign totaled \$2,300,000 but the 1956 estimate is \$3,600,000. "Out of Darkness," he said, had a "very important influence" in the fundraising and membership drive, and the show also made those people who did call for help aware of the fact that help is available without stigma.

Semiannual Christopher Awards were given to 18 producers, writers and directors involved in six programs yesterday (Tues.) at an awards reception at the Waldorf-Astoria Hotel, N.Y. Awards, presided over by Father James Keller, founder of the Christophers, went to producer Jack Denove, director Charles Bennett and writer Larry Marcus for "The Gift of Dr. Minot," presented on ABC-TV's "DuPont Cavalcade Theatre" April 1; producer Maurice Evans, director George Schaefer and writer James Costigan of "Hallmark Hall of Fame" for the May 6 NBC-TV production of "Cradle Song"; producers Fred Briskin, Joseph Hoffman and Irving Starr, director James Neilson and writer Mary C. McCall for "Sheila," the May 24 NBC-TV "Ford Theatre" presentation; producer Robert Costello, director William Corrigan and writer Art Wallace for "Second Family," on NBC's "Armstrong Circle Theatre" May 29; director Norman Felton and writer Helen Cotton for "Operation 3 R's" on "U.S. Steel Hour" over CBS-TV July 4; and producer Ed Sobel and director Jim Hobson for the Aug. 11 "Lawrence Welk Show" on ABC-TV.

When McCall's publishes a profile of Ed and Pegeen Fitzgerald, the pioneer Mr. & Mrs. team of radio-tv, in the March 1957 issue, it will be illustrated by a fullpage painting by her of a show biz theme. It focuses on bears. The McCall's story, by Judith Churchill, is part of "How They Met" series, and the manner in which Pegeen met Ed Fitzgerald in Seattle, where he was p.a. for Alexander Pantages, was via a bear act he had sent over, supposedly for a radio show she was conducting in behalf of Meier & Frank. This is the big northwest department store, of which she was stylist and fashion writer.

A three-hour Sunday morning (11) audition for the role of Tiny Tim in the upcoming Alcoa Hour version of "Stingiest Man in Town" pulled in over 200 tots to the Palladium Ballroom in N.Y. on the basis of newspaper ads in three metropolitan dailies announcing the audition. Winner was Dennis Kohler, a television pro despite his eight years, with a list of top dramatic credits. Part of the audition was aired on NBC Radio's "Monitor."

American Theatre Wing's second term of eight-week courses in radio-tv commercials and acting gets underway Jan. 25. Commercials classes will be instructed by Lucille Mason (Compton), Madge Kerr (Young & Rubicam), Chuck Kebe (Ted Bates), Russ Armbruster (Clifford, Doherty, Steers & Shenfeld) and Roger Brackett (Grey). The acting classes, under Arthur Hanna, will include a series of sessions under several directors—William Marshall, Clark Andrews and George Wiest of ABC, Ken McGregor and Dan Sutter of NBC and Paul Roberts, Ira Ashley and Stanley Niss of CBS.

Ninth annual communion breakfast of the Catholic Apostolate of Radio-Television Advertising will be held Sunday (18) in the grand ballroom of the Waldorf-Astoria Hotel, N.Y., following the 9 a.m. mass at St. Patrick's. NBC's John Patrick Costello will be toastmaster and tv personality Ray Heatherton emcee. Guest speakers will include Very Rev. Msgr. John Dougherty, professor of sacred scripture at Immaculate Conception Seminary in Darlington, N.J., and Pulitzer Prize-winner and assistant to the editor-in-chief at Hearst Publications, Frank Coniff.

Television Advertising Bureau will hold a breakfast meeting for members the morning of Friday (16) to present its latest research findings via "Beyond the Motion Barrier." It will be part of the annual meeting of the promotion organization headed by Norman (Pete) Cash, who replaced Oliver Treyz, when the latter moved over to ABC-TV a few weeks ago.

Chicago radio-tv ad-promotion managers have organized a Broadcasters' Promotion Assn. which has scheduled its first annual seminar at the Sheraton Hotel in Chi Nov. 16-17. Workshop sessions will deal with all facets of sales and audience promotion and merchandising plans. Guest panelists are being lined up by the temporary committee, chaired by Chuck Wilson, sales promotion manager of WGN Inc. Other members of the organizing body are John Keys, WNBQ, WMAQ; Eli Henry, WBKB; Tom Dawson, WBBM-TV, and Bob Peel, WIND.

The four companies who operate the British commercial tv web in London, the midlands and the north of England, Associated-Rediffusion, Associated Television, ABC Television, and Granada TV Network, have joined forces in an advertising venture and taken a full page in the London Times.

The page is headed "A Year of Success for Independent Television," and is laid out with stills and graphs to show the rise of viewing audiences during commercial tv's first year, the steady rise of advertisers using the commercial medium, and the ascent of advertising revenue on all outlets.

Hassle between CBS-TV and UP-Movietone over coverage of the Andrea Doria sinking is just a series of "misunderstandings," according to Mac R. Johnston, assistant director of CBS News. Johnston states that CBS never claimed an exclusive on the sinking but is justifiably proud of the on-the-spot coverage by Doug Edwards, his director, Don Hewitt, and cameraman Tony Petri. On the other hand, however, he cries "foul" to UP-Movietone editor Burt Reinhardt's contention that UP-Movietone had exclusive shots of the liner actually going down. First of all, Johnston states, CBS had its own pictures of the sinking itself; second, the UP-Movietone footage was a Coast Guard pool arrangement and was so labeled in the shipped film.

As to the use by CBS of the UP-Movietone footage on the Edwards news show, Johnston states that only 10½ feet of it was used, most of it integrated with Petri's footage to give different angle shots to the clips of the listing ship. Final couple of feet were of bubbles after the ship went down, and this was used "because they had better bubbles than ours," Johnston concluded.

## The Life & Times of a TV Script

Three years ago Dale Wasserman and Jack Balch co-authored "Ellsha and the Long Knives" and a year later it appeared as a "Kraft Theatre" hour. Since then, February, 1954, the script has made quite a tour.

It was published in "Top TV Shows of the Year" via Hastings House in April 1955. It was the only 60-minute stanza published in the Irving Settel collection. Three months later, the Australian Journal, reproduced the play as a sample U.S. drama. Last December, "Matinee Theatre" repeated it in color. Then WEWS-TV, Cleveland, selected the show for production in one of the rare occasions when tv staged a live drama locally. In September of this year, Penn Wayne Players Co. bought the script for a stage presentation.

Most recent chapter in the long life of "Long Knives" is that earlier this month, Bryna Productions started dickers with Martin Leonard, literary agent for the Wasserman-Balch yarn, to release it as a motion picture with Kirk Douglas starring.



**CAN'T HELP  
LOVIN'  
THOSE  
RATINGS!**

**PATTI PAGE SINGS**

<b>BOSTON</b> 30.4	<b>MILWAUKEE</b> 28.0	<b>SEATTLE</b> 25.3
<b>ST. LOUIS</b> 23.4	<b>SAN DIEGO</b> 23.1	<b>JACKSONVILLE</b> 24.5

\* N. S. I. - A. R. B.

**FOR AVAILABILITIES ON THESE 78 TERRIFIC MUSICAL ¼ HOURS WITH  
PATTI PAGE, THE "PAGE 5" SINGERS AND JACK RAE'L'S 18 PC. ORCHESTRA**

**call your nearest SCREEN GEMS sales office**

**IN THE EAST**  
Ben Colman  
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**IN THE SOUTH**  
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Richard Dinsmore  
Hollywood 2-3111  
Hollywood, Cal.

**IN CANADA**  
Lloyd Burns  
Empire 3-4096  
Toronto, Can.



## TV's Disenchanted Sponsors

Continued from page 29

which could mean a cool \$1,000,000 down the drain. Even though there's a clause in the contract stipulating that subsequent installments must be on the same qualitative level as the pilot, no sponsor has yet stepped forward to exercise the small print. He figures he wouldn't get to first base.

As result, there's considerable agitation going on at present for a reframing of all such contractual commitments which would give the sponsor more flexibility without inflicting such a heavy cancellation rap. Agency men say they wouldn't be averse to a penalty clause, provided there's a return to the 13-week option practice, or even a modification on a payoff that would protect all the creative elements involved in the show, such as producer, director, writer, etc. This could mean a \$300,000 or \$400,000 rap for the privilege of knocking off the show and buying a new one. But they want no part of the present "39-firm-with-no-ifs."

3. Agencies and sponsors are still vexed over network time fran-

chises with the accompanying "buy me, buy my show" principle. While the networks may be going outside for their packages, whether it's a Screen Gem, a Ziv or a Showcase Productions, the fact remains, complain the agencies, that the networks still dictate the show a sponsor must buy if he wants a favorable time period. As a hypothetical case, Liggett & Myers had the privilege of moving into Tuesday 8:30 on NBC, but only on condition that it buy "Noah's Ark," a Jack Webb enterprise in which the network, too, has a stake. If L & M is displeased with the show's progress and rating, it's just too bad. NBC may be unhappy about it as well, but would hesitate about incurring Webb's displeasure (since the latter's "Dragnet" and contractual ties with the network would make such a situation untenable)—so everybody, including a coast-to-coast audience, is forced to tolerate an intolerable situation.

Multipled by a dozen "Noah's Arks," which approximates the picture today, and television itself has become intolerable.

## Bergen Evans Set For Sun. Aft. TV Series

CBS-TV rounded out its Sunday afternoon public affairs lineup this week with the pacting of Bergen Evans to host a new show, "The Last Word." Program, which starts on Jan. 6, after the completion of CBS-TV's pro football coverage, will deal with the origin, use and misuse of the English language, and will be installed in the 2:30-3 p.m. period.

Series will consist of commentary by Evans, dramatizations of the topics at hand, and discussions by a panel of rotating guests. Evans, the moderator of the erstwhile "Down You Go" and an English prof at Northwestern U., has a radio show going on literature and English over the Westinghouse Broadcasting Co. stations, "Of Cabbages & Kings." Harry Oleser will produce "Last Word" for CBS public affairs.

Louisville—Jimmy Finegan has resigned as sports director of WHAS and WHAS-TV. George Walsh succeeds him. Victor A. Sholis, v-p and director of WHAS, Inc., said Finegan resigned because of policy differences.

## BISHOP SHEEN GETS SPONSOR FOR N.Y.

Bishop Fulton J. Sheen's ABC-TV program on Monday nights will be sponsored in N.Y. over WABC-TV by Progresso Foods. Purchase of the co-operative network program in N.Y. was closed last week by the network key, with Progresso starting Dec. 3 and going through the rest of the winter season with the cleric.

Contract was made by the Carlo Vinti agency for Progresso. Meantime, it looks to network executives that the proposed once-monthly extension of "Voice of Firestone" to a full-hour is virtually dead. Show normally runs from 8:30 to 9, the Bishop from 9 to 9:30 and clearance for the hour show had to come from the Sheen office. It was apparently denied.

## Kelly's DuM Shift

William Kelly is changing posts within DuMont Broadcasting as he leaves his senior technician job at WTTG (Washington) to become chief engineer for WABD (N. Y.). With the capital tv station for 10 years, Kelly replaces Archie Smith.

## Now It's CBS Radio That's Sore at NBC-TV as Webs Kick 'Quintile' Ball Around

CBS Radio execs are doing a burn over what they deem distortion and misrepresentation of their "Quintiles" study of weekday afternoon television viewing by NBC-TV researchers last week. In particular, but not exclusively, the CBS'ers are boiling over the NBC crack that "CBS did not mention" that the data "demonstrate conclusively that both media (radio and tv) are necessary because they are complementary."

As a matter of recorded fact, state CBS sales v.p. John Karol and research director Harper Caraine, the argument that daytime radio and daytime tv are complementary was the basis of the Quintiles study and was so stated in the presentation to advertisers to be the underlying assumption. Actual quote from the presentation is that the solution to the coverage and frequency problem is to "complement a strong daytime tv network campaign among approximately half the housewives in the U. S. by buying extensively and economically into the dominant CBS Radio afternoon daytime-serial sequence—to provide advertising reach and frequency among the remaining half of the U. S. housewife-universe?"

Could it be, asks CBS, that the NBC-TV boys were sore about the rest of that quote about the use of radio as a complementary medium? It reads that there is "no advertising strategy that can equal or even approach a strong sponsorship schedule in the dominant daytime-tv network (CBS-TV) plus a strong (and economical) sponsorship schedule in the outstandingly dominant daytime radio network (CBS Radio)." If the NBC-TV boys are sore about the reference to CBS-TV as the dominant daytime television network, that's another matter "and they can fight that one out on another level without trying to represent what actually is basic and helpful research as some kind of slippery promotion."

As to the other NBC-TV arguments, CBS makes these points:

1. The study did demonstrate that daytime tv does reach 76% of the tv homes during a five-day period, but it only reaches regularly 45% of all homes, that is radio and tv homes. "NBC would like to forget about the 11,800,000 radio-only homes," states Caraine. "Our point is that there are 26,000,000 homes that daytime tv doesn't reach regularly, a total of 55% of all radio and tv homes. This comprises the 11,800,000 radio-only homes (as of March) and 14,000,000 television homes that don't watch daytime tv for more than five minutes a week. Radio added to television can at lower cost and with greater frequency reach these 26,000,000 homes."

2. Sure, NBC can group radio listening into quintiles too and come up with an intense pattern of concentration of radio listening. That's not the point, however, states CBS. Fact is that in this concentration of listening will be found the homes which don't have television or are light daytime tv viewers—exactly why daytime radio is complementary to daytime tv.

3. It's probably true that daytime tv families are the younger and larger families which do more buying, but to base a premise on this is fallacious, for an advertiser buying daytime television only would have to ignore more than half the families in the U. S., and they must account for some of the buying. It's also a fact that the largest group of housewives is not in the 16-34 bracket but in the over-50 bracket and that to ignore them completely doesn't make much marketing sense.

## O'Brien's O&O Slot

Thomas S. O'Brien has been named director of business affairs of the NBC owned stations. He's been divisional business manager of the o&o's since April of 1954, prior to which he was assistant controller for the stations.

O'Brien reports to Tom McFadden, v.p. of o&o's and NBC Spot Sales. It's McFadden's second major appointment since assuming his post a couple of months ago, first having been the designation of Bill Davidson as his successor as general manager of WRCA and WRCA-TV, N. Y.

# YANKEE DIVISION RKO TELERADIO PICTURES, INC.

is proud to announce  
the appointment of  
the noted author, composer  
and recording artist

# FRANK LUTHER

(whose 3,000 records have sold 65,000,000 copies)

as full-time consultant  
for  
Children's Programs — Public Affairs  
at

# WNAC — WNAC-TV

BOSTON

On November 21, on the full CBS-TV network, the Theatre Guild will present its first original TV musical, an adaptation of the immortal "Tom Sawyer" with book and lyrics by Frank Luther. All of Frank's new associates at WNAC and WNAC-TV warmly congratulate him for this creative achievement.



Look at  
these results:

# POPEYE

## QUADRUPLES RATINGS ON KTLA!

KTLA  
Paramount Television Productions, Inc.  
5200 SUNSET BLVD. HOLLYWOOD 28, CALIF.

LEWIS B. ARNOLD, JR.  
GENERAL MANAGER

Mr. W. Robert Rich  
Associated Artists Productions, Inc.  
345 Madison Avenue  
New York 17, New York

November 6, 1956

Dear Bob:

That Sailor Man of yours certainly has the kind of muscle-power it takes to beat the competition in the Los Angeles area. Our ratings quadrupled when POPEYE took over.

Our ARB average for 7 to 7:30 pm, Monday-Friday, last month, before POPEYE took over, was 1.8. In October, thanks to POPEYE, the ARB average rocketed to 8.4 -- more than four and one-half times as high! On Wednesday, for instance, POPEYE drew a rating of 11.2, topping all six competing Channels, and beating "Back-ground to Danger", "Carverth Wells", "Kit Carson", "Man Called X", "Public Defender", and "Vagabond".

And check this -- POPEYE'S non-duplicated cumulative rating for the week is 20.5 -- the highest of all programs (both national and local) in "competition-tough" Southern California, from sign on to 7:30 pm, Monday-through Friday...and equally important, POPEYE reaches the whole family -- nearly 40% ADULTS!

We're so jubilant over these ratings that we wanted to pass the happy word on to you. And needless to say, our sponsors are wearing big grins, too. They include: Gold Seal, American Character Dolls and Farmer John.

Yours for continued success with POPEYE!

Cordially,

*Lew Arnold*  
Lew Arnold

P.S. Incidentally, our Warner Brothers Movie program on Sunday, 7:30-9:pm, drew a very exciting 11.3 average against the best the networks have to offer.

Capture  
the Audience  
in YOUR MARKET  
with Popeye  
cartoons.

Call or wire today

**a.a.p.**  
Associated Artists Productions, Inc. (P.R.M.-Inc.)

345 Madison Ave., N. Y. C.  
Murray Hill 6-2323

CHICAGO

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DALLAS

1511 Bryan Street • RIVERSIDE 7-8553

LOS ANGELES

9110 Sunset Boulevard • CREstview 6-5886



## TvB's 1st Convention

Continued from page 30

was first president of TvB (he went to ABC-TV as boss three weeks ago), had to face was not necessarily building up tv but breaking down the snipes of the newspaper industry's own promotion bureau. The worried American Newspaper Publishers Assn. had its boys work over the inherent weaknesses in tv. The matter never really resolved itself but after a several cross swipes, with sporadic reverberations still being heard, it kind of skittered out.

Earlier plans Treyz laid to hit the bluechippers for the national spot dollar began to move. Though it was never said, it seemed to observers that Treyz was anxious to build up national spot expenditures to a parity with that of the networks. He and his key staffers moved out into the field to play the traditional field—the ad clubs, manufacturing groups and so on and they also started on the bluechippers one by one, especially the outfits that TvB discerned were not spending what they should be spending in tv.

All this time, few if any traders could honestly determine what TvB was accomplishing, because these broad steps don't bring dollars and cents into a till where the corporate accountant can put them down on paper to show the stockholders. Perhaps the only tangible results came from the efforts of Norman (Pete) Cash, now presidential successor to Treyz, who made the rounds of stations to register more members.

The first dramatic advance of TvB came not as a promotion outfit but as a service unit to tv and tv advertisers. Treyz went to Nielsen and had runs made on the top few hundred national spot advertisers and the totals they had spent in the previous quarter of the year. When the industry saw a multi-

million dollar total figure for spot, the prestige of TvB rose—and simply for printing a total that nobody else bothered to add up before. Of course, there was another reason for the spot lists, TvB admitted: it gave old and new spot advertisers a yardstick of sorts by which to measure the competition.

The very fact that the spending done by the competition was readily available is said to have engendered a hotter feeling toward national spot purchases, and created a new tv "nobility," to begin challenging the network kingdom. Several new advertisers, first approached by TvB, are on tv now, but TvB itself isn't prone to say whether it alone or in part clinched the sales.

At once the most talked-about and talked-down TvB undertaking was the introduction of showmanship in selling facts and figures on tv's growth pattern. Treyz went and hired a widescreen projection unit called Cell-O-Matic, and then he and a chief aide, Gene Accas, along with advance men like Sid Mesibov, started pitching data to large trade-audiences. TvB, everyone admitted, was colorful and the shows had impact. Inevitably, however, a few dour notes crept in: a minority of observers—mostly non-members—weren't in favor of "fancy presentations" before a "hardheaded biz audience and they labeled the travelling expenses, Cell-O-Matic and the hiring of posh hotel ballrooms a "waste of money."

The presentations were primarily for the promotion of tv national spot and after awhile, after some prudent consideration, the TvB boys stepped up their blueprint to include some lines about the networks. More recently, within the last five weeks or so, TvB has given signs that it is going to

attack the networks' sales problems with a full head of steam. Most of the members polled say that TvB was amply justified in holding off a major network push til now, since the webs initially seemed to have such an advantage vis-a-vis spot billings.

There is a majority opinion that is expected to prevail at the start of tomorrow's annual meeting that despite its alleged failings, TvB has brought perspective to an industry that seemed only to be a mass of disassociated parts before it began.

## AFTRA

Continued from page 28

agreement that all cast credits will come first in the crawl, following only "outstanding personalities" who have the bargaining power to get specific top billing. (5) Television dancers have been guaranteed a minimum of three hours rehearsal, rest of AFTRA keeping one-hour provision.

At least 45 other points of agreement were reached in the sessions between AFTRA and the networks, advertising agencies and producers. There was a problem over who was a "commentator" and who wasn't under the expiring contract. Union maintained that since commentators were exempt from the contract, the networks were too frequently labeling newscasters as such. What the new provision is said to boil down to is that anyone—whether he's normally a commentator or analyst—doing straight newscasting gets AFTRA fees. Exception is intermittent news done on the commentator's regular commentary show.

Special meeting of the N. Y. membership has been called by the AFTRA national board to okay the negotiations to this point. The board says it wants to iron out any problems that might arise before the regular N. Y. local meet on Nov. 20.

## Desi's Formula

Continued from page 36

This gives the producer a chance to make better pictures, too.

"The tv industry has reached the point where there's no place for a fair show. We have come up with good, top entertainment. We have been making shows for the summer with inferior quality. I believe the producer should spend more than he gets to make these shows good ones. Viewers have seen so much in the past five years they're as critical as a Broadway audience. You can't fool them. In a few years we've reached a point it took the movie business 30 years to reach. You have to give the people something better.

"We are planning eight to 10 pilots for next season, and we will use a different approach on all of them. In some instances we will seek deals for 13 pictures, as in the Whiting series. But in others we will aim at a particular time slot, sponsor or network. We have found out if a pilot is good the sponsor may not have the right time slot or may seek a different type of show. You run into a lot of circumstances having nothing to do with the quality of the show and we seek to cut down the element of risk.

"We made the Orson Welles pilot. We were too late for the regular season, but were offered a 10:30 Saturday night time slot. That's not a good time, and we wouldn't take it.

"We intend to sign creative talent for our pilots on a yearly basis, or even longer. We don't want to lose this talent after a film is shot. If you hire someone for the one picture, by the time it's sold they may not be available. Consequently we have a policy of signing such people to regular, long-term deals, and we're seeking more creative talent. You must have the right personnel if you want to cut down on the risk factor. As an example of our policy along these lines, we just signed Norman Tokar to a three-year contract as producer-director. His first assignment will be on the Whiting series, which rolls in November," he said.

Arnaz added his own vidfilmery has sold 50% of its pilots—"a good average for tv"—and has sold most of the others on a one-shot basis.

## Cleve. Strike

Continued from page 31

partment to help in overall coverage.

In one unique phase, publishers and negotiating guildsmen—who in the past fumed against canon 35, the court edict that banned use of cameras in courtrooms—established a new canon when, at a closed door session with Mayor Anthony Celebrezze, they refused to permit KYW-TV cameraman Ralph Mayher to shoot pre-meeting scenes of the session.

In an effort to end the strike, Mayor Celebrezze, on Nov. 7, began a series of talks that extended well into evening sessions. By yesterday (12) the mayor indicated that negotiators had reached an agreement on all issues except wages. The negotiations have, since the strike began, spread to a virtual industry-wide bargaining agreement with the allied newspaper trades, representing 1,800 members, conferring with a subcommittee of the Guild negotiating committee for a report on negotiations. Many of the allied trades have contracts that are within days of expiring. It's indicated the pattern finally adopted by the Guild will set the scene for new contracts with the allied crafts.

As far as wage talks are concerned, the last official money offer from the publishers to the Guild was a weekly package ranging from \$5.50 to \$8.50 for a two-year period. The Guild's last offer was its request for weekly increases ranging from \$9 to \$11 for two years.

## CHI'S 'SUSIE'S SHOW' HAS A WEB GLEAM

Chicago, Nov. 13.

WBBM-TV program lads have network ambitions for their new "Susie's Show," kiddie-angled daytime starring 12-year-old Susan Heinkel which is walking off with the local rating honors for the time period and is nearing capacity saleswise. Chi CBS exec Frank Atlas and producer Barry McKinley are in New York this week armed with the latest "Susie" statistics to sound out the homeoffice on possible network exposure for the combination live and film display.

During its initial six weeks, "Susie" propelled Channel 2 from last to first place in the 4 to 4:30 p.m. crossboard span, according to the latest ARB tally, with an average of 7 or better for the five days. And with 18 of the weekly maximum 25 spots commercially occupied at \$300 per the show already has emerged as one of the top, if not the top, local daytime grossers.

First ratings also don't fully reflect the impact of the post-debut switch to the Popeye shorts as the film portions of the show, it's believed.

## Storer

Continued from page 30

Jones, former FCC commissioner. Jones charged the move as "merely another obvious attempt" by the V's to confuse the issue. The Commission, he said, is "well aware of their (the V's) record of multitudinous, dilatory and obfuscatory 'pleadings' already filed in this matter." The V's "sole interest," he added, is to "delay the advent of effective competition" to their stations.

Jones charged that the V's are asking the Commission to take "punitive action" against Storer, who has fulfilled his UHF commitments in Portland by continuously operating the only UHF station in the northwest, in favor of KVAN which has had its UHF permit for three years and which has assured the agency it has no intention of constructing an ultra high station.

"In the guise of protecting KVAN," Jones claimed, the Portland V's would "forever preclude establishment of the first local tv outlet for Salem, the state capital, and the maximum and effective utilization of channel 3 to serve the entire Salem-Portland market." The Portland V's, he added, want the Commission to "place a protective umbrella" over them in order to prevent a Salem station from covering Portland or from competing with them.

Jones further charged that the V's "have no desire" to see channel 2 assigned to Vancouver, particularly since KVAN's proposed site is located in Portland, adjacent to the KFOR-TV transmitter.

Utilization of channel 3 in Salem has already been postponed by proceedings which delayed construction of KSLM for almost two years, Jones pointed out. Storer, he said, is now willing to construct the station and to provide service needed by Salem and the state of Oregon. He urged prompt and favorable action on the KSLM application and denial of the request of the V's for "insulation from competition."



Mgt.: William Morris Agency

# AFTRA MEMBERS!

Last year a group of independent-minded individuals formed MIDDLE OF THE ROAD. We pledged to AFTRANS:

Our loyalty as Americans

Our opposition to Communism

Our freedom from extremist elements in our union

Our devotion to membership's increased employment and welfare.

WE WERE ELECTED. We brought an end to factional control of our local, and a lessening of fear, blacklisting, and the influence of AWARE, Inc. In implementing our program our devotion to our pledges has never wavered. As a result AFTRA is a healthier union!

PROGRESS HAS BEEN MADE . . . Much remains to be accomplished. Our MIDDLE OF THE ROAD program is a great program overwhelmingly endorsed by you. We ASK YOUR SUPPORT for its fulfillment!

## VOTE FOR ALL THESE CANDIDATES

### ACTORS

(See footnote \*)

Conrad Bain  
Buff Cobb  
Bert Cowlan  
John Henry Faulk  
Bert Freed  
Betty Garde  
Martha Greenhouse  
Hilda Haynes

### SINGERS

Michael Kane  
Ed Keen  
Polly Rowles  
Arthur Seelen  
Jean Sullivan

### DANCERS

Maxine Berke  
Chris Karner  
Janice Rule  
Aura Vainio

### ANNOUNCERS

(See footnote †)

Art Hannes  
Carl King  
Charles Stark

### SPECIALTY ACTS

Orson Bean  
Ronnie Graham  
Allan Walker

### INDEPENDENT STATION ANNOUNCER

Stan Burns

\* With his approval we heartily endorse the candidacy of DENNIS PATRICK, who is running independently.

† With his approval we heartily endorse the candidacy of President CHARLES COLLINGWOOD, who is running independently.

‡ A technicality kept us from entering POLLY ROWLES' name on the ballot. We urge you to write her name as a "write-in" under ACTORS.

We the undersigned  
**SUPPORT** The middle of the road

JOSEPH ANTHONY  
PAT BENOIT  
VALERIE BETTIS  
PAT CARROLL  
FAYE EMERSON  
BETTY FIELD  
JOHN FORSYTHE  
FLORIDA FRIEBUS

RITA GAM  
ANNE JACKSON  
MILTON KAMEN  
JOHN KERR  
VIVECA LINDFORS  
RODDY McDOWALL  
GARRY MOORE  
HOWIE MORRIS

FREDERICK O'NEAL  
WILLIAM PRINCE  
JASON ROBARDS, JR.  
JOSEPH SCHILDKRAUT  
HIRAM SHERMAN  
JO SULLIVAN  
ROBERT WEEDE  
MARTHA WRIGHT

Advertisement paid for by member supporters of the candidates

## TOMMY LYMAN

Featuring "The Michigan Bankroll"

At The SCROLL

141 E. 45th STREET, NEW YORK EL. 5-9449  
Luncheon and Cocktails from Noon — DINNER from 6  
Special Material by MILT FRANCIS





"If we're going to have any kind of living together,  
we must have some sort of an understanding..."

This is a boy from Boston, talking to a lady named Helen Parkhurst about racial prejudice.

The same Helen Parkhurst asked youngsters in Portland, Ore., about military service. One said, "It isn't actually fear that bothers you . . . it's you don't know *when* you're going or *where*."

Sometimes teenagers are more direct than the great masters . . . like the one who said about art, "I put the feeling inside me in my hands."

Young people's feelings about themselves . . . their problems . . . their futures in the wonderful world around them . . . that's the heart of "Growing Pains," a new documentary radio series produced by Westinghouse Broadcasting Company.

Helen Parkhurst, famous child psychologist, is the spark who lights the youngsters' imaginations, as well as the magnet who

draws out their deepest feelings. The result: a new understanding for parents . . . for everyone . . . of the powerful stirrings in our young people.

This new series by WBC, with Helen Parkhurst, is only one in a growing list of outstanding WBC public service programs—programs like "Of Many Things," "The Big R," "How Shall We Learn?" This kind of programming is emphasized by WBC because we believe that *broadcasting is most effective on stations which have earned the respect and confidence of the communities they serve.*

"Growing Pains" is produced exclusively for the WBC stations, but is already being broadcast on a number of educational radio stations. We shall be happy to make it available to others. Call Richard Pack, WBC Vice President in charge of Programming, at MUrray Hill 7-0808, New York.



WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO  
BOSTON—WBZ+WBZA  
PITTSBURGH—KDKA  
CLEVELAND—KYW  
FORT WAYNE—WOWO  
PORTLAND—KEX

TELEVISION  
BOSTON—WBZ-TV  
PITTSBURGH—KDKA-TV  
CLEVELAND—KYW-TV  
SAN FRANCISCO—KPIX

Support the Ad Council Campaigns

KPIX REPRESENTED BY THE KATZ AGENCY, INC.  
ALL OTHER WBC STATIONS REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

## From the Production Centres

Continued from page 32

tary . . . Norman Ross is moving his "This Is the Day" to WGN-TV from WKBK on Dec. 3. Ross will also host WNBQ's new "Here's Muike" which starts Nov. 19 in the 10:30 to 11 Monday night spot featuring jazz talent from the London House and Mr. Kelly's niteries . . . ABC's Martin Agronsky released from Presbyterian hospital here where he was bedded for a few days from overwork covering the political campaigns . . . Harry Lange, Kiling Films exec veepee and general manager, and Jim Hanlon, WGN public relations chief, new board members of Chicago Unlimited . . . Phillips Petroleum taking over Clint Youle's dinnerhour weather squib across-the-board on WNBQ, starting Dec. 31 . . . WGN, which has revived the live dance band remotes with its lines into the Aragon Ballroom and the Palmer House's Empire Room, is also picking up Ted Fio Rito's orch from the Chez Paree.

### IN SAN FRANCISCO . . .

KSAN, the UHF channel, gives local talent a break with a new variety show, "West Coast Discoveries of 1957," emceed by John Tynan, ex-BBC performer . . . FCC's okayed move of Stockton's channel 13 transmitter from Mount Diablo, midway between Stockton and Frisco, to Butte Mountain, near Sacramento, thus assuring that KOVR will be competing in the Sacramento rather than the Frisco market. At same time, FCC rejected request of KCCC, Sacramento UHF channel 40, to move its transmitter to Mt. Diablo, compete with KOVR for future use of VHF channel 13 . . . KPIX threw nifty Fairmont Hotel spread for Piper Laurie, in Frisco to plug a future General Electric Theatre screening . . . KGO-TV's Don Sherwood took a week's vacation, got an all-star deejay lineup to sub for him—the subs were Russ Cogan of KROW, Oakland, Jimmy Lyons of KNBC, Les Malloy of KGO, and Lex Boyd, of KBET, Sacramento.

### IN WASHINGTON . . .

WMAL-ABC granted FCC approval for construction boosting station's visual power from 252 to 316 kilowatts, with work set to be completed early next month . . . The late Hank Williams is leading as favorite hillbilly singer in a poll being conducted by radio station

**WGAL-TV**  
LANCASTER PENNA.  
NBC and CBS

**5<sup>3</sup>/<sub>4</sub>**

**BILLION**

**DOLLAR**

**MARKET**

One of America's important TV areas—the Channel 8 Multi-City Market! Here 3½ million people, with \$5¼ billion to spend every year, own 917,320 TV sets.

**Channel 8 Multi-City Market**

Harrisburg	Reading
York	Lebanon
Hanover	Pottsville
Geltyburg	Hazleton
Chambersburg	Shamokin
Waynesboro	Mount Carmel
Frederick	Bloomburg
Westminster	Lewisburg
Carlisle	Lewistown
Sunbury	Lock Haven
Martinsburg	Hagerstown

**316,000 WATTS**

STEINMAN STATION  
CLAIR MCCOLLOUGH, Pres.

Representative  
the **MEEKER** company, Inc.  
New York  
Chicago  
Los Angeles  
San Francisco

### Size 30 Telepix

Continued from page 33

really substantial coin from it in the foreseeable future. It doesn't pay returns commensurate with nighttime, which was a tough enough area to get good coin from.

It was noted privately recently that the network market for telefilms must be closing up, because producers last season were willing to produce as many as 10 telefilm pilots to make one network sale. This year, it was said, the producers don't figure on making half that amount.

So what it seems to amount to is fewer productions—granted better productions to capture less network time. To make it darker, that time is being guarded more carefully now. Sponsors appear to be chary about telepix, since there is no way to change a bad telefilm series once production is well advanced and it usually is well advanced by the beginning of the web season.

### Triangle

Continued from page 33

counts include Brylcreem, Dr. Lyons, and Raleigh cigarettes.

WFIL-TV, an ABC-TV affiliate, is telecasting features at 11:15, five nights per week, in addition to an afternoon and an early evening, from 5 p.m. to 6:30 p.m. theatrical telecast on Sundays. Triangle's New Haven and Altoona stations are telecasting different pics seven nights a week, beginning at 11:15, while in Binghamton theatrical telecasts are confined to three nights per week, Thursday through Sundays, at 11:15 p.m.

### NTA

Continued from page 36

notes payable the sum of \$1,361,861 to Chase Manhattan Bank, where NTA has a \$1,500,000 credit line, and \$285,092 to the Chi financing firm of Walter Heller & Co. Film acquisition notes totaled \$2,538,576, while amounts payable for distribution and film rights and acquisition of motion pictures totaled \$3,655,539. On the assets side, NTA listed its distribution and film rights and motion pictures purchased, at cost and less amortization, at \$7,924,606, but deducted \$2,025,000 as the portion applicable to exhibition contracts receivable, with the final asset value assigned to distribution and film rights totaling \$5,899,606. Completed productions and productions in progress, at cost and less amortization, were listed at \$517,879 and \$45,852 respectively.

Deal with Desilu, which calls for the delivery of at least six pilots to be financed by NTA and produced by Desilu for delivery in January or February, stems from options in their original coproduction deal on "Sheriff of Cochise,"

WARL d.j. Don Owens . . . Brian Meredith formerly with United Nations Radio Division, new director of UN Dept. of Public Information in Washington, succeeding Paul Johansen, who resigned to return to his native Denmark . . . WRC femmecastor Patty Cavin sole broadcaster to be invited to California Fashion Creators Convention . . . NBC sportscaster Ray Michael is a disk jockey for Voice of America's jazz show, "Music U.S.A." . . . WWDC d.j. Jon Massey named emcee for a Ft. Belvoir (Army Engineers) service club rally . . . Hazel Markel, "Three-Star-Extra" news staffer, given local Daughter of American Revolution's first merit award . . . Edward Bonham, ex of KFMB, San Francisco, now on staff of WTOP's Mark Evans . . . WTOP d.j. Eddie Gallagher has taped 18 quarter-hour radio shows for U.S. Navy recruiting . . . U.S. Dept. of Agriculture distributing a special tv film for Thanksgiving, "It's Carving Time."

### IN BOSTON . . .

WBZ-TV constructing new tower and transmitting plant on 44-acre site in Needham Heights to be 1,349 feet above sea level. Target date for completion is Jan. 1, 1957 . . . WNAC-TV inked Smith Bros. Cough Drops, Kaiser Broiler Foil, United Fruit Co., Brown & Williamson Tobacco Co., Minute Maid Corp. for big sked of spots . . . Prince Macaroni Co. signed for "Badge 714" on alternate Wednesdays from 6:30 to 7 p.m. over WNAC-TV, Pharmaceuticals, Inc. signed for full sponsorship of new series, "San Francisco Beat," preeming Sat. (10), National Biscuit Co. signed for full sponsorship of "Sky King," and Cott Bottling Co. inked for renewal of alternate sponsorship of "Badge 714" . . . On WNAC radio, Dromedary Co. signed for "Yankee Home and Food Show" for Dromedary Dates, L. C. Forman & Sons inked to promote pickles on the same show, and Welch Grape Juice Co. signed for participations on the home and food show which is aired over WNAC and 29 Yankee stations through N. E. . . Wish-Bone Salad Dressing signed with WNAC and Yankee web for salad dressing promosh and Christmas Club—A. Corp. signed to promote "Savings" . . . WNAC-TV special affairs department televised a.m. services from Hub's historic shrine, King's Chapel, Sunday (11).

### IN PHILADELPHIA . . .

Frank Ford, WPEN deejay and co-producer of the Valley Forge Music Fair, takes over the station's late night gab spot, formerly conducted by Steve Allison . . . Alistair Cooke to be guest speaker at the AP managing editors parley . . . Bleachers were erected outside the Bulletin Building to accommodate crowds watching WCAU-TV televise its election coverage from the lobby . . . Due to fan mail pressure organizer Larry Ferrari returned to WFIL-TV (10) . . . For the third time in two weeks, WRCV-TV received commendations for a weekly program. The Police Dept. presented a citation to writer-narrator John Raleigh for "Assignment Philadelphia" . . . A worship meeting of the Religious Society of Friends was broadcast for the first time in America by WCAU (10). Since the Quakers gather for worship without liturgy and the voices are those of the congregation, a ticking metronome indicated periods of silence.

### IN CLEVELAND . . .

KYW program manager Mark Olds exiting hospital after surgery . . . WEWS's Dorothy Fuldheim and Don Perris back from European jaunt . . . WDOX's teenage disk jockey, Candy Lee, named honorary teenage chairman of Muscular Dystrophy campaign . . . WHK's Bruce Charles planning suburban news show stint . . . Bob Keenan named to do Al-mafia weather show on KYW succeeding Bill Mayer who moved to WEVA . . . Helen Farkhurst spent week in Cleveland on new series of Westinghouse's "Growing Pains" . . . Jack Hanrahan, ex-KYW-WGAR, heading for army call . . . Ronnie Bohne rounded out five years as WGAR staff organizer . . . Jeannie Marie Jones named sales service manager for KYW-TV . . . WHK pacted West End Laundry for 52-week five minute 9 a.m. newscast.

### IN PITTSBURGH . . .

Harold V. Cohen, drama-movie critic and columnist of morning Post-Gazette and VARIETY mugg here, and his wife, Stephanie Diamond, switching their quarter-hour tv session on KDKA-TV from afternoon to evening, have a new title, too, "Tonight in Pittsburgh." Program used to be tagged "Let's Visit." Previously on twice a week, at 1 o'clock, they're now on three times, Mondays, Wednesdays and Fridays at 7:45 . . . Arnold Felsler, former Beaver Falls announcer and frequent filler-in on the staff of Channel 2, has joined MCA's telepix sales staff here . . . Mildred Eisler, secretary to KDKA-TV chief engineer Ray Rodgers, and John Striner, a senior technician at the station, have announced their engagement . . . They'll be married before Christmas . . . Nick Perry has fallen heir to Ed Wood's early morning news strip on WCAE with departure of Wood for Columbus, O., and a tv spot . . . Win Fanning, radio-tv editor of Post-Gazette, and his wife, Vicki, who spins foreign records on KDKA once a week, have canceled their European vacation plans on account of the unrest over there and will leave instead this weekend for a month in the Caribbean.

### IN CINCINNATI . . .

Jack Moran, assistant to Waite Hoyt, is new WKRC staffer, a fillin until team resumes airings of Cincy Red's games in '57. Station's tv link stepped up Howard Bruns from floor director to associate director . . . John Gordon, formerly with ad agencies, is WCKY local sales manager. The L. B. Wilson 50,000 water is injecting four hours of rock and roll into its Saturday night hillbilly recordathon . . . Latest staffer at WPCO is Tom Schell, sportscaster, formerly with stations in Lima, O., and Weirtown, W. Va. . . WZIP and WNOP, daylight stations on Kentucky side of Ohio River, have eight hillbilly musicians on the payroll. Crosley stations are only ones on Cincy side of the river employing union musicians.

which has now hit the gross sales mark of \$1,275,000, according to the annual report. Under the coproduction arrangement, one similar to that with 20th, NTA will finance the pilots with Desilu then financing the remainder of the series if sold and both companies sharing in the profits. Like the 20th pilots, the Desilu properties will be peddled to national sponsors for use on the three major networks or the new NTA Film Network, or sold on a syndicated basis after first securing major regional advertisers.

### SAG Residual Coin.

Continued from page 33

for companies. They have created competition for themselves and therefore we, too, are forced into competing with ourselves."

All new telefilm producers signing the SAG pact must hence forward sign an assignment which, in case the producer becomes defin-

quent in his rerun payments, makes the distributor pay all of the producer's share to the Guild until his obligation is met. This was disclosed by Kenneth Thomson, SAG tv administrator, in discussing residual collection problems.

Also, the Guild is arranging for all distributors to furnish it with complete quarterly statements, giving the status of every episode in every series in release.

## Press Shake

Continued from page 33

stunts find the newspapers on-hand for pickups, a situation attested to by Ziv, ABC Film Syndication, MCA TV, Official Films and others. For the syndicators, New York and a few other big cities are a tougher nut to crack on space, but not overwhelmingly difficult with a good gimmick.

The space potentialities for networked filmed shows are wider, both in New York and out-of-town, and news breaks on telefilms, depends a good deal on the pub-promotion showcasing. Telefilm companies, intent upon sustaining interest in their particular series, go through a good deal of pains and dough for a continued buildup. Witness Official Films' flying over from England to the U. S. of Robert Shaw, star of the "Buccaneers" series, in the midst of a shooting schedule. The same intent holds true with the Screen-Gems operation, highlighted by tours of "Rin Tin Tin," and "Father Knows Best" troupes, as well as such gimmicks as having a contingent of "Bengal Lancers" march in the annual Thanksgiving parade of Macy's.

The complaining survey last spring of five of the seven New York dailies showed that of 3,179 inches of copy devoted to tv, only 599 inches, or 18.7%, was devoted to film of any kind, network, syndicated or features. The total lineage included news stories, comment, reviews, anything but logs. The period covered was from mid-May to mid-June.

### DICK LAWRENCE UPPED

Dick Lawrence has been promoted to post of general manager of World Sales and Program Service, Ziv radio subsid, replacing Pierre Weis, who is shifting to the top spot in Economee TV, Ziv-owned marketing outlet for telefilm reruns.

Ziv radio program service since first of the year reports a 27% increase in number of subscribing stations.

## HOLLYWOOD on VINE

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Ample Modern Seating for Audience Participation

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• This modern 17 story fireproof hotel is now offering one room studio apartments, with kitchenette and modern tile bath at very low daily and weekly rates. Complete Hotel Service.

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## VARIETY

Nov. 7, 1956

## 'LUCY' BACK YOU-KNOW-WHERE

NATIONAL TV NIELSEN-RATINGS  
First Report for October 1956

1. I Love Lucy 48.7

2. Ed Sullivan Show 37.8
3. World Series, 1956, Saturday 36.8
4. \$64,000 Question 35.0
5. GE Theatre 31.6
6. \$64,000 Challenge 31.6
7. I've Got a Secret 31.4
8. Lineup 31.0
9. Climax 30.6
10. Jackie Gleason Show 29.9

TOP TEN TRENDX  
RATINGS

1. I Love Lucy 47.2

2. The Sullivan Show 30.3
3. Climax 29.6
4. The Red Skelton Show 29.2
5. The Lineup 28.0
6. The Jackie Gleason Show 27.8
7. Robert Montgomery Presents 27.8
8. \$64,000 Question 27.6
9. What's My Line? 27.2
10. GE Theatre 27.1

## ARB FOR OCTOBER 1956

1. I Love Lucy 54.4

2. \$64,000 Question 42.6
3. Ed Sullivan 41.6
4. What's My Line? 35.6
5. GE Theatre 35.4
6. I've Got a Secret 35.4
7. Alfred Hitchcock 35.3
8. Red Skelton 34.8
9. You Bet Your Life 34.3
10. Jackie Gleason 33.8

6th Straight Year

DESILU PRODUCTIONS, INC.



## Britain's TV Faves

Continued from page 31

liners made the "Top Ten" list 46 times in the London area, and headed it 18 times.

American stars, among them Bob Hope, Guy Mitchell, Mel Tormé, Al Martino, Lena Horne and Jerry Colonna who've appeared in the show, have also helped boost it to top place at Manchester.

This information is published by the Nielsen Television Index, and is based on a selection of audience research data during commercial tv's first year. It reveals that two Yank imports, "Dragnet" and "I Love Lucy," filled second and third places for London popularity, with "Dragnet" in the first 10 on 42 occasions, claiming top spot seven times. Although "I Love Lucy" headed the list only once, it was included in the first 10 36 times. "Gunlaw" was placed tenth without ever making first place, and "Robin Hood" was seventh.

Over on the Manchester outlet, "Gunlaw" fared better by beating "Dragnet" to the draw in third place with eight appearances in the first 10 places and two at the top.

In Birmingham, where commercial tv has been established since February, "Cross Current" took the lead followed by "Robin Hood," "I Love Lucy," "Dragnet," and "Sunday Night At The Palladium" following in that order. "Gunlaw" filled ninth place.

The "64,000 Question" program



## STEAMING AHEAD!

Since the sternwheelers first opened our Ohio River Valley to large-scale trade, this region has constantly steamed ahead to greater industrial records.

Today, its array of manufacturing is the most vast in America... a solid head-of-steam typified by our own doorstep counties of Cabell and Kanawha (the Huntington-Charleston area) where—say preliminary reports of the new U. S. Census of Manufactures—the value of industry alone is up 55% since 1947, currently over one billion dollars!

This is only part of what you can command with WSAZ-TV. Surrounding our near-quarter-mile-high tower lies America's 23rd television market—four states wide, four billion dollars deep in buying potential. You leave a smart wake when you sail aboard WSAZ-TV. Any Katz office can make out a profitable bill of lading for you.

**WSAZ-TV**  
CHANNEL 3  
HUNTINGTON-CHARLESTON, W. VA.  
**N.B.C. NETWORK**  
Affiliated with Radio Stations  
WSAZ, Huntington & WCKV, Charleston  
LAWRENCE H. ROGERS, PRESIDENT  
Represented by The Katz Agency

made "Top Ten" rating on only the Manchester outlet. "Spot The Tune," another quiz game, shared fourth place with "Dragnet." On the other two outlets, quiz games rated a little higher. On London transmission, "Take Your Pick" came in fourth, and "Double Your Money," eighth, and in Birmingham "Hit The Limit" and "Take Your Pick" filled sixth and seventh places.

The report states that the number of homes with receivers equipped to pick up commercial programs rose from 13% in Sept. 1955, to 43% one year later. In the first four months of commercial transmissions in the London area, the rise was from 13% to 36%, and over a similar period, the Birmingham figures rose from 27% to 35%, and from 27% to 40% in Manchester.

## TV Sleuths

Continued from page 31

"prompt" action on the program of selective deintermixture and declared it will call for "periodic reports from the Commission.

In view of this report, it is expected that shortly after Congress convenes the Committee will call the FCC to account on the allocations picture.

What the House will do on television matters is uncertain but there are indications that Chairman Celler's Committee will push ahead on the monopoly front. The Committee's staff has been compiling an extensive record of network-affiliate relationships during the past few weeks for the Committee's consideration.

There was one casualty in last week's election which removed a severe critic of the FCC. Rep. James Quigley (D-Pa.), a member of the House Judiciary Committee, was defeated. It was Quigley who told FCC Chairman George C. McConaughy that the allocation report was "not worth the paper it was written on."

## WERE

Continued from page 31

services. By mobilizing its entire staff, including air-experienced management, the station has been able to present a complete newspaper-on-the-air, from international, national and state news to stock closings, birth notices, obituaries, club news and other news of local interest, including programming at local movie houses and for radio and tv.

The station carried in its entirety, on both AM and FM, the first special session of the U.N. General Assembly. Around the clock election results were carried for all local, state and national issues, with special pickups such as that from the Toledo home of candidate Michael Di Salle.

To top it off, hourly teletype news summaries have been sent directly into the city's downtown hotels and department stores for posting in prominent places, while more detailed bulletins have been put at frequent intervals on downtown shop windows by station employees.

## McGannon

Continued from page 30

thing will happen—and let's hope it will be good."

He wanted to know what "methods and devices" the radio rappers propose to make radio "great once more."

"What concerns me most, however, about the comments of these gentlemen, vague as they may be, was an unfortunate inference which I suppose has been and can be drawn from their statements concerning the music and news format of radio programming," McGannon said. "It would seem to infer that there is something second rate about this concept."

"Let me be among those who are not at all reluctant to indicate that music and news is a completely sound and proper method, in my judgment, of operating a radio sta-

tion, and that not only is there nothing subservient about it, but rather from everything I can see it is being met with tremendous acclaim on the part of the public. To read these gentlemen's comments and in turn the ratings and successes of our business you can conclude only one thing: nobody likes music and news but people; and, after all, these are the individuals whom we are licensed and dedicated to serve."

"We must guard against overly generalized suggestions that any particular form of programming format is second rate," the WBC prexy said.

McGannon's talk was called "1957—A New Dimension in Radio," and while his "rebuttal" to indie radio's detractors was cited as something of a postscript by the executive, it seemed one of the speech's most important elements. The "jukebox" criticisms have been hard on favorable trade public relations.

McGannon's only warning to broadcasters was to devote their time and integrity to always finding new methods to "better serve our public."

## NBC Radio

Continued from page 31

ting the slotting of a one-minute commercial instead of the current 20-second blurb, along with the regular 10-second ID. It's figured the two new setups on local sale of network commercial positions plus the longer breaks will combine to get stronger clearances from the affiliates.

The news operation will start about Dec. 1, with the entertain-

## NBC's 'Hot Line' Box

RCA engineers have come up with a new device which NBC Radio is putting into instantaneous use—a "hot line" box which connects affiliates to NBC News in N.Y. at all hours of the day. The automatic control device will be used to connect affiliates for instantaneous reporting of top-top news breaks. It will also see service as a national communications system for civil defense service.

Box connects the station with the network and is in operation at all times. Two cue lights are used, a white light to show the box is in operation, and a red which flashes when NBC has a hot news flash. Idea is to allow instantaneous broadcast of priority news events in the off-hours, when the network is not in service (it's no problem for the network to cut in on one of its own network feeds, but this would be operative during local programming hours). The "boxes" won't be available until January, but NBC starts the "hot line" service today (Wed.) through the expensive expedient of maintaining open lines during station time to each affiliate.

ment shows going into effect about the second week in January. "Hot line" service (see separate story) starts today (Wed.). The schedule will be submitted to the individual affils in a series of five regional meetings, in N. Y. tomorrow (Thurs.), Chicago, Friday (16), Atlanta, Monday (19), Dallas, Tuesday (20) and San Francisco, a week from Monday (26). Actual ratification will be asked verbally or by mail within a few days of the meetings.

## 'Big Record'

Continued from page 29

pops, international stuff, rock 'n' roll or whatever the current fad, musical comedy, etc.

Thus, music comedy is represented by Miss Channing, the big record star of the future in Sattin, of the past in Richman, the international star in Miss Valente, rock 'n' roll by the Tyrones and instrumentals via a comparison of piano styles among Miss Scott, Crazy Otto and Joe Loco, Drake, incidentally, resigned a spot on the production staff of the NBC-TV Ray Bolger show to take on his associate producer chores under Cooley. Latter was signed to a CBS producer-director deal only three weeks ago, just in time for the "Big Record" audition.

## Martha Patrols

Continued from page 28

went to NBC-TV in 1948 for Regent Cigs. The sponsorship lasted three seasons, while the show endured until 1954, about the time Miss Rountree for a reported \$125,000 sold her share in "Meet the Press" to Larry Spivak. Her deal with Spivak restrained her from doing similar panel show for two years. Her return came in July when "Conference" began its tv career as an NBC replacement.

"Know the Facts" is another format being developed by RP. Miss Rountree, whose contacts are diverse and numerous both in and out of Washington, will seek experts representing divergent views on any given topic, viz., narcotics, in order to "illuminate an entire problem." It will be live, film, perhaps part audio-only—in other words, whatever means of production it takes to reach experts and develop a subject. Presbrey says the company will do a pilot shortly, and like "Girls" the show is being mapped out as a half-hour.

"Conference," which the Presbrey says is a "spearhead" for their other anticipated operations, picks its reporters from a pool of approximately 200 in Washington. Miss Rountree, who fences the program, explains that she aims to hire several of the same journalists to use in the new programs.

The 17-man staff, not including the Presbrey or Novak (who was Miss Rountree's boss at Mutual), includes Vic Guidice, director of "Conference" and slated to direct many of the blueprinted programs; three researchers, who will work on other RP stanzas as they develop; Rodman Rountree, frere to Miss Rountree and chief of the merchandising arm; Vera Clay, formerly Washington Newsweek correspondent, will bulldog guests for the RP shows, acting in this capacity as Miss Rountree's chief assistant.

## CBS-TV Sat. Nite

Continued from page 29

music. In terms of the 10 o'clock George Gobel competition, it would pit the hot commodity of pop music and a top name lineup against Gobel's comedies.

As to the "Perry Mason" stanza, it's apparent that comedy, either of the half-hour filmed situation variety or the revue-satire format of Caesar's, can't do the job against Welk. It's CBS' feeling that a dramatic show of the mass-appeal type (which combined with the elements of the ever-stable mystery format plus the wide readership of the Mason stories) can do the trick.

Finally, the network's experience with "64,000 Question" on Tuesday nights proved that there is such a thing as a "reversible audience flow," a situation where a powerful show helps build an anticipation audience for the programs preceding it. This plus the habit factor involved in staying with the same station all night may help the Gleason stanza regain its old preeminence as well.

## DuMont

Continued from page 31

and WABD, including installation of new transmitters, totalling a capital investment of \$350,000.

At the same time, he continued, "there also has been an extensive streamlining of the operating expenses of the corporation. To do this, while at the same time increasing the quality level of the stations, has been a most laborious and difficult task. I am pleased to report that the results of this reorganization are beginning to take effect, even though, in our opinion, it will be at least another full year before the full fruits of our policies will be evident."

## MBS' \$600 News Capsule

Mutual, which has stepped up its network newscasts to about one every hour, is offering the five-minute wrapups to sponsors on a short term order. The price is \$600 per five-minute program.

Concurrent with its stepped up news coverage, MBS has adopted a new system cue which now goes "This is Mutual—the news network for all America!"

## G-T Taps Stewart As 'Price' Producer

Producer - writer - director Bob Stewart has been signed by Goodson-Todman to produce their new cross-the-board NBC-TV audience-participationer, "The Price Is Right." "Price" bows next month as the replacement for the simulcast of "NBC Bandstand" in the 10:30-11 a.m. strip.

Stewart, who's been associated with such shows as "Sky's the Limit," "Songs for Sale" and the Morey Amsterdam stanzas, will also work at G-T on new program planning and development. He's been with WRCA-TV, N. Y.; WNEW, N. Y., and the William Esty Agency as well as a freelance producer, writer and director.

## WCKT Dedication

Miami, Nov. 13.

Official dedication ceremonies were staged by WCKT-TV and WCKR-AM at their new studios on Biscayne Bay Sat. (10) for 1,200 attendees including top state, local and FCC representatives, on hand for the 30-minute telecast-broadcast "formally" opening the twin-plants.

The studios have been in operation since last July, but were completed this month. Niles Trammell, former chairman of the board of NBC is president of the new network affiliates

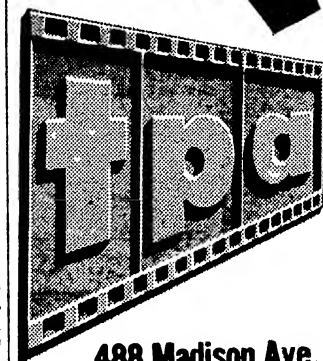
## TOP RATING IN CINCINNATI!



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# EYE-EAR TAPE FOR DISK MART

## Gov. Clement's Second Keynote—Raps BMI Rappers at Tenn. 'Country' Club

Nashville, Nov. 13.

On the home ground of country music, Broadcast Music Inc., which has been the target for attack by Congressman Emanuel Celler (D., N. Y.) and his House Antitrust Subcommittee, received strong backing from Frank G. Clement, governor of Tennessee. Speaking Friday (9) before a large music biz contingent gathered here for the annual disk jockey festival under WSM auspices, Clement rapped the "scheme of a small inside group in New York and California to gain complete control of the music business."

Clement, who was the keynote orator for the Democratic National Convention, attacked the "plot to stifle competition and country music." He said the plot to do away with BMI will also do away with millions of dollars of income now going to the pockets of authors, composers and publishers in the country music field, for you people well know before BMI came into existence, no country music composer or publisher received any money from ASCAP."

Volunteering to testify before the Celler committee in behalf of BMI, Clement singled out Billy Rose's testimony before the House group for a special blast. He quoted Rose's statement before the committee: "Not only are most of the BMI songs junk, but in many cases they are obscene junk pretty much on a level with dirty comic magazines." Clement retorted: "This from the author of such gems as 'Does The Spearmint Lose Its Flavor On The Bedpost Over Night'." Countering Rose's crack that BMI writers have no public stature, Clement pointed to Eddy Arnold, Roy Acuff and Ernest Tubb as

(Continued on page 58)

## Something Old And Something New For MGM's Xmas Albums

MGM Records is concentrating its Christmas push this year on 10 albums—five new and five old. In the singles field, only one new item, Barry Gordon's coupling of "I Like Christmas" and "Zoomah, The Santa Claus From Mars," will be added to the diskery's Yule catalog.

The new packages in the drive are sets by Joni James, David Rose, the Ray Charles Singers, LeRoy Holmes & Mary Mayo, and organist Richard Ellsasser.

Diskery is pitching its Xmas product at distributors via special portfolios that feature the album covers. MGM also is sending out 1,000,000 Christmas brochures to dealers which can be used as customer mail orders.

## Victor's Marek Home From Talks With British Decca

George R. Marek, RCA Victor chief of the album division, arrived back at the company's N. Y. home office last week after a quickie visit to London on Victor's new reciprocal distribution deal with British Decca effective next April. Marek huddled with execs of both British Decca and EMI (Electric & Musical Industries), whose pact with Victor ends in April. For the first time, Victor will release its disks under an RCA label, an imprint which will be used on all European releases of Victor product.

## ABC-Par Execs Thataway

ABC-Paramount brass will head for the Coast this week for huddles with local distributors and to prowl new talent. In the trek are label's prexy Sam Clark and sales manager Larry Newton.

Clark expects to be back at his Gotham base Monday (19), while Newton will carry over his stay until Nov. 26.

## No Bar on 'Candy'

ABC-Paramount has gotten around New York indie WNEW's ban on spinning tunes that mention the name of a commercial product.

Station had banned the programming of a diskery's current plug, "A Rose and A Baby Ruth," by George Hamilton IV, but the label beat the rap by having a special disk made tagged "A Rose and A Candy Bar." All references to Baby Ruth in the song were substituted by "candy bar."

## Wham Bally On RCA 'Perfect For Parties' Albums

RCA Victor is spearheading its album promotion, titled "Perfect For Parties," with multi-pronged tieup this month involving Seventeen magazine, Elvis Presley, a flock of radio stations and a 25c sampler EP. As a gauge of the promotion's scope, Victor execs expect to move over 500,000 of the EPs which are being shipped directly by Victor to the consumer on the basis of coupons inserted in top national mags.

Seventeen has tied directly into the "Perfect For Parties" promotion, covering 20 albums, with a special section in the current issue. The mag is themed to a party-giving motif and a flock of advertisers for cosmetics and teenage clothes have tied in with the Victor "PFP" pitch. Victor's sampler is a unique departure in that it's using the power of a name like Presley to push its lesser known artists. The 25c sampler contains six sides by different artists, including "Love Me" by Presley, who also introduces each of the other vocalists to the listener. Victor execs say that they will continue this practice of coupling established names with the label's newcomers.

In addition to the sampler disk, Victor is selling the covers of the albums, in EP size, to the kids as

(Continued on page 58)

## WELK'S XMAS ALBUM TOPS 100,000 MARKER

Lawrence Welk's holiday package for Coral Records, "Merry Christmas From Lawrence Welk and His Champagne Music," is nearing the 100,000 sales mark and is shaping up as one of the top album sellers of the year. Recently released set is the fastest seller that Coral has ever had and continues to reflect Welk's pulling power as a video personality. Welk is due to give his Xmas album a big plug on his tv series.

In the last year, Welk's single releases, which heretofore had gained acceptance only on the Coast, have now developed into Coral's steadiest across-the-nation-seller.

## Decca Sales Powwow

Decca Records wound up a series of sales meetings for its divisional execs last week in New York under sales v.p. Sydney Goldberg who outlined the company's future plans for product and promotion.

Attending, in addition to home-office execs, were Al Simpson, eastern division manager; Bill Glaseman, north central division manager; R. N. McCormick, southern manager; Sellman Schulz, mid-west manager, and Lu Gilman, western manager. Each divisional exec brought along his assistants to the conclaves.

## NEW EVOLUTION FOR INDUSTRY

Sight-and-sound tape, which already has been demonstrated for use on television, is being shaped as the next major development for the disk industry. While at present only in the laboratory stage as far as home use is concerned, the tapes of the future are already being tagged for distribution through the same channels now handling disks.

According to the blueprints, customers will be able to play tapes on a modified television set which will project pictures as well as sound. Complete operas, for instance, could be "shot" on tape for sight and sound and then packaged much like platters are today. It's felt that once companies like RCA, which already has demonstrated the laboratory tapes to its Victor disk execs, go into the sight-and-sound business on a mass scale, they will inevitably turn to their disk affiliates to handle the distribution.

At the present time, the prospects for sight-and-sound tapes are bound by two considerations: (1) the availability of home equipment to play such tapes and (2) the high cost of the raw tape material. How quickly such tape equipment could be mass produced is an open question hinging on general economic considerations.

The more immediate problem is that of tape cost. This factor already has been felt in the distribution of present pre-recorded tapes, a market which has been gradually opening up for the past couple of years. The price of an average-length symphony on stereophonic tape is now over \$10, as against about one-third of that for a disk version. The price of complete operas on tape would be prohibitive.

(Continued on page 54)

## Col Wraps Xmas Drive Around TV 'Stingiest' Cast

Columbia Records' Christmas push this season will center on "The Stingiest Man In Town," original cast set of the NBC-TV spec slated for a Dec. 23 showing. Diskery is getting the albums around the country this week to allow for plenty of buildup time preceding the telecast.

All subscription radio stations are earmarked for the package and the Col distributors are being given extra allotments for personal distribution to their local radio outlets. For an extra-added promotional hypo, the diskery is also sending albums to syndicated columnists as well as radio-tv-drama and educational editors.

The package, which was produced for Col by Irving Townsend, stars Vic Damone, Johnny Desmond (on loan from Coral), the Four Lads, Patrice Munsel, Basil Rathbone and Robert Weede. It's based on Charles Dickens' "A Christmas Carol."

(Continued on page 60)

## Tumult on Payoff System Doing An Encore as ASCAP Members Huddle

### Gem of a Setting

For perfect appropriateness, RCA Victor is staging a cocktail party to launch a new album, "Jewels From Cartier," at the offices of the Cartier store in N. Y. tomorrow (Thurs.).

Composer Louis Alter, who wrote the tunes for the album, titled each number after a precious stone. The set was recorded in France by the Claude Yvoire orchestra.

## ASCAP Bids For 4-Year Extension Of Catalog For TV

ASCAP is currently asking its membership to extend their present agreements with the Society, covering performances of music on television, to Dec. 31, 1961. The current pact between the membership and the Society expires at the end of next year, having run for a four-year term. When ASCAP opens negotiations with the video networks for a new deal, starting 1958, it will have to show that it can license the dominant portion of its present catalog.

Under ASCAP's setup, the Society must get agreements that cover 80% of its total distribution during 1955 before such agreements go into effect. From past experience, it's expected that the writers will assign their performance rights to ASCAP unanimously, but some of the publishers may not be so quick to sign up.

The current hassle over the new payoff on background music has cued one important publisher in this field to state that he may not assign his performance rights to ASCAP for another term. In fact, he may even attempt to withdraw it before the current deal expires. Under the consent decree, any member of ASCAP can withdraw his catalog from the Society if he gives one year's notice.

## SUKIN-BRADY A COMBO IN NEW PAWNEE SETUP

Mike Sukin returns to the music biz scene this week in partnership with Wally Brady in the newly launched Pawnee Music setup. The new operation is the beginning of long-range expansion plans of Montclare, Glenwood, Navajo and Blackhawk music firms, which Pawnee incorporates.

All the companies will operate within the same BMI structure and Sukin will represent and participate in the operation of the entire setup. In addition, Sukin, who exited the general professional manager's post at Frank Music a few months ago, will personally represent tunesmiths Fred Ebb and Paul Klein, who have penned a musical now being pitched at one of the tv networks for a spec showcasing.

Current plug tune in the Montclare operation is "Mother Mine," cut by Jerry Vale for Columbia. It was written by Terry Gilkyson, Richard Derr and Frank Miller.

## Spaeth Recovering

Sigmund Spaeth, editor of the Music Journal and w.k. musicologist, is recuperating at his New York home after a serious abdominal operation recently at Doctors Hospital, N. Y.

Spaeth shortly expects to resume his syndicated column, now run in about 30 papers, and his lecturing activities.

ASCAP turmoil over the 'payoff' system, which quieted down somewhat after the current method was introduced in 1950, is back again in full swing and has become the greatest focus of discontent among the membership, particularly the writer group. The dissatisfaction with the current system, which is more or less based on an "objective" system of counting plugs, has had the ASCAP classification committees in continual session for the past couple of weeks. A general soundoff was due at the ASCAP general membership meeting in New York yesterday (Tues.) at the Waldorf-Astoria Hotel.

One major source of discontent has been the tremendous performance credits being amassed by non-descript songs. A song used as a theme on a cross-the-board video show is able to pile up more performances, in some cases, than the biggest current hit. If the publisher can get to a show producer to place a song as a theme on a tv show, the payoff can be bigger than anything resulting from oldtime payola practices with the bandleaders, one ASCAP observer stated.

The ASCAP toppers are aware of the hazards in evaluating theme songs, but can do little about it under the present logging and distribution systems. In some cases, there have been four or five theme songs used on a single network show and each day they're used, each gets full performance credits. If on video, the plug is multiplied by three under the ASCAP system.

### Resistance on Outbacks

ASCAP has attempted to cut back the value of theme songs which are used several times on a single show, but this too has met resistance from some members. Johnny Loeb and Carmen Lombardo, for instance, filed suit a few months ago.

(Continued on page 58)

## French R'n'R Summary: It Flashed, Blew a Fuse; Elvis Hot Swiss Seller

By GENE MOSKOWITZ

Paris, Nov. 13.

Now that the strident notes of rock 'n' roll and its publicity begin to fade, a looksee at public and trade consensus denotes that it did not get to first base. The ballyhoo for the film "Rock Around the Clock" (Col) paid off in garnering a smart \$20,000 for it at three houses for one week, but then it tailed off and it remains at one small house where it is still fading. For a quickie it still did nice flash biz here, but it was mainly a gimmick and it left no shattered theatres behind or any feverishly converted youth. So r&r sums up as a flash in the pan here which benefited Columbia Films on its pic, and some French recording artists who made disk hay while it lasted.

But the many jazz boites never really took to it, nor did the jazz terpers who infest these clubs, and they, in the long run, are the fad-makers. The public, primarily,

(Continued on page 58)

## Kaye & Co. Fat \$6,000 In Vancouver, Wash.

Portland, Ore., Nov. 13.

Sammy Kaye, his orch and entertainers grabbed a whopping \$6,000 in a one-ner at the Hudson Bay Highschool, Vancouver, Wash., last week (10). Show was promoted by Al Learman-Mel Melvyn Productions and sponsored by the Vancouver Kiwanis Club. The 5,000-seater was sold at \$2.50 per. In addition to Kaye's troupe, the promoters added singer Ann Mason and comic Rufe Davis.

Kaye heads for Tacoma, Wash., and other cities in the northwest for a series of one-ner concerts.

Vot 'Variety' Correspondent

GENE MOSKOWITZ

expounds on the new cycle of

French Nitery  
Singer-Songsmiths

\*\*\*

another editorial feature

in the upcoming

51st Anniversary Number

of

VARIETY



# Jocks, Jukes and Disks

By HERM SCHOENFELD

**Johnny Mathis:** "Wonderful! Wonderful!" "When Sunny Gets Blue" (Columbia). Johnny Mathis, a young, offbeat stylist, is due to hit paydirt soon and "Wonderful!" could be the side to launch him in the pop lists. It's a fine ballad which Mathis projects solidly against a lush background. "When Sunny Gets Blue" is another excellent ballad, also with strong chances to step out.

**Tony Martin:** "This Much I Know"-"Lonely Winter" (RCA Victor). After a long bestseller hiatus, Tony Martin turns up with a potent ballad in "This Much I Know," another number from the score of the Ethel Merman musical, "Happy Hunting." Martin delivers more warmly than he has in some time and this quality may put this side over the top. "Lonely Winter" is a class ballad.

**Four Aces:** "Written On the

Drew handles the vocal slickly with the Jack Fascinato orch lending able support. Flip has a Near Eastern flavor and it goes nowhere.

**Clarence Henry:** "Ain't Got No More"-"Troubles, Troubles" (Argo). In the rock 'n' roll genre, "Ain't Got No More" has a driving beat and an interesting lyric. Clarence Henry gives it a tricky work-over, including some falsetto and basso choruses that should attract some attention. "Troubles, Troubles" is routine.

**Rosalinda:** "The Cruel Tower"-"My Cherie" (Era). Rosalinda, a pianist, is spotlighted on a couple of okay instrumentals. "The Cruel Tower," title song of an indie pic production, is a richly patterned production, while "My Cherie" is a pretty ballad well done by Rosalinda and the Pete King orch.

**Dick D'Andrea & His Melody Kings:** "Git Outa the House"-"I



LAWRENCE WELK

and his  
**CHAMPAGNE MUSIC**  
(Exclusively on Coral)  
273d Consecutive Week  
Aragon Ballroom—Ocean Park, Cal  
ABC-TV—Sat. 9-10 P. M. E.S.T.  
Sponsored by  
Dodgse Dealers of America  
AEC-TV Mon. 9:30-10:30 p.m. EST  
Sponsored by  
Dodgse and Plymouth Dealers of America

Back." It, too, is in the familiar rockin' groove and Darrell treats it accordingly.

**Don Johnston:** "Born To Love One Woman"-"How Many" (Mercury). The hot rhythm beat of "Born To Love One Woman" will attract attention to Don Johnston. It's the kind of song and delivery that comes out of left field every once in a while for a big backup. "How Many" is in a slower vein but Johnston shows that he's got the style that will appeal to the Coke set.

## Col Adds Des Moines, Puts Philly in Midwest

Columbia Records has added Quad-State Distributor Co. of Des Moines to its distrib network. Outfit will only handle Col's line of phonographs and records.

Quad-State is headed up by Jack Mishler with Don Cooper as sales manager.

In another Col realignment, the Philadelphia territory has been added to label's District No. 4, which already includes Chicago, Milwaukee, Indianapolis and Detroit. These territories are under the direction of Ken Glancy, who headquarters in Detroit.

## Waring \$5,200, St. Loo

St. Louis, Nov. 13. Fred Waring's new revue, "Muscade," featuring Tommy Leonetti and Mae Sagan, copped \$5,200 for a one-nighter in the Henry W. Kiel municipal auditorium Friday (9). The house was scaled to \$3.50. Attraction was sponsored by Entertainment Enterprise.

# Album Reviews

"The French Touch," a program of oldies by Vicki Benet released by Decca, is another facet of the package market's global-minded orientation these days. An increasing ratio of sets are getting that foreign touch, and of all European countries, France seems to be getting the biggest play. Miss Benet, a Gallic-born songstress with equal facility in French and English, is an expert stylist who, in this album, gives the French touch to a group of American standards. She does such tunes as "September in the Rain," "Embraceable You," "Tea For Two," "Old Black Magic" and others in English, doing the French lyric translations as well. Easy listening with soft backing by the Charles Bud Dant orch.

Another Gallic-inspired set, but wholly in the French groove, is "With Love From Paris," an Angel collection of sides by a group of topflight French performers. Edith Piaf does "La Goulante Du Pauvre Jean" (The Poor People of Paris), "Sous Le Ciel de Paris" (Under Paris Skies) and "L'Accordeoniste" for the highlight of this set. Annie Cordy is another stand-out with "Bouillons, Caramels" and "Moi, J'Aime Les Hommes" (I Like Men). Charles Trenet's savvy songselling is displayed on "Le Coeur de Paris" (The Heart of Paris), "Du Soir Au Lendemain" (From Night To Morning) and "Moi, J'Aime Le Music Hall" (I Love The Music Hall). Gilbert Becaud and Les Compagnons de La Chanson complete the varied repertoire with a couple of songs apiece. Columbia, meantime, has collected a group of French songs which Edith Piaf has done in English in a set titled "La Vie En Rose," the tune which established her in this country.

John Jacob Niles, a fine American folksinger, has an arresting recital of old songs, many of them not too well known, in an RCA Camden release. A few years ago, these sides would have been regarded as collector's items. Today, they are available on a low-priced LP. Camden has titled this set, "John Jacob Niles' 50th Anniversary Album." Also in the folksong idiom, Stan Wilson again impresses with a repertoire of ballads and calypsos on the Verve label. Wilson has a smooth style and includes such tunes as "Cry of the Wild Geese," "One For My Baby" and "They Call The Wind Maria," together with the more traditional items. On the HiFi Record label, Terrea Lea, a Coast balladeer, registers nicely on a good folk collection, including several less familiar numbers among the 16 songs. On the Folkways label, Andrew Rowan Summers delivers a program of Christmas carols in simple, moving style.

"Something Else By Johnny Richards" (Bethlehem) is an all-Richards show in which he's arranging, maestro and composer of six out of the eight numbers in the set. It's an unusual display in which Richards has come up with some offbeat arrangements and striking sound patterns in a modern jazz big band pattern. Excellent sidemen who play together with precision and shine in the solo spots succeed in making this a fine swinging album. Herm.

**Mitchell to ABC-Par**  
Freddie Mitchell has joined the ABC-Paramount roster. He cut his first sessions for the label yesterday (Tues.).

## Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc. Dr. John Gray Peatman, Director. Alphabetically listed. \*Legit musical. †Film. ‡TV. Survey Week of Nov. 2-8, 1956

A House With Love In It	Evans
Armen's Theme	Bourne
Baby Doll—†"Baby Doll"	Remick
Blueberry Hill	Chappell
Canadian Sunset	Meridian
Cindy, Oh Cindy	Marks-B
Friendly Persuasion—†"Friendly Persuasion"	Feist
Giant—†"Giant"	Witmark
Green Door	Trinity
Hey, Jealous Lover	Barton
I Could Have Danced All Night—*†"My Fair Lady"	Chappell
I Cry More	Famous
I Don't Know Enough About You	Porgie
If'n—*†"Happy Hunting"	Chappell
Just In Time—*†"Bells Are Ringing"	Stratford
Just Walking In The Rain	Golden West
La La Collette	Criterion
Love Me Tender—†"Love Me Tender"	Presley
Mama From The Train	Remick
Moderation	Raphael
Money Tree	Frank
Moonlight Love	Elkan-V
My Last Night In Rome	Famous
Never Leave Me—†"Manhattan Tower"	Leeds
Night Lights	BVC
On The Street Where You Live—*†"My Fair Lady"	Chappell
Petticoats Of Portugal	Christopher
Tonight You Belong To Me	BVC
True Love—†"High Society"	Buxton Hill
When The White Lilacs Bloom Again	Harms
You Can't Run Away—†"You Can't Run Away"	Col. Pic

## Top 30 Songs on TV

(More In Case of Ties)

A House With Love In It	Evans
Blueberry Hill	Chappell
Bus Stop Song—†"Bus Stop"	Miller
Canadian Sunset	Meridian
Cindy, Oh Cindy	Marks-B
Faith Unlocks Doors	Duchess
Friendly Persuasion—†"Friendly Persuasion"	Feist
Happiness Street	Planetary
Hear Them Bells	Heartbeat
Hey, Jealous Lover	Barton
Hound Dog	Presley-L
If'n—*†"Happy Hunting"	Chappell
I'm A Little Echo	Kassner
It Isn't Right	Mellin
I've Grown Accustomed—*†"My Fair Lady"	Chappell
Just Walking In The Rain	Golden West
Lay Down Your Arms	Ludlow
Love Me Tender—†"Love Me Tender"	Presley
Mama From The Train	Remick
Married I Can Always Get—†"Manhattan Tower"	Leeds
Mr. Wonderful—*†"Mr. Wonderful"	Laurel
Mutual Admiration Society—*†"Happy Hunting"	Chappell
Never Leave Me—†"Manhattan Tower"	Leeds
Night Lights	BVC
Out of Sight, Out of Mind	Kahl
Star You Wished Upon Last Night	Robbins
To The Ends Of The Earth	Winnerton
True Love—†"High Society"	Buxton Hill
Two Different Worlds	Princess
You Don't Know Me	H&R

## Best Bets

JOHNNY MATHIS	WONDERFUL, WONDERFUL!
(Columbia)	When Sunny Gets Blue
TONY MARTIN	THIS MUCH I KNOW
(RCA Victor)	Lonely Winter
FOUR ACES	WRITTEN ON THE WIND
(Decca)	Someone To Love

Wind." "Someone to Love" (Decca). "Written On the Wind," title song of a Universal film, is the type of lightly swinging ballad which the Four Aces can project best. Tune has a fine lyric and catching melody and is due for plenty of spins. "Someone to Love," a French import, is another attractive side with a good idea. It could make this disk a two-sided click.

**Margaret Whiting:** "The Money Tree"—"Maybe I Love Him" (Capitol). "The Money Tree" is a bright novelty entry that should sprout a neat commercial score. It's especially effective in Margaret Whiting hands. Thrush knows how to do the right thing by a clever lyric. Billy May's orch treatment is a potent plus. On the Vik label, Frankie Lester doesn't appear to be having as much fun as Miss Whiting. Latter has a pleasing romantic offering in "Maybe I Love Him," the Cap flip.

**Marc Fredericks:** "The Blue Jean Rhapsody"—"The Isle of Romance" (Eclipse). "Blue Jean Rhapsody" is an arresting instrumental that gives a symphonic flavor to some jive themes. Marc Fredericks, composer of both sides, also plays the piano in front of a big orchestral ensemble. "The Isle of Romance" is a lush ballad with a lilting motif.

**Doris Drew:** "Be My Lovin' Baby"—"Abada-Abadu" (Kahill). This indie midwest label kicks off with a promising side in "Be My Lovin' Baby," a ballad with a lot of familiar ideas, but jelled together in pleasing style. Doris

Could Love You So Easy" (Bald Eagle). In a market where anything can happen, these sides have chances. "Git Outa the House" is a rock 'n' roll tune with a clever idea and this combo's execution is as about as good as any vocal crews in this genre. Reverse is a less original side.

**Sparkle Moore:** "Rock-a-Bop"—"Skull and Cross Bones" (Fraternity). Sparkle Moore is the skirts' answer to Elvis Presley. She hits with a hard rockin' beat and pulls no punches in her vocal histrionics. She may start something. "Rock-a-Bop" is a swinging, high-flying number while "Skull and Cross Bones" is a rockin' blues right of the Presley pound.

**Milt Buckner:** "Good Time Express"—"Night Mist" (Capitol). With trumpet and organ spotlighted, "Good Time Express" runs at a merry instrumental pace. The slapdown beat should keep it rolling on the deejay turntables. "Night Mist," on the other hand, is in a moody melodic groove.

**The Rockaways:** "Why Can't I Be Loved"—"Never Comin' Back" (Epic). The Rockaways seem to have made an extensive study of the rock 'n' roll groups that have preceded them on wax. They sound like a composite of 'em all, which may help to win over the juve trade. On "Why Can't I Be Loved," the Rockaways are headed up by a femme lead, mono-tagged Alicia. She's got the fast-moving beat down pat and is a master of the broken notes. Group is headed up by Ken Darrell on "Never Comin'

## VARIETY 10 Best Sellers on Coin-Machines

1. LOVE ME TENDER (4)	Elvis Presley	Victor
2. JUST WALKING IN THE RAIN (8)	Johnnie Ray	Columbia
3. THE GREEN DOOR (6)	Jim Lowe	Dot
4. SINGING THE BLUES (2)	Guy Mitchell	Columbia
5. BLUEBERRY HILL (4)	Fats Domino	Imperial
6. DON'T BE CRUEL (13)	Elvis Presley	Victor
7. TRUE LOVE (3)	Crosby & Kelly	Capitol
8. CINDY, OH CINDY (1)	Jane Powell	Verve
9. MIRACLE OF LOVE (6)	Eddie Fisher	Victor
10. CANADIAN SUNSET (14)	Vince Martin	Glory
	Eileen Rodgers	Columbia
	Ginny Gibson	ABC-Par
	Hugo Winterhalter	Victor
	Andy Williams	Cadence

## Second Group

YOU'LL NEVER, NEVER KNOW	Platters	Mercury
HONKY TONK	Bill Doggett	King
CITY OF ANGELS	High Lights	Bally
NIGHT LIGHTS	Nat (King) Cole	Capitol
FRIENDLY PERSUASION	Pat Boone	Dot
RUDY'S ROCK	Four Aces	Decca
HEY, JEALOUS LOVER	Bill Haley's Comets	Decca
TONIGHT YOU BELONG TO ME	Frank Sinatra	Capitol
MAMA FROM THE TRAIN	Patience & Prudence	Liberty
PETTICOATS OF PORTUGAL	Patti Page	Mercury
	Dick Jacobs	Coral
	Cesar Giovanni	Bally

(Figures in parentheses indicate number of weeks song has been in the Top 10)



# Flying Saucer' Duo Wins a Round In Court, But Judge Orders Trial

Although a legal effort for immediate grounding of the "Flying Saucer" kids, Bill Buchanan and Bob Goodman, failed in N. Y. Supreme Court last week, Judge Henry Clay Greenberg declared that it "would seem to the court that the defendants' acts have offended the pertinent rulings in the Metropolitan Opera Assn. vs. Wagner Nichols Recording Corp., a case which decided that it was illegal to sell recordings taken off the air without authorization.

Buchanan & Goodman, operators of Luniverse Records, are defendants in a suit brought by Imperial, Modern, Aristocrat and Chess Records, and singers Antoine (Fats) Domino and Overton Lemon (Smiley Lewis), charging that B&G used their disk material without consent in the "Flying Saucer" disk and the "Buchanan & Goodman On Trial" followup platter.

Judge Greenberg said on the basis of the papers filed before the courts, he was unable to determine "whether or not the defendants have exceeded the bounds of permissible fair competition." While denying a temporary injunction, the judge ordered that an early trial be held and directed that the case be put at the head of the court calendar as of yesterday (Tues.). It was unlikely, however, that the case will come up for trial before another couple of weeks since the plaintiffs plan to conduct examinations before trial of the defendants, who have issued a blanket denial of all the plaintiffs' allegations.

Judge Greenberg stated that B&G "artfully and cleverly devised interesting novelty records which make use of portions of records of successful performers under exclusive contract with plaintiffs and others. In this highly competitive industry, the fruits of labor may be gathered in or lost quickly. Undoubtedly, some considerable value attaches to the portion of plaintiffs' records which have been adopted by the defendants." The judge refused to grant a temporary injunction "unless the offense is clear."

In their answer, B&G denied the plaintiffs' allegations that they used the latter's material without permission. In one specific instance, involving a bit from the Modern Records "Stranded in the Jungle," B&G stated that they used an imitation of the performance by the Cadets and not a dubbing. Pre-trial questioning of the defendants is expected to revolve chiefly around the point of this contention by B&G.

## Shen Fields Jeers Romeo (Mich.) From Balcony; Raps Ban on 'Elvis Curls'

Detroit, Nov. 13. Bandleader Shep Fields has criticized the superintendent of schools in Romeo, Mich., for ordering 52 highschool youths to leave their Elvis Presley curls on the barber-shop floor or get out of school.

In a letter to T. C. Filippula, Fields said: "You have returned to the knuckle-cracking type of discipline that became obsolete 30 years ago." He added that Filippula's order was "an extreme case of fuddy-duddyism."

Fields continued: "What's wrong with the Elvis Presley haircut? It is merely a matter of letting the sideburns grow a little longer. May I remind you that President Lincoln wore sideburns—would you have threatened your students with expulsion if they imitated Abe Lincoln?"

"Your duty is to guide the deportment and education of your students. Their haircuts are a matter between them and their parents."

Filippula replied: "We have too many important school problems to consider to waste time arguing about such nonsense." He added that "quite a number of parents have called to thank us for the ruling."

## Reg Connelly in U.S.

Reg Connelly, head of the British publishing firm, Campbell-Connelly Music, has arrived in New York from London on a business trip. He plans to be back in England for the Christmas holiday.

## Eggheads Bleat About Presley and 'The Beat' In 'Conversation' Piece

By MIKE GROSS

Elvis Presley and rock 'n' roll are making as much noise around the discussion table as on the turntable. For the past couple of months, "The Beat" and "The Pelvis" have been topics for educators, theologians, psychiatrists and assorted eggheads. Nothing much seems to have been solved but it's been making for lively rhetoric.

"Conversation," NBC Radio's discussion stanza, hopped on the bandwagon last Thursday (8) recruiting composer Richard Rodgers and disk jockey Ted Brown (WMGM, N.Y.) to carry the banner for Presley and rock 'n' roll, versus host Clifton Fadiman, who doesn't think that Presley is a musician or that rock 'n' roll sounds pleasant.

The pro-Presley boys had a tough time convincing Fadiman, who appeared resolute in his stand. However, the debate was handled with humor and thought which added up to topnotch programming.

Rodgers, who at the outset would seem an unlikely candidate for the Presley cult, was quite candid in an "approval" that proved a knock. The tunesmith said that he hopes the beat lasts forever. "It makes me sound better," he said. He objected to "this incessant hammering" and figured that "this beat, beat, beat all the time makes them turn back to Romberg and Kern. My old stuff has never sold as well as it's selling today . . . and I'm inclined to think that rock 'n' roll has something to do with it. I think if you get hit on the head with a hammer often enough you want to take a nice warm bath and stop getting hit."

Brown's position was more flexible. He liked the beat but admitted that he has to "get off the train" when Presley gets a little too un-

(Continued on page 54)

## Perez Prado Racks 225,000 on Jap Trek

Hollywood, Nov. 13. Perez Prado and his mambo band played to an estimated 225,000 during a tour of 12 Japanese cities, averaging three shows daily, orch leader reported following his weekend return.

He also played to 70,000 during a week's appearance at Rizal Coliseum, Manila. Prado returned to the U.S. via a series of stands at various U.S. military installations in the South Pacific.

## LOCAL 47 GETS QUOTA AUTONOMY FROM AFM

Hollywood, Nov. 13. Local 47 membership won a measure of local autonomy from the AFM yesterday (Mon.) when control of the controversial quota regulations for studio staffers was switched from the parent organization to the Local. Membership repeatedly has asked for a switch. Sudden shift in control was revealed in telegrams sent to orch managers by Phil Fischer, AFM international studio rep, saying all quota laws are repealed "herewith."

An emergency session of Local 47's directorate voted to continue present quota regulations in full force. Sole difference is that members now have the right to appeal. Quotas will now be handled by business rep Ward Archer under supervision of Max Herman, veepee-chief business agent, with both operating under the board.

## Te Groen Heads Local 47 Slate; Raps Read Group

Hollywood, Nov. 13. Present administration's slate of candidates for biennial election of Local 47, American Federation of Musicians, was disclosed by John te Groen, prexy, headed by himself for top post. Balloting takes place Dec 17. Ticket includes the following:

Veepee, Joe Barros, biz agent for past 11 years; financial secretary, G. R. (Bob) Hennon, incumbent; recording secretary, Maury Paul, incumbent; trustees, Vladimir Drucker, Muddy Berry, Ted Dawson; directors, Jimmie Grier, Tony Ferraro, Leo Davis, Gilbert Baumgart, Dale Stoddard; trial board, Hollis Bridwell, Hugh McNutt, Sam Rowland, Daniel Estrada, Sam Kaapuni, Mel Bosserman.

Te Groen pointed out that ticket is representative of all fields of employment of Local 47 and "comprises in the top offices men of experience and proven ability." "We are proud," he said, "of our solid record of accomplishment of gains for the professional musician, and we believe that every member is entitled to a voice in the management of his union."

It's no secret that Local 47 has been in political turmoil for the past 11 months, prexy asserted, "due to a movement initiated and engineered by a group of musicians led by Cecil F. Read which seized effective control of the Local last February, by promising members re-use payments, running as high as \$25,000 for some individuals."

While Read is not a candidate for (Continued on page 58)

# ASCAP Stalemate On H'wood Pact Sparking Writer-Publisher Schism

## 'Lady Sings the Blues'; Billie Holiday a Sock Echo of BG '38 in N. Y.

By HERM SCHOENFELD

Billie Holiday's performance at Carnegie Hall, N. Y., last Saturday night (10) ranks among the greatest jazz events that have taken place in under that roof since Benny Goodman's band had its staid walls rocking back in 1938. Back in New York for the first time in about three years, Miss Holiday, whose personal ups and downs have often been reflected in her ability to sing, was also back at the top of her form as one of the most evocative stylists in the jazz genre. She drew near-capacity audiences for a double show at 8:30 p.m. and midnight.

Miss Holiday's Carnegie date was directly linked to the recent publication of her autobiography, "Lady Sings The Blues," written with an assist from William Dufty. Gilbert Millstein, N.Y. Times staffer who can read as well as write, introduced each set of songs by Miss Holiday via excerpts from the book. Although there could be some question of taste about the reading of some of the excerpts, which touched upon the most sordid phases of Miss Holiday's life, there was no question about Millstein's reading giving a dramatic, personal twist to the program.

Miss Holiday delivered about two dozen numbers, the repertoire covering her top hits of the past 20 years. Her unflagging stamina over the 60-minute span was surprising to some who once witnessed her almost barely able to get through a couple of numbers a few years back. And her projection was superlative. Whether doing a light rhythm number like "What A Little Moonlight Can Do" or such more demanding standards as "My Man" or "Strange Fruit," Miss Holiday hit

(Continued on page 60)

## Dot, Eccles Diskers Sign With Coast IBEW

Hollywood, Nov. 13. Two new disk firms, Dot Records and Eccles Recording Studios, have inked pacts with Local 45, Broadcast-Recording Engineers, International Brotherhood of Electrical Workers, according to Local 45 biz agent Leo Phillips.

Randy Wood heads Dot, while Eccles is a Gene Norman enterprise. Ben Jordan was selected as chief Dot engineer, and Ted Kloba holds down same spot at Eccles.

The failure of the American Society of Composers, Authors & Publishers to come to a deal with the motion picture producers on performance rights is generating a cleavage in ASCAP ranks between writers and publishers. The schism has been deepened recently move of the publishers to pay 'performance rights' royalties directly to writers on songs sold to Hollywood.

Since ASCAP has been unable to reach an agreement with the film companies, some publishers have been holding informal discussions with the writers about divesting ASCAP from its right to license performance rights in this field. According to this thinking, Hollywood films can easily be handled on a song-for-song rather than a blanket basis. One publisher said: "We split the synchronization money received on song sales to the film producers and we can easily do the same on any agreed-upon performance fee."

According to some top ASCAP writers, the payments of performance money to writers directly by a publisher weakens the Society. It fragmentizes the Society's control over performance rights and may lead to further defections in other fields, such as legit musicals, where a publisher of a hit score may want to reserve the performance rights to himself.

Some ASCAP clefters are planning to contest the right of a publisher to pay "performance fees" to songsmiths. According to a long-standing tradition in the music business, going back to ASCAP's formation in 1914, the writer has had the privilege of determining where his performance rights belong. Publishers, these songwriters say, "cannot vend our performance rights for us." The songwriters, in short, want ASCAP to have sole jurisdiction over their performance rights.

The Songwriters' Protective Assn., meantime, has entered the matter by protesting that deals with the film producers to cover performance fees have been made by the publishers without giving the writers notice or adequate notice. Under SPA's pact, the writer's consent must be obtained on any song covered by the basic agreement with the publishers.

A committee of SPA already has met with Harry Fox, publishers' agent and trustee, who handles the synchronization deals for most of the top publishers, to discuss the details of such licenses and the rights and royalties due under such deals.

SPA has also been inquiring about publisher licenses that have recently been issued whereby music heretofore synchronized with films will now be made available for television transmission. According to SPA information, these new licenses grant rights for the full term of the copyright, covering both the first and second copyright terms. SPA again informed Fox that the writers have not been informed of the intention to issue these new type of licenses, nor has the consent of the writers been sought or obtained.

## Publisher Larry Spier Dies in N. Y. at 55; Saw Disk-Name Value

Larry Spier, veteran Tin Pan Alley composer, songplugger and publisher who spanned the old and new eras in the music business, died of a heart attack at his New York home Saturday (10). He was 55 years old.

Spier entered the music biz as a tunesmith and his first song, "Memory Lane," a 1924 copyright with lyrics by the late Buddy DeSylva, was his first and biggest hit. Other tunes to his credit are "Haunting Melody," "Golden Wedding Waltz," "Your Flag Is My Flag," "Was It A Dream?" "Tiny Tim Tinker," "Put Your Little Foot Right Out" and "Have You Forgotten." Spier joined ASCAP in 1937.

In the 1930s, Spier became a publisher and partnered with Sam Coslow in Spier & Coslow. (Coslow, by coincidence, just arrived back in N.Y. from England this week.) Spier & Coslow later was

(Continued on page 58)

## RETAIL SHEET BEST SELLERS

**VARIETY**  
Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.  
\* ASCAP † BMI

National Rating		Title and Publisher	New York	Boston—(M—)	Philadelph—	San Antonio	Chicago—(—)	Indianapolis	Detroit—(C—)	Minneapolis	Kansas City	St. Louis—	Cleveland	San Francisco	Seattle—(C—)	POINTS
This Last wk.	wk.															
1	2	†Love Me Tender (Presley) . .	2	2	7	3	3	3	7	3	1	1	1	7	1	102
2	3	*True Love (Buxton Hill) . . .	1	1	1	5	1	5	5	4	2	5	5	6	3	99
3	7	†Walking in Rain (Golden W.) .	3	..	4	6	8	2	..	5	10	8	3	8	4	60
4	8	*The Green Door (Trinity) . . .	4	..	5	8	7	1	..	2	4	9	2	..	9	59
5	1	*Whatever Will Be (Artists) . .	8	6	3	2	..	9	..	..	3	4	..	3	5	56
6	4	*You Belong to Me (BVC) . . .	6	4	..	7	..	..	..	8	6	3	6	2	2	55
7	5	†Canadian Sunset (Meridian) . .	..	3	6	1	5	6	..	..	..	2	..	1	..	53
8	6	*Allegheny Moon (Oxford) . . .	7	..	..	4	4	..	..	..	7	6	..	4	8	37
9	10	*Friendly Persuasion (Feist) . . .	9	..	..	6	7	4	9	8	7	..	..	..	..	36
10	12	†Cindy, Oh Cindy (Marks-B) . .	9	..	8	..	2	..	2	7	..	..	10	..	..	28
11	..	†Singing the Blues (Acuff-R) . .	..	..	..	10	..	..	8	1	5	..	9	..	..	22
12	9	†Don't Be Cruel (Presley-S) . .	..	..	..	9	..	..	6	..	10	4	9	7	..	21
13	11	†Honky Tonk (Billace) . . . . .	5	..	..	10	..	8	..	..	..	..	8	..	..	13
14	..	†2 Different Worlds (Princess) 10	..	..	..	..	..	..	1	..	..	..	..	..	..	11
15	..	†Petticoats (Christopher) . . . .	..	5	10	..	..	..	9	..	..	..	..	..	..	9

1	2	3	4	5	6	7	8	9	10
ELVIS Elvis Presley	MY FAIR LADY Broadway Cast	CALYPSO Harry Belafonte	KING AND I Film Soundtrack	EDDY DUCHIN -STORY Film Soundtrack	OKLAHOMA! Capitol Film Soundtrack	HIGH SOCIETY Capitol Film Soundtrack	ELVIS PRESLEY Victor	MANHATTAN TOWER Capitol Gordon Jenkins	SONGS FOR SWINGING LOVERS Frank Sinatra Capitol W 653
Victor LPM 1382	Columbia OL 5090	Victor LPM 1248 EPA 1248	Capitol W 740 EAP 740	Decca DL 8289	SAO 595 SDM 595	Capitol W 750	LPM 1254 EPB 1254	T 766 / EDM 766	Capitol W 653 EAP 653

# Coast Songshark's 'New' Cutie

BMI's Rettenberg Spotlights Bait for \$90  
'Publication' Contract

Milton Rettenberg, former attorney and now director of the editorial department for Broadcast Music Inc. and perhaps one of the best informed men on the song-shark, unearthed a new "cutie" on the Coast.

It holds forth a \$2,500 bait. The pitch is that, in exchange for a \$90 "publication" contract "if the net earned does not exceed \$2,500" it is the privilege of either the "publisher" or the author to cancel the contract and release the song. The phony "publisher" setup represents about \$8 in expense to print up a few professional and "regular" copies of the song to which a stock tunesmith sets a "melody" to the chump's "lyric"—invariably the suckers write the words, not the tunes.

The hokey-pokey song is, of course, never likely to "earn" \$2,500, or even 25 bucks. The \$2,500 stipulation, incidentally, must be earned within the first six months. Rettenberg points out that few hit songs earn such money within that period.

This pars the other slick setup, which runs into a couple of hundred dollars, and sometimes more, whereby the amateur songsmith is also "guaranteed" a recording for circulation among disk jockeys, etc. These acetates cost nothing compared to the hundreds invested by the suckers, but, through a technical "recording company" affiliate, a few platters are struck off for the chumps.

Incidentally, Rettenberg is one of three songsmiths who have been admitted to the bar, but deserted law for the music business. Arthur Schwartz (NYU Law) and Jay Gorney (Michigan), ASCAPites, are the other two. Rettenberg's alma mammy is Columbia Law School.

## Global Mogull Via Peer Sphere

Ivan Mogull is spreading his publishing operation on a global scale. In a tieup with Ralph Peer's Southern Music Co. Ltd., Mogull has set up Ivan Mogull Ltd., to be based in London.

The new British firm, which will handle the copyrights of Harvard Music (BMI of U.S.) and Ivan Mogull (ASCAP of U.S.), will be headed up by Allan Crawford who also tops the Southern Music firm in England. The tunes that will kick off the new operation are "Speak My Love," "No Rock 'n' Roll Tonight," "Goodbye, So Long, I'm Gone," "My Fickle Heart" and "Mucho Merengue."

## Scot City Council to See R 'n' R Dance En Masse In How-It's-Done Survey

Aberdeen, Scot., Nov. 13. An entire city council will go to a rock 'n' roll dance in the city-owned Music Hall here Nov. 23.

The Aberdeen Town Council has been invited en bloc to be present and survey how dancers behave under influence of the new music.

An earlier rock 'n' roll session Oct. 15 was jam-packed by over 800 teenagers, many of them under 15 years of age. This brought protests from a number of councillors.

When the okay for a second r&r dance was given, it was agreed that a city subcommittee should visit the dance. Now the invite has been extended to cover the entire council.

## Jack E. Leonard Joins Blue Jeans R 'n' R Set

Comedian Jack E. Leonard is making his album debut on Vik Records with a set titled "Rock 'n' Roll Music For Kids Over 16."

Album jacket will show Leonard dressed up as a motorcycle hot-rodder with leather jacket and black-denim jeans.

## Revive Warnow Firm

Ho'tydoow, Nov. 13. Mark Warnow Music, which has been dormant since the death of Warnow a few years ago, is being reactivated on the Coast by Al Gannaway, prexy of the ASCAP firm.

He has named Hal Levy v.p. and general manager, with Paul Atkinson as his assistant. Gannaway, who is producing the Republic film, "Daniel Boone—Trailblazer," has put the score of the pic into the Warnow film and has secured other pic songs for the catalog.

## Katyna Ranieri Talks RCA Dinking Projects

Katyna Ranieri, Italo singstress, in New York this week to discuss recording plans with RCA Victor. She planed in from Mexico City where she is honeymooning with Riz Ortolani, bandleader who accompanied her in her first Victor album, "The Girl on The Spanish Steps." Miss Ranieri, who was originally pacted to Italian Victor, is now directly inked to RCA Victor here.

Miss Raniedi was given a cocktail party at Leone's, N. Y., yesterday (Tues.) by Victor execs.

## 'Mix of Beat 'n' Booze' Blamed for Tear Gas, Etc., at Domino R 'n' R'er

Greensboro, N.C., Nov. 13. Negro musician blamed "the mix of the beat and the booze" for a near riot at a rock 'n' roll one-nighter dance at Fayetteville last week which police ended with tear gas. Several persons were injured, most of them not seriously except for two soldiers who suffered knife wounds.

Fats Domino and three of his band's members received minor cuts as they dodged the tear gas by going through a window. A hospital here said "scads" of persons got first-aid treatment.

Duouge Wendell, alto saxophone player, told newsmen that this was the third of the orch's recent appearances to end in a disturbance. But he said it was the first to be quelled by tear gas. The others took place in San Jose, Calif., and Newport, R.I.

He explained: "It seems like the mix of the beat and the booze was too much and things just busted . . . Man, that tear gas was awful."

Police Chief L. F. Worrell said his officers could not push through the crowd in the ruckus. They set off tear gas grenades at ventilation ducts as a last resort, he said. Worrell did not list the cause of the disturbance, but a white spectator said that one or two minor rhubarbs flared when an unidentified white man tried to dance with Negro women.

## Int'l Federation of Musicians Brands AFM-Backed IFEW as Political Unit

### 'Basin'-Elvis Twofer

St. Louis, Nov. 13. The owner of the Holiday drive-in in St. Louis County is cashing in on Elvis Presley's popularity as a b.o. gimmick.

Last week it was announced that Presley records will be dished out cuff to the occupants of the first 100 cars that attend the opening of the run of the "Basin Street Revue" film.

## Brought Out of Groucho, Singh Signed By Victor

Latest addition to RCA Victor's talent roster is Kuldip Singh, a former medical student at the U. of Southern California. Singh has also been inked to a screen pact by 20th-Fox.

The young singer, who comes from Kashmir, India, came to the attention of the diskery and pic execs after a showcasing on Groucho Marx's NBC-TV quiz show a little over a month ago. He does a repeat on the Marx stanza tomorrow (Thurs.). His first Victor release hits the market this week.

London, Nov. 13. The International Federation of Musicians, headed by Hardie Ratcliffe, has asked the International Confederation of Free Trade Unions to boycott the newly formed International Federation of Entertainment Workers (IFEW).

The IFM contends that the objects of the new organization, set up in Rome in September with the support of the American Federation of Musicians and the backing of the American Federation of Labor, were of a purely political nature. They feared that this political bias could endanger the possibility of effective organization of performers by the exclusion of the unions of any country.

Ratcliffe, as president of IFM, and its general secretary, Rudolph Leuzinger, were recently told that their counterparts on the new Federation (which was set up to compete with the existing International Federation which has the backing of the majority of European unions), representatives of French and Italian unions, had declined to meet the IFM's committee, but were prepared to have informal talks with its toppers. This offer was turned down because prior correspondence suggested a number of reasons why talks should not be made secret.

The IFM boycott plea was made after it had received a copy of the report of proceedings at the Rome meeting. It claimed that the policy of the new organization did not comply with the exchanges of cultural presentations between all countries as approved by UNESCO and other intergovernmental organizations.

Executives of the British unions began a three-day meeting to discuss the matter last week.

## Scopp & Abeles' Big 3 Gabs O'Seas

Attorney Julian T. Abeles is accompanying Mickey Scopp, general manager of the Big Three (Robbins, Feist and Miller Music) to London and Paris this weekend on a three-week flying trip. They may also detour to Rome to huddle with Curci Music, the Italo affiliate. But the major concern is with Robbins Ltd. and the B. Feldman Co. which they acquired a couple of years ago. In France and on the Continent Robbins operates France-Melodie and is also tied in with Francis, Day & Hunter.

A major reason for the lawyer's trip is the music rights to the sundry independent film productions being made abroad for Metro and 20th-Fox release. Both film companies own the Big Three Music setup. Because of the variance in the lifetimes of copyrights, along with the possible subsequent television rights, the clearances on the music values are important. Otherwise a film, should the musical soundtrack be subject to litigation, could be enjoined from worldwide distribution.

## Mulligan-Shearing-Krupa For U.S., Brit's Dankworth Seen Next on Swap Deal

London, Nov. 13. Tentative arrangements have now been completed for the next transatlantic exchange deal between British and U. S. bands. Subject to final sanction of the British Musicians' Union, the States will send over the Gerry Mulligan and George Shearing quintets plus drummer Gene Krupa for a package show opening in Britain March 3.

Plans are for the Johnny Dankworth orch to go to the States in exchange for this show. Dankworth enjoyed a big check here with his novelty Parlophone etching, "Experiments with Mice."

Current negotiations for another swap between the Ted Heath and Count Basie bands have broken down as they cannot get together over suitable dates. This means that the projected tour embracing Heath and the Billy May orch is now much more likely to come off about next spring.

## VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets  
Coin Machines Retail Disks Retail Sheet Music  
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

POSITIONS		TALENT	
This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	ELVIS PRESLEY (Victor)	Love Me Tender Don't Be Cruel Love Me Hound Dog
2	4	GUY MITCHELL (Columbia)	Singing The Blues
3	2	JIM LOWE (Dot)	The Green Door
4	3	JOHNNIE RAY (Columbia)	Just Walking In The Rain
5	5	FATS DOMINO (Imperial)	Blueberry Hill Dreamboat Comes Home
6	7	CROSBY & KELLY (Capitol)	True Love
7	6	BILL DOGGETT (King)	Honky Tonk
8	8	HUGO WINTERHALTER (Victor)	Canadian Sunset
9	9	PAT BOONE (Dot)	Friendly Persuasion Chains Of Love
10		EDDIE FISHER (Victor)	Cindy, Oh Cindy

POSITIONS		TUNES	
This Week	Last Week	TUNE	PUBLISHER
1	1	†LOVE ME TENDER	Presley
2	2	†THE GREEN DOOR	Trinity
3	4	*TRUE LOVE	Buxton Hill
4	8	†SINGING THE BLUES	Acuff-R
5	3	†JUST WALKING IN THE RAIN	Golden West
6	5	†CANADIAN SUNSET	Meridian
7	..	*BLUEBERRY HILL	Chappell
8	6	†DON'T BE CRUEL	Presley-S
9	..	†CINDY, OH CINDY	Marks-B
10	10	†HONKY TONK	Billace



# Top Record Talent and Tunes

# VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

- ASCAP

• ASCAP

[illegible]

# 8 single reasons for solid sales from RCA VICTOR

## THE AMES BROTHERS

I SAW ESAU

c/w

THE GAME OF LOVE

(from the Broadway production, "Happy Hunting")  
with Hugo Winterhalter's Orchestra and Chorus

20/47-6720

## MITCHELL AYRES

GUAGLIONE

c/w

THE AWAKENING OF PEDRO

20/47-6729

## JIM EDWARD, MAXINE & BONNIE BROWN

A MAN WITH A PLAN

c/w

JUST-A-LOT OF SWEET TALK

20/47-6730

## MARTHA CARSON

GET THAT GOLDEN KEY

c/w

HE WAS THERE

20/47-6724

## STUART HAMBLÉN'S ORCHESTRA

DESERT SUNRISE

c/w

THE WHISTLER'S DREAM

20/47-6714

## TONY MARTIN

THIS MUCH I KNOW

(from the Broadway production, "Happy Hunting")

c/w

LONELY WINTER

20/47-6731

## HENRI RENÉ

LOVE ME TENDER

c/w

THE LITTLE WHITE HORSE

20/47-6728

## HANK SNOW,

The Singing Ranger and his Rainbow Ranch Boys

STOLEN MOMENTS

c/w

TWO WON'T CARE

20/47-6715

Your customers will hear these New Orthophonic High Fidelity recordings best on an RCA Victor New Orthophonic High Fidelity "Victrola"®

America's favorite speed...  45 RPM

RCA VICTOR





# 'Lili Marlene'—Encore & Echo

Berlin, Nov. 13. The new German film "Wie einst Lili Marlene" (Like Once Lili Marlene) makes substantial use of the "Lili Marlene" song. Latter, of course, brings back World War II memories when it—at least temporarily—was the most popular song with soldiers on this and that side. It has been translated into 42 languages.

Norbert Schultze composed the melody in the '30s. He took the lyrics from Hans Liep's "Der Junge Wachtposten" (The Young Sentinel), written by Liep during the first World War. "Lili Marlene" really clicked when the German Soldier Network Belgrade in occupied Yugoslavia chose it as its sign-off song.

There are numerous stories in connection with it. Churchill and John Steinbeck were among the famous personalities who favored the tune. The voice which then made "Lili Marlene" internationally known was that of the Danish Lale Andersen. Her recording was one of the few disks the German soldier network in Belgrade had available when it teed off. Miss Andersen, incidentally, was considered rather controversial by Goebbels and he never allowed her to appear at the Belgrade station in person as many other artists did at that time. Station's director was Lt. Karl-Heinz Reintgen. He and Lale Andersen are seen in the German "Lili Marlene" film which, however, has only vaguely to do with the famous title song.

As far as composer Schultze is concerned, he too is considered sort of a controversial German postwar personality. After all, he wrote "Wenn wir fahren gegen England" (We're Sailing Towards England), a pro-Nazi war song. Reportedly, he got considerable of U. S. royal-

ties. for the Americanized version of "Lili Marlene." Apparently cleared, Schultze has managed to again become one of this country's most successful songwriters.

## To Groen

Continued from page 53

office to Groen charged he "controls" the opposition ticket. "The insurgent group," he declared, "has spent approximately \$70,000 of the Local's funds and the only result has been a raise in tax and dues. Not one member has received one penny of benefits."

Te Groen also accused the director of using Local 47 funds to employ counsel to file suit against Universal Pictures, on behalf of three union members who invoked the Fifth Amendment before a Congressional Committee.

"We defend the right of any citizen to invoke the Fifth Amendment," he said, "but we, and we believe thousands of other members, bitterly resent the use of union funds for legal counsel for any member who chooses to so act."

Prexy stated: "If elected, we intend to end the wasteful expenditure of the Local's funds; to make possible equal participation in union affairs by all members; and to reestablish good relations with the Federation (which have been completely destroyed by ill-advised actions) in order that rulings favorable to the members of Local 47 may be obtained from the Federation."

During the past few months, te Groen claimed, general meetings, called "at an hour which has precluded the attendance of all except a select group of members," have controlled the Local.

it was now as outmoded as the Lambeth Walk. She told Paris-Press columnist Jean-Francois Devay that the hysteria was mainly provoked by the double-entendre lyrics, not the music itself.

Boris Vian, leading jazz critic, analyzed it thusly: R 'n' r is just a new label for a 30-year-old product. In the old days they were "Riss themes" and were made of short, rhythmic phrases played with blues harmonies, a bass playing boogie woogie with the left hand piano segment and slapping it hard, a drummer accentuating a two and four beat, a loud singer with answering chorus, and that was it. It is all old hat and in 1921 there was already a disk called "New Orleans Roll." Oldtimer Sidney Bechet also agreed to this and it looks like r 'n' r has had its day here, made some shekels for various people, and is quietly fading away as jazz goes on.

## Swiss & Elvis

Zurich, Nov. 13.

Full-scale introduction of RCA product also rought about, inevitably, the availability of Elvis Presley records. Though no sign, as yet, points to any sort of rock 'n' roll raze in this country, indications are that at least in the platter field, the impact of the r&r wave will be felt in the not too distant future.

First symptom is that the first Presley records released in Switzerland already have become hefty sellers, notably "Hound Dog," "Heartbreak Hotel" and "Blue Suede Shoes."

## ASCAP

Continued from page 51

ago against ASCAP because they claim they have not received proper credit for their song, "Seems Like Old Times," which is used as the theme on the Arthur Godfrey shows.

Also of immediate concern to ASCAP board members is the flock of Hollywood musical films due to hit video soon. In some cases, the musicals contained a score of 30 songs, although only three or four may have meant anything outside of the picture. But under ASCAP procedure, each song will be credited with a performance. A serious imbalance in the payoff to inconsequential songs is feared.

One ASCAPER frankly asked for a restoration of the right by the board to "evaluate" the difference between a genuine and a synthetic performance of a song. In that way, ASCAP can clean up a situation which now permits a publisher to control some network radio shows and plug his own unknown songs exclusively. In one such case, it was reported that a program played seven tunes in two minutes just to get the titles on the log.

Many ASCAPers, however, fear the reintroduction of the "subjective" system of evaluation. This group wants to go to a strict 100% payoff on performances. Whatever the pitfalls in this direction, they say it's better than letting individuals, with their own interests also involved, deciding which song gets what.

## Larry Spier

Continued from page 53

sold to Paramount Pictures and became part of the latter's publishing subsidiary.

In 1936, Spier joined Chappell Music as general manager and remained in that spot until 1951 when he formed his own firm under his own name. Among the first to recognize the importance of disk names in the making of songs, Spier made tieups with a flock of disk artists in publishing partnerships. Among the firms in this category under Spier's di-

rection are Carlyle Music, with Johnnie Ray; Beaver Music, with the Four Lads; Princess Music, with Nat King Cole; and a company with David Whitfield.

Spier also picked up the rights to the scores of several Italian films directed by Vittorio De Sica. Spier, in association with Jule Styne, had been planning a legit musical version of "Bread, Love and Dreams" and other Italian films for which the Italian composer, Ulpio Minucci, was to write the music. Minucci was under exclusive contract to Spier.

In addition to his music interests, Spier headed a bakery, Hortense Spier Inc., a firm founded by his mother and which supplies such restaurants as Lindy's with pastries. It was Spier's custom to distribute pumpkin pies to his friends and business associates each Thanksgiving.

Surviving are his widow, daughter and son, Larry Jr., who has been working in the publishing firm. Burial was on Monday (12).

## Gov. Clement's

Continued from page 51

among the few country writers in BMI who have achieved national recognition.

Clement hailed Nashville as the second biggest music biz centre in the country, ranking only second to New York. Since 1941, when BMI began operating, many new writers and publishers have prospered in Tennessee. He called the development in the country music field a "triumph for the great American concept of small business" and he attributed the growth of this field to the entry of BMI into competition with ASCAP.

Clement stated that he viewed with mounting concern the attacks levelled against BMI by the "New York and California monopolists" who for so many years prevented free enterprise in the American music industry. He said the charges against the broadcasters of "conspiracy" was "fantastic." Clement added that these charges have been rejected by the Dept. of Justice.

## RCA Albums

Continued from page 51

a wall decoration. A set of 20 colored jacket covers is being sold for \$1 with pine-up picture of Presley again the top lure. Company execs say it would be a good idea for all the disk companies to sell their jackets for decorative purposes as an institutional plug for the industry.

About 500 radio stations are also participating in the campaign by giving out the samplers as prizes in program contests. Victor distribis are giving each participation station 12 samplers for the giveaways, in exchange for which Victor gets its albums plugged.

Besides Presley, the album lineup covers such artists as Eddie Fisher, Harry Belafonte, Tony Cabot, Tony Martin, the Three Suns, Perry Como, Julius LaRosa, Perez Prado, Dave Pell Octet, Tony Scott, Tito Puente.

# 1st Free Vote For Arg. Tooter Union Since Peron Era

Buenos Aires, Nov. 6.

For the first time in 15 years, free elections are proceeding in the local Musicians' Union, and the wiser amongst the musicos are trying hard to eliminate extreme leftist influences which have held sway throughout the Peron regime.

Those influences have sparked continual opposition to importation of name bands or musical attractions, and worked hard to keep out Carmen Cavallaro and Dizzy Gillespie, who toured here this year. Of course, their arguments sound logical, as they claim they are only acting in reprisal for the adamant opposition of James C. Petrillo, president of the American Federation of Musicians, to Argentine tango or other bands working in the U. S. The local musicians feel there should be retaliation, or, to put it another way, reciprocity.

Three lists of candidates were on the ballot in the union election, headed by Cannataro, Gambina and Hamilton Noriega (who is rated as an excellent musician but a sincere Communist Party member). When the Noriega list was impugned as fraudulent, in that attempts were being made to sign up many alleged musicians as members of the union, on whose votes the leftist faction could count, the Gambina faction joined forces with the Red sector. However, careful revision of the union membership eliminated this attempted fraud and the Red sector's attempt to impose minority rule was frustrated.

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## French R&R

Continued from page 51

laughed it off and the professionals had more pontifical statements to make to the press on r 'n' r. But no matter how one rolls it, the fact remains that this blaring, synopated music did not touch off the youth of France as it did in the U. S. and other countries, and therefore is only a passing fad.

Some of the lead tapers at the jazz cave Saint-Germain-Des-Pres had a skid accident in trying the more contortionist aspects of r'n'r dancing, and have now ruled it off their agenda, as have other spots.

Other cave addicts and jazz experts also had their say on the subject Existentialist chantosey Juliette Greco felt that the Americans were behind the times on this one since Saint-Germain-Des-Pres had been doing it 10 years ago, and

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# Disk Jockeys and Stations Corral More Dealer Dollars as Clock-Radio Gift Sales Climb



## Stations Tested Wake-Up Promotions

WACO, Waco, Texas, offered 25% discount on straight radio copy broadcast. This was backed up with 10 announcements daily, plus mailings and store displays. They developed a long list of dealer-sponsors—and got 46.5% of morning listening homes.

### 240 Sponsored Spots in One Month

Using 20,000 lines of newspaper advertising, in 1955, to introduce "Wake Up New England to Music on Clock-Radio," WHDH, Boston, followed up with an intensive spot program. These spots brought in a total of 240 sponsored announcements, which promoted the sale of clock-radios.

### From 4th to 2nd Place in Market of 17 Stations

WWDC, Washington, D. C., plugged the wake-up theme in 10-a-day spots—as well as in newspapers and direct mail. With this kind of promotion, WWDC jumped from 4th to 2nd place in a market of 17 stations.

### Morning Billing Increased 59%

WEJL, Scranton, Pa., reports that pushing the wake-up theme increased morning billing 59%, upped the listening audience 25%.

### 20-25 Sponsors for Each 2-hour Show

WATW, Ashland, Wisconsin, reports they have built to approximately 20-25 sponsors for their 6-8 a.m. show, which features the Wake to Music idea.

## NEWS FLASH

### Stations Everywhere Pushing Wake Up to Music

As this goes to press, radio stations from Eastern Canada to Southern California are promoting Wake to Music Month. Sustaining radio spots alone run from 3 to 28 a day, per station. Sales of sponsored spots are skyrocketing.

### Wake to Music Recording a Hit

RCA Victor's catchy new recording, "Wake Up to Music," is climbing fast as disk jockeys coast to coast feature it on programs promoting the wake-up theme.

Copies of this recording have already been sent to radio stations throughout the country. It's a natural to build a greater listening audience and to promote time sales for local Wake to Music programs.



## Wake to Music Month

disk jockey promotions are smashing time sales records . . . and now show every sign of roaring right on through the Christmas selling season.

Promoting both Wake to Music and clock-radios with spots, mailings, newspaper ads and store displays, radio stations are corraling dealer clock-radio co-op money on one hand. And on the other they're building bigger listening audiences as listeners wake to music with their new clock-radios.



## Dynamic Sales

### Program Plugged by Telechron Timers

Telechron Timers, makers of the clock-timers used by many clock-radios, are pushing the sale of radios of all brands in full-color ads in *Post* and *Life*. In their Nov. 26 *Life* ad they feature Capitol recording stars and play up clock-radios as Christmas gifts.

## FREE Merchandising Helps

Write, wire or phone for details and full information on Wake to Music Month. Telechron Timers, Clock and Timer Department, General Electric Co., 20 Homer Ave., Ashland, Mass.

## On The Upbeat

### New York

Roseland Ballroom will continue operating at its present home until it moves to the new digs at B'way and 52d St. . . . **Tony Schlessinger**, Mercury's Detroit distrib, in town for an o.o. accompanied by **Gordon Bossin** of Arc Distributors. . . . Thrush **Phyllis Craig** got a two-week extension at Johnny's Key-board. . . . **Bobby Scott** slated for Robert Q. Lewis' CBS Radio show tomorrow (Thurs.). . . . **The Four Voices** held over indef at the Sands Hotel, Las Vegas.

**Roger Coleman** on a cross-country deejay trek plugging his current MGM coupling, "In Hamburg When Nights Are Long" and "One More Kiss". . . . Pianist **Joe Derise** and his jazz trio open at Campbells Club in Ontario for two weeks beginning Nov. 19. . . . **Don Elliott** back to Basin Street for a week's stand starting Nov. 21. It's his sixth date there this year. . . . **John Sebastian**, vet harmonica player, set to tour the Far East under the auspices of ANTA's International Exchange Program. . . . Harpsichordist **Sylvia Marlowe** joined Cosmetto Artist Mgt.

**Alex North's** "Rhapsody for Four Girls," written for UI's "Four Girls in Town," has been put into the groove by Decca with **Joseph Gershenson** conducting and **Andre Previn** as solo pianist. . . . **Salem Records**, new indie based in Chicago, bows with an LP tagged "In The Mood For A Song". . . . **Crew-Cuts** set for the Ambassador Hotel's Coconut Grove, L.A., for two weeks starting Dec. 8. . . . The annual Thanksgiving season's March For Muscular Dystrophy drive will be kicked off in Pittsburgh, Cincinnati and Detroit by **Vaughn Monroe**. . . . **Kal Winding's** Septet set for a concert tour with **Count Basie's** orch teeing off Nov. 21 at the Chicago Civic Opera House for one week.

### Chicago

**Marian McPartland Trio** opens at London House, Chi, tonight (Wed.) for a four-week run; **Barbara Carrol Trio** pacted by that cafe for five frames beginning Jan. 2. . . . **Billy Williams Quartet** plays the Laclede Musical Showcase KSD-TV, St. Louis, Dec. 2. . . . **Count Basie**, just closed at Chi's Blue Note, currently doing one-niters in the midwest; he comes

back to the Blue Note Jan 9-20; **Oscar Peterson** segues into the Blue Jan. 23-Feb. 3. . . . **Sid Feller** of ABC-Paramount in town last week to cut four sides with the **Russ Carlyle** orch; Carlyle opens at the Oh Henry ballroom Jan. 9 after eight months on the road. . . . **Ted Fio Rito** orch doing remotes from the Chez Paree on WGN.

### Hollywood

In line with **Ray Anthony's** "Dream Dance" time portion on his ABC-TV show, Capitol is releasing his latest LP album by the same name to meet the current demand. . . . **George Shearing** has completed work on his autobiog "Sing Under My Fingers," to be published by **Henry Holt** in N.Y. . . . **Earl Barton** has been signed by Columbia to Choreograph **Gia Scalas** hoofing in "Garment Center". . . . **Smiley Burnette** has formed Apache Music Corp., in partnership with **Shorty Thompson**. . . . **Josephine Premice**, current at the Interlude, has been signed to do a calypso album for **Gene Norman's** waxery. . . . **Bob Palmer** named head of disk-jockey promotion for Decca's western territory.

**Nelson Riddle** has been signed by Warners to handle the musical chores on "Pajama Game". . . . **Vido Musso** set for an indefinite booking at Sammy's Club in Sun Valley. **Sam Alton** agented.

### London

**Sid Phillips** band to play for fourth time at Windsor Castle Christmas party Dec. 14. . . . **Mills Music** secured publishing rights for theme music from Royal Command picture, "Battle Of The River Plate". . . . **Maple Leaf Four** to broadcast Christmas morning. . . . **Drummer Pete Bray** joined **Nat Temple** orch to replace **Geoff Westlake**. . . . **Singer Petula Clark** starts weekly half-hour BBC-TV series Friday (16). . . . Canadiana singer **Edmund Hockeridge** now starring in "Pajama Game" flies home to join in father's 80th birthday festivities. . . . **Ian Miller**, Scouts drummer, now working on the Queen Elizabeth. . . . Creole folk singer **Rudy Marsalis** now resident at Le Mozart Club, Piccadilly, Mondays and Wednesdays. . . . **Cliff Deeley** fronting his band again at Tower Ballroom, Birmingham, after recent illness. . . . **Victor Feldman**, British multi-instrumentalist with **Woody Herman's** band, arrived from New York for brief stay to make disks, broadcast and play jazz club dates.

### Philadelphia

**Kenny Dorham** has replaced trumpeter **Cliff Brown** in the **Max Roach Combo** at the Showboat. . . . **Joe Frassetto**, Chubby's bandsman, to conduct **Lou Monte's** next recording session for Victor. . . . **Ricardo Villegas**, Argentinian pianist, current in the Blue Note. . . . **Fats Domino** at Pep's. . . . **Muggsy Spanier** and band featured at Pacey's in new dixieland policy. . . . **The Jodimars**, group formed when a couple of boys broke away from **Bill Haley**, were re-signed by Capitol and have been pacted to tour with **Tony Martin**. . . . **June Christy** into the Celebrity Room (16). . . . **Jaye P. Morgan** current in the Latin Casino, to be followed by **Tony Bennett** (19).

### Pittsburgh

The Petticoats — local singers **Mary & Bea House** and **Margie Hirth** — into Casa Loma for four days after closing in **Tony Martin's** concert package show. . . . **Don Brucker**, vocalist with **Bill LeRoy** orch, has resigned to go out on his own. . . . **Sandy Tex Frio** into Flame Room after four months at Glen Park Casino in Buffalo. . . . **Jo Ann**

### Family Album

MGM Records is apparently attempting to break down disk company rivalries via family integration.

For the cover photo of its current Yule package, "The Magic of Christmas," the diskery is using as models thrush **Mary Mayo** and her child, who are the wife and daughter of **Al Ham**, engineering coordinator for Columbia Records, and **Marc Avakian**, young daughter of **George Avakian**, Columbia's pop album chief. Incidentally, **Avakian's** wife, violinist **Anahid Ajemian**, records for MGM, as does **Miss Mayo**.

**Tolley** booked for Ankara beginning Dec. 7. . . . **Johnny Costa**, staff pianist at KDKA-TV and now at the Embers in N.Y. with his three-some for a fortnight, just signed a new four-year deal with **Coral Records**. . . . **Jack Russin**, **Tony Martin's** new accompanist, is a former Pittsburgher and a brother of **Babe Russin**, tenor saxman. . . . Next rock 'n' roll show being presented by **Barry Kaye**, **WJAS** deejay, at Leona Theatre in Homestead Dec. 1 for one day will be headed by **Olis Williams & The Charms**, **Bo Diddley**, **The Cadillac** and **Roy Gaines** orch. . . . **Screamin' Jay Hawkins** inked for Rock 'n' Roll Room for two weeks starting Dec. 10.

### Kansas City

Opening of the new retail platter supermarket, **Foremost Record Center**, Nov. 4, proved to be a mecca for artists in the area. On hand signing autographs were **Bill Haley** and couple of his **Comets**, **Rusty Brown** and **Cell Block Seven** crew, **Jean Chapel**, whose first disk is out for RCA, and **Betty Miller** and her trio. **Haley & Comets** appeared with **The Platters**, **The Teenagers** and **Buddy Johnson** orch and others in a single show in Municipal Auditorium Sunday (4) night for a gate of \$6,300 pleasant money. **Miss Chapel** up from Nashville for **Foremost** opening and her new platter, "Welcome to the Club." **Cell Block Seven** currently playing string of college dances in the midwest and go south for the winter, beginning a string of one-nighters at **Centenary College**, Shreveport, Nov. 16, and doing a new album for **Norman Granz** on the **Verve** label, titled "Rock 'n' Roll in Dixieland." **Betty Miller** playing here at the **Golden Horse** shoe and plugging her new jazz piano album on **Foremost**.

Traipsing through town last week was **Ken Harris**, enroute with orch to a central California hotel date, following recent stand at **Shamrock-Hilton**, Houston. **Harris** has **Lorraine Daly** and **Arnold Dee** as vocalists.

### Scotland

**Eddie Calvert** to **Empire**, Edinburgh, with roadshow. . . . **Frankie Laine** topping local bestselling disks' list with "A Woman in Love," on Philips label; **Anne Shelton** second with "Lay Down Your Arms," and **Elvis Presley** in third slotting with "Hound Dog". . . . **Scottish Daily Express** newspaper touring disk artists on round-Scotland one-nighters. Group includes **Lita Roza**, **Ronnie Hilton**, **The Kentones**, **Kathie Kay**, **Frank Cook**, **Eric Winstone** band, **Clyde Valley Stompers** and **Littlewood Songsters**.

### Billie Holiday

Continued from page 53  
with a tremendous impact. During "Strange Fruit," her closing number, the absolute stillness of the audience during her vocal stops was an unusual experience at a jazz concert.

**Miss Holiday** was given stand-out backing by a crew of top jazzmen, who, included **Coleman Hawkins**, **Buck Clayton**, **Roy Eldridge**, **Al Cohn**, **Tony Scott**, **Kenny Burrell** and **Carl Drinker**. All played in a muted, swinging tempo that gave the best type of showcase to the singer who, this time at least, didn't need any fortissimo passages to override any vocal deficiencies.

The **Chico Hamilton Quintet**, which played the first part of the show before **Miss Holiday's** appearance, impressed with its unusual flute and cello jazz instrumentation and its original sound. Whether the **Hamilton** combo plays jazz or a new type of long-hair music set to a beat is secondary. Primary is the fact that they play interesting stuff.

**Don Friedman** produced and emceed the review.

## Inside Stuff—Music

**Henry I. Marshall**, vet clefver of **Scotch Plains, N. J.**, who is recovering from a stroke suffered a few months ago, received a tonic last week when he was notified that the **Andrews Sisters** will feature his song, "Let Me Linger," as one side of their latest Capitol record. Tune first appeared in 1914 without attracting much attention, but the **Andrews** girls believe it holds possibilities for their type of harmonizing. Another oldtime tunesmith, **Ray Walker**, also had a slight stroke about three months ago but is slowly mending at his home in Brooklyn. Although not yet sufficiently recovered to play piano and piano-accompanist, as he has done in night spots for decades, **Walker** has made a few guest appearances on radio and tv.

The **Electrovox Co.**, manufacturers of **Walco** phonograph needles, have prepped a **Needle Sales Training Manual** to assist dealers in the peddling of the needle product. The manual is devised to eliminate the two major causes of lost needle sales: 1) inability of the customer to remove his old needle from his phonograph cartridge; 2) inability of the sales clerks to identify his customer's needle. The manual, according to the **East Orange, N. J.**, manufacturing firm, was whipped up as a remedy to the industry statistics which showed that more than 94% of all customers desiring to purchase a replacement needle were unable to do so because of the aforementioned obstacles.

A new service song, "The Army Goes Rolling Along," with theme and melody based on "The Caissons Go Rolling Along," had its first radio and public performance by the **Army Chorus**, at **Fort Meyer, Va.**, via NBC's "Monitor" on Sunday (11), **Veteran's Day**. Secretary of the **Army Wilbur Brucker** was to introduce it, but he apparently did not get into the broadcasting booth in time for the network feed. Announcer **Holly Wright**, who had been at the microphone for the earlier tabbing of an **Army Band** number, pointed out to **Ben Grauer**, "communicator" in **New York**, that the melody and theme of the new and rousing march selection are based on "Caissons."

**Disneyland Records** is going all-out to push its soundtrack set from the upcoming **Walt Disney** pic, "Westward Ho The Wagons!" Diskery has prepared a brochure, which is being sent to 3,000 disk jockeys and record company artists & repertoire men, the story of the pic, the songs, tie-in promotional dates and a special demo record of the tunes. Songs were written by **Tom Blackburn** & **George Bruns**; **Gil George** and **Paul Smith**; **Bruno & Fess Parker**, and **Stan Jones**. Their publication is split between **Disney's Wonderland Music (BMI)** and **Walt Disney Music (ASCAP)**.

**Irwin N. Rosee**, sports publicist, has been named executive veepee of the **Roller Skating Foundation of America**, a new group sponsored by the **Chicago Roller Skate Co.** **Robert R. Ware Sr.**, president of the sponsoring firm, will head the new group which will advise rink operators on latest developments, assist in the opening of new skating rinks, and do an overall promotion job for the industry.

**Fred Jackson**, general manager for **Mills Music** in **London**, has acquired a number of works by **Norwegian** composer **Harald Saeverud**, who is perhaps best known for his interpretation of "Peer Gynt," which has scored well on the Continent and will be produced in **New York** in December. Until **Saeverud** wrote his score for **Ibsen's "Peer Gynt"**, **Grieg's** music was the only interpretation of the work.

A special soundtrack set of the score from the **DCA** film, "Rock, Rock, Rock," is being distributed exclusively to disk jockeys to promote the film. Set has 20 numbers with such names as **Alan Freed**'s band, **Frankie Lymon** & **The Teenagers**, **La Vern Barker**, **Chuck Berry** and others who appear in the pic.

**W. C. Handy**, composer of "St. Louis Blues" and other classic blues, will be honored on his 83d birthday Saturday (17) at a party given at his **Yonkers (N.Y.)** home by the **W. C. Handy Foundation for the Blind**. The party is being tied in with a fundraising campaign for the Foundation, which is headed by **James H. Hubert**.

**Lee Tully**, prexy of the recently formed **Flair Records**, has put himself into the groove with an **Elvis Presley** parody. Disk is tagged "Around The World With **Elwood Pretzel**." Before going into the disk biz, **Tully** was a pro comic.

### Col Wraps

Continued from page 51

**Christmas Carol**, with book and lyrics by **Janice Torre** and music by **Fred Spielman**.

Also in **Col's** December broadside are packages by **Kal Winding** and **J. J. Johnson**, playing separately for the first time; **Hal Shutz**, **Turk Murphy**, **Enid Mosler** and **Mahalia Jackson**. The classical drive will be on three new piano albums by **Robert Casadesu**.

For the all-out Christmas promotion, **Col** has devised new gift-wrap kits containing 50 envelopes to hold 12-inch LPs and special gift ribbon. Diskery is also supplying a three-foot-high window display touting the label's "House of Records" gift list.

### Chappell Gets 'Give Me'

**Chappell** has set a deal with **Bob Merrill's** **Valry Music** firm to act as selling agent for his current pop, "Give Me."

Tune has been recorded by **Eileen Rodgers** on the **Columbia** label. Thrush is currently riding high with "Miracle of Love," also penned by **Merrill**.

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OF  
MY LIFE

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# CAFES 'DYING' TO GET NAMES

## Salisbury Beach Ops. With Big Stake, Talk Secession as Town Votes 'Dry'

Salisbury Beach, N. H., Nov. 13.

The Frolics, 1,250-seater with big name policy for the past six years, the Bowery, also using names, and some 40 spots selling liquor were struck a death blow as the town of Salisbury voted dry in the election, first time since prohibition, and ops are talking secession.

The voters turned down all liquor licenses, 899 to 762; beer and wine licenses, 869 to 673, and package stores, 778 to 776. There will be a recount on the package store question. The 42 members of the Salisbury Retail Liquor Assn. face drastic losses after Dec. 31, the end of a multi-million dollar biz.

Francis D. Mulcahy, owner of the Frolics, said it will open in the spring on a limited basis, but was uncertain of the future. Spot had Johnnie Ray, Teresa Brewer, Pat Boone, Lillian Roth, Patti Page, Four Aces, Julius LaRosa, McGuire Sisters, Gogi Grant and the Vagabonds this past summer.

In previous seasons bookings included Eartha Kitt, Kitty Kallen, Georgia Gibbs, Tony Bennett, Frankie Laine, Sophie Tucker, Sammy Davis Jr. and the Will Mastin Trio, Frances Langford, Ames Bros., Paul Winchell, Four Lads, Sam Levenson, Billy Daniels and Mills Bros.

McGuire Sisters set the alltime record this summer with \$16,000 in paid admissions (admission is \$1.25, tax included) as their percentage for a week. Talent budget for names, orch and three-four acts for the 10-week season ran to around \$125,000.

Action of the voters threatens the lush beach biz hitting concessionaires, ride ops, etc., many of whom foresee a ghost town. The beach area once was in the town of Cushing. It will be again, if the shocked and indignant club, cafe and concession owners have their way.

Charles K. Kimble, one of the leading concessionaires and ride operators and an advocate of secession, said:

"Let's separate from the town. Let the beach be supervised by the state police, otherwise this town

(Continued on page 66)

## Shea's Hipp in Toronto Gives Way to Auto Lot; Elvis Pic to Mark Finis

Toronto, Nov. 13.

Shea's Hippodrome, built in 1910, and a former vaudeville house that saw all the greats of show biz when some of them were working for much smaller stipends than their current affluent (tv, etc.) salaries today, will be demolished starting Jan. 2. According to a passed-by-law by the Board of Control, the famous landmark and 2,375-seater will be torn down to make way for a new Civic Square, complete with underground parking lot. Now operated by Famous Players (Canadian) and just ending a 10 weeks' run of the film version of "The King and I," the venerable property will have run the gamut of show biz when it folds up with Elvis Presley's first film, "Love Me Tender."

Dating back to before World War I, when Jerry and Mike Shea built their second vaude house in Toronto (the first, the Victoria, was torn down last year), the old Hippodrome housed the stars of vaudeville when U. of Toronto undergrads played hockey every Monday matinee to see the new bill and the city's leading families had reserved seats that night. Talkers took over but stage presentations had their great days when Jack Arthur, now director of the 24,000-seater grandstand show at the "Canadian National Exhibition," was the producer and sending out five shows a week across Canada to Famous Players houses. At one time the house was Keith-Albee's Canadian flagship.

## FLA. HOTELS MAY 'PAY THE PRICE'

By JOE COHEN

The price battle now raging in Miami Beach has again touched off a bitter accusation that "who hikes the price of talent will see all spots ultimately going bankrupt." The spark that set off the latest conflagration is the \$25,000 pact by the Fontainebleau in Miami Beach for the services of Jerry Lewis. With it will go a \$20,000 price tag for Eddie Fisher who will also work either at the Fontainebleau or Eden Roc, and any other names that come along will bear gigantic pricetags.

Operators blame the new state of events on the talent agencies saying they'll ultimately drive the hotels out of business with these fantastic prices. The agencies' counter is that operators in their "greed" are bidding up the prices of names so that they, the talent reps, have no choice but to sell to the highest bidder.

Which argument is true makes little difference, according to many in the trade. The net results, they opine, will be the destruction of the hotels as a talent buyer, just as the Florida niteries that used to bid up the names are now virtually extinct. The Beachcomber, Ciro's, Copa City—these make only periodic attempts to open, and their power to draw, no matter whom they buy, is debatable.

The entertainment industry now fears that should these prices keep on zooming, the fate of the hotel rooms as an entertainment power-

(Continued on page 66)

## Tap 'Birdland' to Kick Off Dallas' \$6,500,000 Aud.; Hold Dedication April 28

Dallas, Nov. 13.

New Dallas Memorial Auditorium, costing \$6,500,000, will be opened April 27 with a weeklong dedication. City councilman W. C. Miller will head a committee for the opening ceremonies.

Formal dedication services for the downtown 10,000-seat circular building will be held Sunday, April 28. A committee to plan other activities for the week includes W. A. Roberts of KRLD-TV; Alex Keese, director of WFAA and WFAA-TV, and Albert Jackson, vicepres of the Dallas Times Herald.

First auditorium booking is May 6. Howard Lewis, local promoter, has set the "Birdland Revue," with Billy Eckstine, Sarah Vaughan, Stan Getz, Gerry Mulligan, Bud Powell, Count Basie orch and other acts.

## B'way Par O.O.'s 'Spot' Stageshows; Cole-Basie in Jan., Betty Hutton Later

### Judy Dips to Big 53G

Judy Garland's business at the Palace, N.Y., continues without complaint, with week ending last night (Tues.) dipping to \$52,800, still stout. Prior week was \$55,000. In the six previous weeks, Miss Garland attracted a total of \$282,600.

In the show with Miss Garland are Alan King, the Szonys, Amin Bros., Wazzan Troupe, Bob Williams, and Pompoft, Thedy & Family.

## Split of Chorus At Music Hall A Threat to AGVA

The American Guild of Variety Artists is facing a split that threatens to carry off the membership of the choruses of the Radio City Music Hall, N. Y., which involves about 100 performers. Irving Goss, at one time head of the N. Y. regional office, who was dismissed by national administrative secretary Jackie Bright after the latter became the union's head more than a year ago, is attempting to organize the Music Hall cast into an independent organization.

Bright late yesterday (Tuesday) afternoon attempted to stem the tide and addressed a meeting of the cast and management at the theatre.

Spokesmen at Radio City Music Hall are keeping a hands-off attitude in this matter. In fact, some declared that there was no front-office knowledge of the situation.

Split of the Music Hall cast of about 100 dues-paying members would be a serious defection from AGVA. It could become a nucleus for other factions opposed to the present administration. However, AGVA would still have some machinery to get the outsiders back. If split off, individuals might be placed on the AGVA unfair list and principal performers could be forbidden to work at the Music Hall. In addition, the chorus would go on the unfair list of the unions affiliated with the parent Associated Actors and Artists of America and couldn't work in any other jurisdiction. Thus, for example, if a show wanted to televise the Music Hall chorus, it couldn't do so, and members would have a hard time shifting to other shows.

The Paramount Theatre on Broadway is mulling revival of major stageshows. It's planned to put in two layouts thus far at widely separated intervals. A package headed by Nat King Cole and Count Basie is contemplated for Jan. 23, and a stager headed by Betty Hutton is being blueprinted in conjunction with the release of her film, "Spring Reunion." Ella Fitzgerald is also being signed for this bill.

The projection of two shows is virtually an unprecedented action at this house since its demise as a stageshow outlet several years ago. Most of the Par circuit's activity has been centered around the rock 'n' rollers at the Brooklyn Paramount, latest of which will go into the house for the Christmas and New Year's holiday season. Last stager at the N. Y. house was in August when Frank Sinatra did a one-weeker in conjunction with his picture, "Johnny Concho."

Gross indicated that the Sinatra venture made quite a bit of money, as did its only other stageshow—topped by Jackie Gleason—since the departure of vaude as a regular policy.

Indications point to likelihood that experienced footlight personalities when starring in their own films will be propositioned to appear for a week or more at the N. Y. house. Pitch is that they will boost their film receipts and at the show time help shore up their popularity with the masses. If this works out at the N. Y. Par, it's seen that other towns such as Chicago may reestablish shows on that kind of deal.

The Paramount had put in a bid for Elvis Presley some time ago, with the bid at \$50,000 for the first week and a lesser figure for the second week, plus percentage arrangements, but this didn't work out. It later prevented a deal that would have Presley going into the nearby Loew's State, because it would dig into the gross of the Presley film, "Love Me Tender," which it would be getting.

## Evelyn West, Mgr. AWOL As Jury Convicts Them And a Flock of Others

Oakland, Calif., Nov. 13.

An absentee stripper and her manager were convicted in municipal court here Saturday (10) of indecent exposure and performing in a "dirty" show, while another stripper, two comics and the El Rey burlesque's manager were convicted on lesser charges.

Six other strippers and the theatre's assistant manager were acquitted. The El Rey will soon give way to a freeway.

The absentee stripper was Evelyn West, who reportedly was in New Orleans with her manager, Al Charles. Judge Charles Fisher issued bench warrants for their arrest two days before the jury trial ended.

Miss West and Charles, who were among the 13 arrested in a police raid on the El Rey Aug. 23, showed up for arraignment here Aug. 28, then skipped town. Maximum sentence they can draw on each of the two counts is a \$500 fine and six months in prison, plus having to register in California as a sex deviate.

The other stripper, Doris Crawford, 25, got off with an indecent exposure conviction, while manager Peter DeCenzie, 49, and baggy pants comedians Will Mason, 54, and Charles Castle, 45, were convicted on the single count of performing in a dirty show.

## Havana Plays Celeste

Havana niteries are continuing to tie up as many names as possible. Spot has set Celeste Holm, starting Christmas Day. Miss Holm is also booked for the Eden Roc, Miami Beach, just ahead, starting Dec. 13.

Thus the large transportation bite is split between both inns.

## Powerhouse of Pumpkin Circuit

Takeover of the Ernie Young Agency of Chicago by General Artists Corp. has the effect of isolating Chicago's kingpin Barnes & Carruthers Agency. For some time it was believed that GAC would take over the B&C office, headed by Sam Levy, and discussions had actually started. However, as the talks progressed, it was felt by GAC that with its acquisition nearly a year ago of George A. Hamid & Sons, it had taken as large a segment of the outdoor field as it wanted to absorb for the time being.

It was understood that as soon as GAC got acclimated to the canvas-top segment of show business, it would resume talks with Levy for the buyout of that office. Feeling was heightened by the fact that Hamid and B&C for many years had maintained an understanding which divided the U. S. into two territories, with business east of the Mississippi going to Hamid, while B&C took over the area west of that line.

The trade now believes that the takeover of the Young agency makes it unlikely that GAC will acquire the Levy-headed holdings,

and if it does, it will be substantially under terms originally discussed.

With GAC going into the outdoor business, the field has been veering more heavily toward names. At every opportunity, GAC has been giving its clients disk names which have been doing okay at the outdoor boxoffices. If this trend is more firmly established this year,

B&C will find it difficult to get this kind of attraction, and thus GAC hopes for a more complete corner of the market. Since the takeover, the Hamid agreement with B&C has been voided, and now GAC is in position to bid for every major fair in the country with a solid base of operations in Chicago.

As it now stands, GAC-Hamid, a subsidiary created by GAC to handle the outdoor field, is currently the largest outfit in the business. In addition to the Hamid holdings, still being helmed by Hamid with GAC vicepres Joe Higgins assisting, agency also has the segment of the outdoor field controlled by Hans Lederer, who came to GAC as part of the N. Y. office of Lew & Leslie Grade Agency of London, which was taken over by GAC.

Thus in less than a year since GAC acquired the Hamid office, it has become a powerhouse of the outdoor field, the most difficult to invade heretofore. Its holdings in that direction are considerably larger than Music Corp. of America, and there is now not one indie office that controls as many fairs and circus bookings as does GAC-Hamid.

### SOPHIE TUCKER

has a treatise on

### What I Don't Like About Show Biz

\*\*\*

another editorial feature in the upcoming

51st Anniversary Number

VARIETY



# CATERINA

\*\*\*New York Journal-American  
**THE KNIGHT WATCH:**

## La Valente A Winner

By GENE KNIGHT

A NEW STAR flashed across New York's night life horizon last evening. Her name is Caterina Valente, and she's a young French singer who sings in Spanish, German, Mexican, English and, of course, French. Scene of her American debut—and of her triumph—was the lush new Cotillion Room of the Hotel Pierre, being reopened for the season.

Caterina Valente is cute, vivacious and packed with pulsating personality. Her slim figure poured into a coral gown; her long dark hair (pulled into a pony-tail) flying in the air; her large eyes roving the room; insinuatingly—she presented a pretty picture.

Nervous at the start she swung into "Malaguena" in German! Then "The Breeze and I" in English. And her English has very little of a foreign accent.

In rapid order came "Babalu" in Mexican; "Così Cosa" in French; "Don't Worry About Me" in English; "Vous Qui Passez Sans Me Voir" in French, the latter composed by Charles Trenet.

### Vibrant Voice

Her voice is strong, vibrant; rather shrill when reaching for the high notes; better in the

lower register; best when she's crooning softly. There were 292 patrons present when Miss Valente made her bow, according to maitre d' Pasqual, who explained he had to stop taking reservations over the weekend because the place was booked to capacity. This new set-up, by the way, makes the Cotillion Room look much larger and even the bandstand is beautiful.

A popular number she did was a Spanish mambo called "Mosquito," which she danced as well as sang. But topping them all, I believe, was the way Caterina put over "Siboney" in English.

For "Granada" her finale, she changed costumes, appearing in tight-fitting trousers and then went into a wild whirling dance that left her breathless.

An undulating singer, she left the Pierre's patrons panting for more. Expressive and impressive—that's Caterina Valente, a real Continental charmer.

DAILY MIRROR

## Lee Mortimer's NIGHTLIFE:



## Caterina Valente's Warbling Is Tops

• She's at the Cotillion Room.

This is the news that everyone has been waiting for, or anyway Stanley Melba, the Pierre Cotillion Room's entertainment manager has been waiting for, and that's the news that Caterina Valente, his new canary, is one of the greatest to ever hit these shores.

Caterina, French-born, is a conglomeration of continental races, but she's strictly in the reverse Lafayette-we-are-here tradition, like Piaf took it over. She dances, plays the guitar and gives out one of the most refreshing things around, which reminds me that the new decor at the Cotillion Room is refreshing, too, so viva La France and vive a Pierre.

NEW YORK POST.

By Earl Wilson

Caterina Valente,

vivacious Italian-German-French singer who opened at the Pierre Cotillion Room, was splendid; she's the dtr. of an Italian comedienne who played the Palace in '31 and lost her money in the Crash.

VARIETY

CATERINA VALENTE  
 With Rolf Kuhn  
 43 Mins.

Hotel Pierre, N. Y.

Caterina Valente is the born-in-Paris songstress of Italian lineage who came to attention in Berlin via RIAS and AEN radio, thence her Polydor (Deutsche-Grammophon Gesellschaft) recordings, and eventually her dynamic impact on the U.S. market via the Decca label, which is the American correspondent for DGG.

Miss Valente can belt out a song with the best of them and mixes her German, French, Spanish and English in palatable potions on all fronts. . . . has a piquant face and a socko delivery.

Preem night saw a turnaway turnout for Caterina Valente  
 Abel.

DAILY NEWS

By ROBERT SYLVESTER

There are some interesting new girls around town these nights, too. One is Caterina Valente, who is actually filling the Cotillion Room of the Hotel Pierre, a considerable historic accomplishment. A young, pretty and extremely versatile gal who sings in several languages, she has a dancer's grace (possibly because she's also a dancer) and plays a solid flamenco guitar. She has a voice of great range and unusual tonal changes.

WALTER WINCHELL—

"ORCHIDS to Caterina Valente  
 at the Cotillion Room!"

DECCA  
 RECORDS

Currently COTILLION ROOM

Direction: WILLIAM MORRIS AGENCY

# VALENTE

NEW YORK WORLD-TELEGRAM AND SUN  
New York—Day by Day

By Frank Farrell

Caterina Valente has no harlequin flitting about for stage gimmicks, no vocal quartet in the background, no eight side-boys to dance up a storm of distraction for flat notes and no costume changes or shower baths in public view. . . . And enough beauty to make you wonder how so much talent could be concentrated in one lovely personality. Because the new singing star of the Hotel Pierre's Cotillion Room has enough talent to fill Madison square Garden. . . . One moment she is toying with "Malaguena" in flawless German. The next she is wailing "Granada" with all the throaty fire of a Flamenco. Again she comes back with a crooning ballad of a lovesick French debutante. Or does a rock 'n' roll with "The Breeze and I" in English. All of which are selections that have made her internationally famous on records—and a fortune for Decca. . . . The boys in Stan Melba's band tell me Miss Valente is one of the finest musicians they have ever met, in addition to her other assets. So when Caterina strums a guitar in Hawaiian or Andalusian strain, she doesn't even need an orchestra. . . . All I am trying to point out is that the Cotillion Room has the prettiest answer to Elvis Presley you've ever seen—and something even rarer among supper club song-birds, a gal whose pipes have perfect pitch.



Barnett

Cavanagh

New York Journal-American  
New York Cavalcade:

By LOUIS SOBOL

The delightful European singing and dancing star, Caterina Valente, ushered in the Fall season at the Pierre's renovated Cotillion Room last night and won her way into the hearts of her first American audience. She is a most welcome adornment to our night scene.

Caterina Valente stands as a monument to the mysteries of show biz. The average Cotillion Room customer knows she's wonderful, but doesn't know why. . . . The professionals all over town are causing stand-ing-room-only trade because they do know why—and they continue to come back for another eye and earful of this musical goddess two and three times per week.



Hotel Pierre, New York

Personal Manager: ERIC VAN ARO

# Philly Cafes Pressing for Definition Of 'Immoral' in Solons' Clampdown; Atl. City Spot's 100-Day Padlocking

Philadelphia, Nov. 13.

Three night club licenses were revoked and 12 others were given suspensions ranging from 30 to 101 days in the State Liquor Control board's all-out war against lewd and immoral entertainment.

The wholesale closings and suspensions knocked out a major portion of the city's late spots, but the nitery men plan to fight the rulings with appeals. Most of the cafes cited dropped the strip acts when the board's ruling against peepers was made official.

The cafe ops claim they are being put out of business for alleged infractions that took place before the board had even made its own mind up as to what constituted an immoral act. One thing the cafen men will try to have settled by the appeal is some legal definition of what makes an act "immoral."

Under the board's present attitude any routine except tap dancing is eligible for the tag "lewd entertainment." The local police, with a series of hit-and-miss raids, have been clamping down on cafes. The arrests in almost every instance have promptly been tossed

(Continued on page 70)

## Bing, Danny Cuffo It Up For Garland at Palace; AGVA Not Very Elated

Everybody's getting in on the act at the Palace Theatre, N. Y., where Judy Garland is headlining. Bing Crosby, following his appearance Sunday (11) on the Ed Sullivan show, stopped at the theatre and before he knew it he was on stage jollying it up Miss Garland. He did about a half-hour of a cuffo show. It was probably his only free appearance in many years.

The week previous, Danny Kaye dropped in, and he too pleased the crowd with an impromptu bit.

The American Guild of Variety Artists, however, frowns on such procedure. Walter Winchell, for a time, was a regular visitor at the Palace and performed virtually every time. The union put a stop to that one, warning him that he was disobeying the rules. Roberta Sherwood, who did a bit on the Palace stage with Winchell, was similarly warned by AGVA.

## Observance of Houdini's Death Sees Magico's \$70 Gone With the Seance

Dallas, Nov. 13.

Harry Houdini, the master magician, probably was laughing up his well filled sleeve this Halloween, the 30th anniversary of his death.

Houdini, or some of his cohorts, not only hovered over a group of local magicians during a seance last week in his honor—they also presented a topnotch trick now known as "the vanishing dollar."

In fact, about \$70 and a wallet vanished.

The loser was T. S. Palmer, magician, who may or may not have suffered the loss while the lights were down low.

Palmer, insisting he must have lost the wallet before the seance even started, was at last reports still hunting for the right magic words to bring it back.

The incident provided an unusual twist to a strange evening provided by the Dallas Magic Circle.

In honor of Houdini and observance of Halloween, the magicians met at a secret site.

Houdini, who died on Halloween 1926, promised his wife he would try to return if there was anything at all to this spirit biz.

As Palmer called upon Houdini to give a sign of his presence, a gallon can was crushed like paper by an invisible hand.

## Chi IBEW's 100G Spread for Xmas

Chicago, Nov. 13.

Local 1031 of the International Brotherhood of Electrical Workers will present its Christmas season variety show, produced by the local's prexy Frank Darling, Dec. 6-15. The show, one of two offered the local's 38,000 members each year, is not open to the public.

The bill has Tony Bennett, Dick Shawn, June Valli, Rita Raines, Johnny Bacheman, Bob Miller, and the Happy Jesters, with the Lou Breese band in the pit. The revue will feature four production numbers, with costumes brought in from Hollywood's Moulin Rouge, courtesy of Frank Sennes. Production cost is close to \$100,000, according to union topper Darling.

## Jeri Southern at Debut Of Hilton Hotel in Mex

Jeri Southern has been signed for the preem of the Continental Hilton Hotel, Mexico City, set to open officially Dec. 12. Thus far, hotel will have a one-act policy. Merriell Abbott will book out of Chicago.

Miss Southern has also been set which starts Feb. 15.

## Saranac Lake

By Happy Benway

Saranac Lake, N.Y., Nov. 13. A Carnation to the Frennette Bros. of Tupper Lake for stopping off here weekly and dropping off a few cases of Coke for the ailing gang. Ditto for Arthur J. Slattery who never misses a chance to aid one of the less fortunate here. Slattery went into the general hospital for major surgery and took the ordeal like a veteran.

Charlotte Eiselman, nitery entertainer, was visited by her husband Max, textile converter from Gotham.

Colonial Inn nitery owned by boniface Anthony Brindis of Utica was gutted by fire for a loss estimated at \$40,000. It was a landmark that featured bands and floorshows from time to time.

Morris Dwarski, director of our research laboratory, hospitalized with a complication of stomach trouble and latest report is that he is holding up nicely.

Louise Zolner, whose son Ronald Lipper is an RKO staffer, hit the jackpot that rated her a go-home in December.

The non-TB patients on third floor of the Will Rogers Hospital all report legit progress; Jack Norton of legit, radio and tv; Lucius P. Head, theatre manager of Union Springs, Ala.; Fred McCabe of ABC-Paramount; and Edward O'Conner, auditor of Paramount Pictures, all enjoy limited privileges.

Write to those who are ill.

## Vaude, Cafe Dates

### New York

Genevieve, who opens at the Ritz Carlton, Montreal, Jan. 16, will follow with the St. Regis, N.Y. ... Marvin Roy, magician, signed to the Versailles tonight (Wed.) on the bill topped by Dorothy Lamour ... Soler & Camarago opened at the Darlington Hotel, San Juan, P. R., Saturday (10) ... Monique Van Vooren to the Mocambo, Hollywood, in January ... Doretta Morrow current on a two-weeker at the Statler, Cleveland ... Fernanda, now at the St. Regis, preems at the Fontainebleau, Miami Beach, Dec. 4 ... Linda Lynch Trio opened at Latin Casino, Philadelphia Monday (12) ... Deep River Boys signed for a concert tour in Jamaica in January.

Lucille & Eddie Roberts report to the Riverside, Reno, Dec. 6, followed by the Statler, Los Angeles ... Danny Crystal booked for the Sans Souci, Miami Beach, Nov. 30, and the Thunderbird, Las Vegas, Dec. 27 ... Singer Norma Smith started at the Three Rivers, Syracuse, Monday (12) ... Dottie & Joe Stanford on the Denise Darcel bill at the Ankara, Pittsburgh, Nov. 19 ... Billy De Wolfe on a windup date in niteries at the Eden Roc, Miami Beach, starting tomorrow (Thurs.) before reporting to the Ziegfeld Follies.

Terry Stevens booked for the Elegante, Brooklyn, Dec. 5. Archie Robbins also goes to that spot starting Nov. 21 and follows with the Flamingo, Las Vegas, Dec. 6 ... Joe E. Lewis tapped for the Beverly Hills Country Club, Newport, Ky., March 15 ... Dick Shawn assigned to the Town & Country Club, Brooklyn, Feb. 12 ... Johnny Puleo logged for the Americana, Miami Beach, Jan. 23 ... Trudy Richards, recently signed to the William Morris Agency, set for the Holiday House, Pittsburgh, April 22 ... The Coltons, recently returned from Europe, packed for the Palmer House, Chicago, Jan. 4 ... Allen & DeWood open Monday (19) at Celebrity Club, Philadelphia.

### Hollywood

Freddy Martin in the east on a six-week nitery tour. Batoneer has also been set to appear on NBC's "Bandstand" and returns to the Cocoanut Grove Dec. 27 ... Dorothy Kingston opens a two-week stand at Jan Rubin's Keyboard Club today (Wed.) ... Singer Paullette Ames has joined Kay Starr's troupe at the Sahara in Las Vegas ... Jeri Southern opens a six-week stint at the Continental Hilton Hotel in Mexico City, Dec. 12 ... Sallie Blair into Mocambo Nov. 20 for two frames ... Vi & Jerry Wagner take over in Westerner Lounge, Hollywood-Plaza Hotel, today. Mickey Rooney and comic Joey Forman tee off two-week tour of supermarkets in Texas, New Mexico and Colorado Nov. 17 in El Paso ... Stan Freberg, now touring Australia, set for two additional engagements there ... Puppeteer Jimmy Shaw shares top billing in Bar of Music with holdover Loray White ... Xavier Cugat & Abbe Lane open three-week stand at Hotel Sahara, Vegas, Feb. 19.

### Chicago

Larry Storch set for the Black Orchid opening Dec. 27 for three frames; the Mello-larks due at the Orchid in January ... Crew-Cuts opening at the Cleveland Statler next Monday (19), through Dec. 1 ... Ronnie Eastman, The Rhythmites and The Dunhills opening on the bill topped by The Vagabonds at Chez Paree Friday (16) ... Greene & Hes currently in the Sheraton Hotel's Coral Lounge.

### Atlanta

Rowena Rollins and tenor Bob Collins, man and wife team, opened Monday (12) at Henry Grady Hotel's Paradise Room, in act that combines comedy and singing. Backing them up are Five Cavaliers, singing group, and singer Bob Hannon, with Erv Hinkle's orches-

tra providing tunes for show and dancing. Dogwood Lounge, cocktail spot adjacent to Paradise Room, is featuring Jim Scott Duo, ... Lyric baritone Fred Martell is headlining show at Atlanta Biltmore Hotel's Empire Room, sharing spotlight with Gerrick Twins, holdover dancers, with Wade Creager's band occupying podium. Biltmore's intimate Rendezvous Room features singing pianist Judson Smith.

Coral recording artist Johnny Desmond opened Monday (12) at John Carmichael's Steak Ranch, dividing billing with tap dancer Marguerita Sparks. Larry Ward's orch plays for dancing while Dee and Bud Hitchcock Duo plays for preshow and intermission listening and dancing in spot's cocktailery, Horseshoe Lounge ... New show at Imperial Hotel's Domino Lounge stars exotic Pat ("Amber") Halliday and features singer Sunny Fox ... Clermont Hotel's Anchorage Room's new show opened Monday (12) with Lisa Romaine, Italiano exotic, and Dallas ("Texas Tornado") York ... Club Peachtree, in heart of downtown Atlanta, has a new show headed by exotic Yvonne DuBray, acro contortionist Terry Venezia, exotic Mitzi Dore, dancer Coquette and emcee Larry Fontaine. Sonny Morgan Trip provides tunes for show and dancing.

Gypsy Room is holding over exotic Lynn Storm and comicee Bill Bernardi ... Girl show at Lillian DuPree's Clovis Club spotlights Jada, Jo Wilson, Pat Anders and Tawnee in song and dance melange ... Roy Topps remains at Howell House Zebra Lounge ... El Morocco is keeping Jack Lopez and his Latin combo for another week.

### San Francisco

Chuck Johnston bought out partners Milt Levy and Dick Reinhardt in the Village and running the place alone ... Sam Honigberg, the Gomaleo flack from Hollywood, showed up for the Mort Sahl opening at Fairmont's Venetian Room—Sahl's a Dave O'Malley client ... Dick Swig changed his mind about closing the Venetian Room after Jan. 1, signed hypnotist Arthur Ellen for a six-week return starting March 14 ... The Fallen Angel closed—not enough biz ... Erroll Garner will switch from the Blackhawk to the Macumba next year—more money ... Cal Tjader returns from Seattle to a Blackhawk date next week.

### MARILYN ROSS' CAFE REPRIS

Singer Marilyn Ross opened Sunday (11) at the Frolics Cafe, Boston, her second date there this year.

She's resuming at niteries after 12 weeks on tour with the Oldsmobile industrial revue.

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THE *Hollywood* REPORTER



# Ringling Sets Sked to Early June; Opens Gabs With AGVA on Contract

Ringling Bros. and Barnum & Bailey Circus has set up the first part of its route before returning to Sarasota for its projected summer layoff. Before the big show went hardtop, Sarasota used to be its winter quarters.

Show preems at Madison Square Garden, April 3 to May 12, follows with Boston, May 14 to 19; Hershey (Pa.), May 21 to 25; Charlotte, N. C., May 27 to 29; Winston-Salem, May 31 to June 2; Raleigh, June 3 to 5. There's a possibility that the circus will play one stand in Washington prior to the summer hiatus.

At the same time, the Ringling show is preparing for the route by starting to negotiate an agreement with the American Guild of Variety Artists, one of the unions which picketed its entire route last season. It's not yet known whether they'll seek to make peace with the International Brotherhood of Teamsters, which also picketed. However, it's likely that neither union will sign without the other, since last season they agreed that each would see this matter through to the end. Both unions had announced some time ago that they would resume picketing with the show's opening unless agreements were reached.

## Murray Vice Bloom For MCA in Chicago

Chicago, Nov. 13. Jim Murray, who formerly handled the small units department of the Chi Music Corp. of America office, has been upped to the acts department there. He replaces Harry Bloom who recently ankled the percenter for the General Artists Corp. office here. Murray has been with MCA for 13 years, in Chicago for one and in New York for 12.

Charlie Worpel replaces Murray on small units. Worpel comes from Detroit, where he was assistant public relations director of the Northland Playhouse. Previously he had been emcee of the traveling Air Force show, "Tops in Blue."

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and His Piano

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Rama Records

## Earls Court Co. Leases London's Express Hall

London, Nov. 13.

The Earls Court company, E. C. (Holdings) Ltd., has bought the lease of the Express Hall from ice show, motorcycle speedway and dancehall impresario Claude Langdon. New ownership took over Thursday (1), but future policy for the Hall has not as yet been decided. However, a spokesman for the new owners said that any bookings already planned for the Hall would stand.

News of the takeover came with press reports that Langdon was retiring to his south coast farm. He immediately denied the reports. Langdon presented the world's first ice extravaganza "Marina" at the Express Hall in 1938, and has plenty of other interests to keep him busy, including one of London's largest dancehalls, Hammer-smith Palais.

## Court Nixes Move By Artists Corp. to Keep Reins on Cerney Team

A move for an injunction to restrain the Cerneys, a dance team, from working under any management except that of Artists Corp. of America, was denied last week in N. Y. Supreme Court by Justice Joseph A. Gavan. Point of dispute is whether the alterations initiated by the Cerneys, amending the options on which the present pact was to have been picked up so that team would be under ACA contract until Dec. 31, 1958, are valid.

Court stated that in view of the brief time remaining under the basic contract, without options, which runs to Dec. 31 of this year, it declined jurisdiction. Ruling also declared that there are other remedies open to ACA to retain the turn. Court also said:

"If plaintiff can allege factually the claimed unique position of the defendant in the entertainment industry and the continuation of the contract beyond Dec. 31, 1956, it may, within 20 days of service of this order, serve an amended complaint setting forth a cause of action for permanent injunction."

I. Robert Broder represented the Cerneys in the action.

## 'China Doll Revue' Gets Record Thunderbird Run

Las Vegas, Nov. 13.

Following a sock threeweek biz spree, "China Doll Revue" picks up six additional frames to see its engagement at the Thunderbird extended until Dec. 13. It marks the longest run for any show since the Thunderbird opened in 1945.

Thunderbird producer Marty Hicks said that Dukes of Dixieland, whose upbeat jazz in the hotel's lounge has earned them a strong following, have been packed until next May. Dukes will take a few days off in December, however, for a recording date with Audio Fidelity in Hollywood.

## Library of Congress' Hocus-Opus

Washington, Nov. 13. An exhibition on "The Art and Craft of Magic," including stage magic, opened today Tues. (13) at

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Current  
ALBUM  
"CRY MY LOVE"  
Rama Records

## Godfrey on a Gee Gee In Toronto SROpener

Toronto, Nov. 13.

With Arthur Godfrey hailed as the big draw, an SRO sign to turn-away business saw over 10,000 persons, from mink stoles and tophats to mackinaw jackets, jamming the opening night of the annual Royal Horse Show at the Coliseum of the Canadian National Exhibition here.

Volunteering his services in "promotion of the improvement of the horse," tophatted Godfrey in white tie and tails is grabbing the customers' spotlight as, aboard his Palomino stallion Goldie, the radio and television gabber is presenting nightly a 15-minute exhibition of dressage and circus trick horsemanship.

Godfrey is commuting daily from New York to Toronto in his own plane following his morning programs.

## Frisco Lady Op Now Sez 'No' on Sale of Her 2d Angel (Tin) to Weiss

San Francisco, Nov. 13.

Peggy Tolk-Watkins, queen of the Bohemian bistro operators, who sold her two niteries, the Fallen Angel and the Tin Angel, to Max Weiss of Fantasy Records last summer and later took back the Fallen Angel, has done it again.

Last week, Miss Tolk-Watkins marched in with a battery of lawyers when the Tin Angel opened for business and announced that she was not going through with the sale of that one either.

Trouble had been anticipated for some time as the sale of the liquor license was conditional on final acceptance by both parties of the terms of the agreement, and Miss Tolk-Watkins obviously wasn't satisfied.

At this point the club is operating under her management with the entertainment still unchanged. However, the name and the lease are still in the possession of Tin Angel Inc., a company Max Weiss formed to operate the club, and it is not yet certain what disposition will be made of them, although it is thought that he will not contest the lady's change of mind and will allow the entire property to revert to her.

Weiss is currently in Paris with freelance photographer Bob Wiloughby working on stills of "Joan of Am."

## Alfred Stern Robbed In His St. Louis Apt.

St. Louis, Nov. 13.

Alfred Stern of New York, managing director of the recent Mid-America Jubilee, was held up last week in his midtown apartment and robbed of \$350 and a wrist watch by three young men who displayed no weapons. In his statement to police, Stern said he was lying in bed reading when he heard a knock on the door. When he inquired who was there a voice said, "I've a telegram for you."

When he opened the door the trio entered, pushed him back on the bed, placed a towel over his face and then removed the watch from his wrist. The money was found in a wallet in a dresser drawer. After cutting the telephone wire, the trio fled. Stern then returned to his home in New York.

# Dominican's Hot Tourism; Fedders' Weekly Dealer Flights; Show Biz Up

The Dominican Republic is getting nearly as much business out of one industrial shindig as it did during the entire exposition staged last season. Fedders, air-conditioning manufacturers, is currently contributing vastly to that country's tourism with a package scheme that will result in a total of nearly 5,000 visitors. As part of its dealer incentive program, Fedders has taken over El Embajador Hotel, Ciudad Trujillo, for a total of 10 weeks. Each week it's flying down the capacity of the hotel from among its dealers throughout the country, and the retailers are entertained for one week.

The Fedders program is currently in its fourth week, and the island is hitting a fairly good stride in this pre-tourist season. The town's amusements are benefitting enormously, and the general level of show biz for this time of the year is up. Miles Ingalls, N. Y. agent, is setting a series of shows in the various spots. At the Agua Luz, a Jimmy Kelly ice show plus Dancing Waters is in residence. The Hotel Jaragua has the Winnie Hoveler Dancers plus three acts. The El Embajador has a water show and one act. Entertainment policies are being plotted for the Hotel Hamaca and the Boca Chica, both of which were recently taken over by the Ambassador chain. Robert Christenberry, former man-

aging director of the Astor Hotel, N. Y., is in charge of the chain's international operations, and Daniel Payton is general manager in the Dominican Republic.

Like Cuba, the Dominican Republic is finding that the casino is an important entertainment adjunct. The gaming rooms are bringing in a respectable amount of revenue, although it's not being billed as the featured attraction of the area. As in other tropical countries which have legalized gambling, it's there for those that care to indulge. Not too much is made of the casinos in the tourist literature, accent being put on the natural beauties and civic improvements under the Trujillo regime.

Although the World's Fair last year didn't draw the expected amount of business, the country hopes to get some residual benefit. The airlines made some additional runs there and it's hoped that this will continue during the regular tourist season. In addition, they're hoping to induce more ship lines to make regular stops there.

Although U. S. show biz investments are fairly modest at this time, the net amount is figured to increase during the regular season with the casinos helping to share the cost of the entertainment.

Sallie Blair set for the Mocambo, Hollywood, Nov. 20 for two weeks.

**TONI ARDEN**

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Miami

Opening November 28th

— Headlining —  
**CELEBRITY CLUB**  
PHILADELPHIA

**Miami Beach Sun**  
**PAUL M. BRUUN**  
"Headlining is Miss Toni Arden. Those who know this talented songstress need to know no more, for this star was born to sing. She doesn't need special material and tricky arrangements to sell her wares. All she has to do is open her mouth and the music that flows therefrom is the kind which makes the world more joyous, which inspires romance in the hearts of human beings and which makes a fellow's work turn into joy."

"It matters not the song, it is her singing that casts the spell. She was called back again and again and her encores added to the pleasures of the night. Toni Arden is one of God's favorite and blessed songbirds."

"This was a return performance for Miss Arden, and audience acclaim will probably bring her back a 4th time. Here is a real singer of songs, a petite little lady with a quiet manner, who uses her vocal abilities to wrap you around her little finger. She has the type of voice you can just close your eyes and listen to, obviously well-trained, and her choice of material was a pleasant change."

"Miss Arden has one of the best singing voices in the nightclub business, and knows how to use it to capture her audience."

**The Miami Herald**  
**By GEORGE BOURKE**  
"Most relaxing cafe singer: Toni Arden."  
"And Toni Arden's delightful rondelaying was a veritable Cook's Tour, with main stops at "Sorrento" and Paris, the latter in the form of a Parisienne medley."  
"Miss Arden, back for what we think is a third date at La Ronde, is delightful listening. Here is probably the most relaxing gal of her craft in the cafes today. Her phrasing is musical essence and when she sings you get the full meaning of her lyrics."

**Miami Daily News**  
**HERB RAY**  
"... the stage is filled—and we do mean filled—with the pure vocal tones of Toni Arden."  
"This girl is blessed with a clear sparkling voice that, at times, can send shivers up and down your spine. And her medley of French tunes out-Piafs Edith Piaf. Sans breast-beating yet!"

**Miami's Playtime Magazine**  
**SAM BENEKSON**  
"The wistful Toni Arden... easily one of the Nation's top-rated song stylists whose choice repertoire and trick styling never fails to win hosannas. She was stirring in her rendition... flawless and authentic diction... Surprise of the evening was her chirping to her own piano accompaniment..."

**Representative: MCA LTD.**

## Allen on 'Vaudeville Is Dead'

"But vaudeville is dead. Vaudeville was more a matter of style than of material. It was not so much what the two-and three-a-day favorites said and did, as how they said and did it. For 50 years vaudeville's minstrels found their way into all lands, preaching their gospel of merriment and song, and rousing the rest of the world to laughter and to tears. A few diehards who knew and enjoyed vaudeville hover over their television sets, hoping for a miracle. They believe that this electronic device is a modern oxygen tent that in some mysterious way can revive vaudeville and return its colorful performers of yesteryear to the current scene. The optimism of these day and night dreamers is wasted. Their vigils are futile. Vaudeville is dead. Period."

## Fred Allen's Genial Memoirs

Continued from page 2

you can take the boy out of the smalltime but you can't take the vaudeville tradition out of the man.

Allen's capacity for total recall is amazing. His fidelity to detail is typewriter photography.

An epilogue by Edwin O'Connor ("The Last Hurrah"), an old Boston, Woonsocket and New York crony of Portland Hoffa and Fred Allen, mentions it would not have been a much longer book than his present 362 pages had Allen lived because he told much of the radio part in his 1954 book, "Treadmill To Oblivion."

Allen's Bostonian origins were not Brahmin but Irish. Quite obviously his Aunt Lizzie was a doughty woman. His fealty and affection for his father's sister who whereas James Henry Sullivan, his father, was more of a stranger. The comic's transition from John Florence Sullivan to Fred St. James to

Freddy James to Fred Allen (named for Edgar Allen, the Fox booker of the Academy of Music on New York's East 14th Street, because of a fear of Keith office blacklisting) is familiar. Like Joe Laurie Jr. he pays tribute to the was more his mother was great born-in-the-trunk families; the man-and-wife teams; the resourcefulness of the femme half of the mixed teams who bannistered their offspring in a dresser-drawer in whichever hotel they billeted.

A vaudevillian's idea of heaven was a 40-week "route" and to insure continued bookings he constantly strived for some novelty or embellishment with each new season.

### The Dream

But, as Allen observes in perhaps the best single chapter in the book, "The smalltime, as he trudged through the seasons, al-

ways felt that he was getting closer to his... personal utopia. Weekly sums were banked or mailed home against the day the smalltime "quit the business." Then he would open his restaurant, filling station, real-estate office, chicken farm, dancing school, or other project that he had envisioned supporting him through the remaining years. Very few smalltimers saw their dreams take dimension. As the vaudevillian monologist would explain it, "A funny thing happened to my savings on the way to my utopia."

Allen dwells several times on the "grouch bag," that small cloth of chamois bag which vaude actors wore around their necks or pinned to their underwear in which they carried their money, diamonds, gold coins, and kindred valuables. If an actor ever had to flee a hotel fire or got caught in a railroad wreck he always had his savings in his grouch bag. As the season grew older "large lumps started to protrude from their breastbone," Allen observes, "that gave the impression they were goiters that clinked."

Allen's show biz career was more checkmated than checkered. From \$1-a-night amateur nights to trusted emissary for the benign albeit resourceful Sam Cohen, the Belasco of the Back Bay belt's circuit of smallest of smalltime theatres, to professional acceptance in his home territory, is detailed.

### Boston-N. Y.-Australia

His closeup on Scollay Square—"today a burial ground which the ghosts of its former inhabitants are ashamed to haunt"—is a graphic closeup on Boston's Tenderloin, circa 1912.

When Allen took up residence in a Manhattan boardinghouse, he learned it was owned by a professional beggar who, in between following the crowds to the races, fairs and sports events, the knave was a convivial host to his actor-guests because wasn't he, after all, also a member of the acting profession?

Allen's Australian tour for Fuller and the brand of humor derived there; the actor-crazy gals Down Under and in the States; the Chic Sale aspects of the country; the frank plagiarism of vaude material; the chiseling Western Vaudeville Assn. managers' picaresque habits; the despotic hinterland managers are detailed.

Allen's concept of fellow-comic Jimmy Duffy (& Sweeney) was that "Prohibition and liquor costs had reduced Duffy to drinking Ed Pin-aud's Hair Tonic. He used to say he had consumed so much hair tonic that his appendix had a goat-tee on it."

### Vaude Folkways

There is more inside stuff. The tipoff, by size of orchestration and how many "extra" parts are clean, told the pit musicians what type small and bigtime theatres were played, especially when the act tried to lie about past performances. The snide musicians who cued-in cracks "died here," "lousy," "stinks." The depraved actors who carried gimlets and bits to drill holes for spying on next-door sister acts, or the single woman making a costume change. The tabu jokes. The man-and-wife loyalties—and the small tragedies if the proper drum-roll didn't accentuate the pratfall or the comedy slide. The thieving comedians, and the guy who did "imitations" of Frank Tinney, Raymond Hitchcock, Leon Errol, Richard Carle, Ed Wynn and Jack Donahue, and by so doing did the cream of the crop of their humor. And the larcenous father who thefted the best comedy bits and gags at the Palace and wired them to his son playing Omaha or Frisco, so that by the time the originator got there it was old stuff. Allen wonders by whose authority the entire contents of the NVA Protective Material Dept. files were sold to Olsen & Johnson.

The book is replete with Allensisms that will delight his fans.

The book is dedicated "Again, to Portland," and its copyright ownership reads: "Portland Hoffa Allen, pseudonym for Mary Portland Sullivan."

### Weinger on Negro O.O.

#### For Fla. Cotton Club

Murray Weinger, one of the operators of the Cotton Club (ex-Copa City), Miami Beach, is in New York scouting Negro talent for the spot.

He already has signed Sallie Blair and Lonnie Sattin for shows, dates for which aren't definite.

### St. Regis, N. Y., Dates

#### Margarita Sierra

Margarita Sierra, who recently concluded an engagement at the Viennese Lantern, N.Y., has been pacted for the St. Regis Hotel, also N. Y., her first midtown date.

Miss Sierra, a Spanish import, has signed a personal management contract with Marcel Ventura, with agenting by Music Corp. of America.

## A Booker, Not a Bookie, Raided Petercupo Files \$2,500,000 Libel Vs. S.F.

San Francisco, Nov. 13.

Mark Anthony Petercupo, the booker who books only shows and not horses, slapped a \$2,700,000 libel and slander suit against the City of San Francisco and the Pacific Telephone & Telegraph Co. last week.

His lawyer, Nate Cohn, claimed Petercupo's "worldwide reputation" had been damaged in that amount as result of the booker's arrest as a bookie last winter.

Petercupo, who runs a theatrical agency in the Fairmont Hotel here, was raided by cops who asked:

"Are you booking?" The answer was "yes," so the cops searched the agency, failing to turn up any bookie paraphernalia but discovering four phone extensions they, and the phone company, claimed were illegally installed.

Last July 24, however, a Frisco jury decided the phone company's installation man had simply neglected to report putting in the four extensions and acquitted Petercupo, and about the same time the State Public Utilities Commission ordered the extensions restored.

### Richman's N. Y. Comeback

Harry Richman will play his first N. Y. date in many years at the Boulevard, Rego Park, Queens, L. I., starting Nov. 23 for 10 days. He completed a stand at the Chase Hotel, St. Louis, yesterday (Tues.).

Richman recently started on the comeback route working with Kaye Erwin. His last N. Y. date was some years ago at the now defunct La Martinique.

## Cafes 'Dying'

Continued from page 61

house is sealed and it's a question of a few seasons before the hotels also drop out of the major talent market.

It's reported that one Florida hotel exec confided that he'll lose a minimum of \$100,000 on the nitery operation this season. With that kind of loss, it's difficult to come out on top with the hotel in general. However, he said that it has to be done, as the stature of his inn would taper off if the other hostels got the jump on him in the matter of buying names.

Yet there is also room for worry in other directions. Although no one doubts that Miami Beach hotels will be filled and many at premium prices during season, the question is whether the vacationers will be so well-heeled that they'll be able to go from one spot to the other as is necessary to support the clubs in a manner befitting their entertainment budget.

Bulk of the opinion seems to indicate that there's no longer that kind of money around. The erratic behavior of the stock market, the Middle East and Middle-European crises, along with some soft spots in the domestic economy, are too worrisome and many will hold on to the bankrolls in a manner that won't satisfy Floridians. At any rate, it's felt both by operators and talent agencies that the way things are currently, the Florida economy is such that \$25,000 names cannot be sustained for any length of time.

Another source of worry lies in the fact that the performers who aren't getting that kind of money will want raises to that category. The inflation first reaches local levels and then becomes national, say the percenters. For example, Lewis, having gotten the \$25,000 in Florida, will try for the same stipend elsewhere and final selling price will be around that figure. Feeling is that any room without a casino that can afford these prices serves as a model to both the agency and the performer for other spots to follow suit.

## Femme Mgr. Marlit Bieler Sues Caterina Valente For \$250G; Claims Pact Breach

Caterina Valente, singer current at the Cotillion Room of the Hotel Pierre, N. Y., is being sued in N. Y. Supreme Court by manager Marlit Bieler for \$250,000 claiming a breach of contract. It's alleged that Miss Bieler, through correspondence and transatlantic telephone, had reached an understanding with the chirper while she was in Europe, which was to have been reduced to a formal contract when she was in the U. S. last season for an appearance on the tv Colgate Comedy Hour, and later at the Desert Inn, Las Vegas. No such agreement was reached, according to the complaint.

Miss Bieler claims "fraud and deceit" in that she was used by Miss Valente to gain acceptance in the U. S., but never intended to continue under her personal management. It's claimed that through Miss Bieler's efforts, Miss Valente, who had never previously appeared in the U. S., was able to play the Desert Inn at \$15,000 a week.

## Salisbury Beach

Continued from page 61

will die. The beach will be a ghost town if they don't get liquor back."

Nitery ops, concessionaires and members of the liquor group at the beach mapped plans this week to save their business and considering asking legislation for a special election for reconsideration of Tuesday's vote which looks to dry up the huge night club and liquor business. The action will undoubtedly be sought at the incoming session of the Massachusetts Legislature in Boston in January.

The State Alcoholic Beverages Commission pointed out that the only way liquor can be sold legally in the town after Dec. 31 is for a special legislative act permitting a special election. Even that won't guarantee the return of licenses because voters who emphatically voted dry could vote the same way in the special election. Without the special election, the town cannot, under present laws, vote again on the question until the next state election.

Singer yclept Key Largo at Downtown Club, Montreal earlier this year is back there under the moniker Elaine Anders.

## NICK LUCAS

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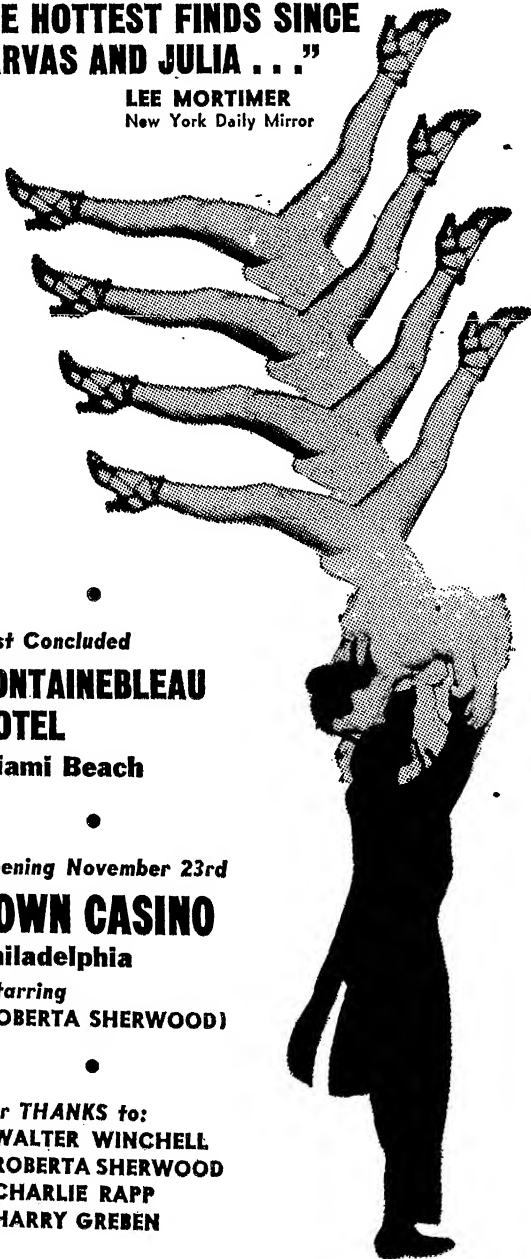
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**Hotel Plaza, N. Y.**

*Los Chavales de Espana* (12), featuring Luis Tamayo, Pepe Lara and Trini Reyes; Ted Straeter and Mark Monte Bands; \$2 and \$2.50 couvert.

Lisa Kirk shifted from the Persian Room, of the Hotel Plaza, into another Gotham hostelry under the Hilton banner, the Waldorf, and Los Chavales de Espana have reversed the trend, going from the flagship hotel to the Plaza. Long a standout in both these midtown inns, this marks another seasonal return for the versatile singing orchestra whose Yank title means "The Kids from Spain."

Per usual (1) they're a pleasing entry, and (2) Trini Reyes, the diminutive Latin from Manhattan, whose authentic flamenco terps have fooled many a vaillant Espagnol, is the featured soloist. Something new added is the featured billing to Luis Tamayo and Pepe Lara, the romantic vocal soloists. Heretofore this co-op band, with its policy of a rotating batonier in the strictest communal spirit, just let the all-inclusive billing speak for itself, but it was inevitable that Senors Tamayo and Lara would get personal identification commensurate with their vocal solo opportunities and the attendant audience impact that comes from such spotlighting.

It's a smooth aggregation, rhythmic, versatile and savvy in their showmanship. They form attractive groups in their floorshow evolutions, and most of them are as facile on violin as on the reeds or the brass, which might be construed as their basic instrumentation.

The Kids From Spain err a bit in over-generosity. At the preem show they almost lost out in being recalled for what are now their trademarked "April in Portugal" and "Lisbon Antigua." This was due to a little surfeiting in the bulkwork of their routine. While all good, the two successive pot-pourris (the magyar melodies and the "Tambourine Fiesta") slowed it down a bit so that the routine encore session almost wasn't as spontaneous as should have been.

The pert Miss Reyes has two solo opportunities. Tamaya offers a new French waltz ballad, "An Avril a Paris", opening paso doble, "El Nombre de Espana" is followed by Pepe Lara's "Camino Verde," a bolero. He later does a new Italian ballad, sung in Neopolitan; J. L. Martinez and the violins pizzicato up a storm with their "Little Music Box" number. The Hungarian and flauta melodies finale. It may be that the Budapest headlines lent extra significance to the Roman walls, which normally impart impressions more of romantic rather than the currently tragic political overtones to the appealing gypsy airs.

For the terpers, Ted Straeter and Mark Monte are surefire for the hoofologists. Abel.

**Drake Hotel, Chi**

Chicago, Nov. 6.  
Constance Towers, Jimmy Blade Orch.; \$1.50 cover weekdays, \$2 Sat.

Constance Towers opens a four-week run in the Drake's Camellia House with a suitable collection of the standards that should appeal to the class trade sought here. But the act is over-gimmicked.

Miss Towers is a tall, svelte blonde who looks the part of the society chanteuse; and the pipes are pleasing enough. But the use of recorded entrance music and an over-elaborate seashell number are lily-gliding best dispensed with.

The repertoire is tailored to suit the tastes of the oldsters, with enough broad appeal numbers to keep the younger set listening too. Miss Towers opens with "Because You're Mine," and follows with such as "The Continental" and "He Makes Me Feel So Gay." Thrush does several oldtimer medleys for good returns. One has a "Student Prince" number, "Overhead the Moon is Beaming," coupled with "Over the Rainbow," and another achieves a contrapuntal effect with excerpts from "Madame Butterfly" contrasting with "Love Is a Many Splendored Thing." Miss Towers gets good returns from the customers, and fits the room well.

Jimmy Blade backs ably and plays his own particularly lilting brand of music for the dansaport. His following shows up regularly in appreciation. Gabe.

**Ciro's, H'wood**

Estelita, Taylor Four, Geri Gahan Orch, Felix Martini Duo; \$3.50, \$4.50 minimum.

Accent on the lively, tunewise and otherwise, pinpoints Herman Hoyer's new show to give customers a good hour of entertainment. There are few moments of let-

down; proceedings ride straight through for a burst finish.

Estelita, headlined, displays both a classy chassid and a melange of latunes in a 30-minute song-and-strut click. She gets over to table-siders in an intimate way, is easy to look at and sells her numbers solidly and with spice, particularly her audience participation, novelty tune, "Knock for Luck," when she distributes sets of claves. Tops and for fine effect are "Palace in Havana," in which she brings in a few impersonations, her Jimmy Durante a wow; the dramatic "La Macarena," the bullfighter's prayer; and her "Waiting for the Robert E. Lee" windup. Each of her seven numbers is a standout.

The Taylor Four, who precede her, are a screwball quartet of comics from Taylor's Supper Club in Denver, making their Coast bow. Act needs tightening up, but for 35 minutes they cavort and pound their way through special stuff which includes singles on the piano, the drums, trumpet and tomtom, as well as fast songs. Combo pack plenty of comedy in their turn—noise, too—and they should be around for a while as their type of clowning is right down popular alley. Highlight of their turn is a furious drum number, with Kenny Smith handling luminous sticks on a darkened stage. Others include Frankie Burg, piano; Buddy Green, trumpet and songs; Al Fike, songs.

Gery Galian gives strong backing to both turns and Felix Martini's Latin stringing is okay for dancing. Whit.

**Eden Roc, Miami Beach**

Miami Beach, Nov. 11.  
Romo Vincent, John Leslie, Floyd & Marianna, Mal Malkin Orch.; \$3.50, \$4.50 minimum.

The know-how, and aud-command that goes with it, of a vet cafe performer lifts the current Cafe Pompeii show out of the doldrums into pleasing proportions. It's a boom boom in Romo Vincent stock in these parts. The rotund singing comedian, going by his click, is now another addition to the Eden Roc returnee-in-future list.

Vincent hasn't been around here in nearly three years and comes back with a shrewd assortment of special tunes and artfully handled yarns, to win himself plaudits. Following a lull segment in the lineup, he ambled on at show caught to grab attention with a zingy arrangement of "Get Happy," then latched on to the funnybones with assortment of yarns and character takeoffs set to music. Full-blown Texan type was a winner, ditto delineation of a bar-type taking on a load. For the big rouser, his standard revival meetin' turned into a romp with the tablers joining. Vincent took several callbacks—a rare happening to comedians in this posh room.

John Leslie is evidently on the grooming route, but the staging handed him is a badly conceived one that serves only to handicap an obviously pleasing personality and solid pair of pipes. It's a tedious session of song selections, the "big" item a medley of slowies turned out while parked on a stool, a la Belafonte. Once his brain-trusters get around to rigging him a livelier set with more balance in the cleffings rundown, he could add up as a bet for the on-the-way contingent.

Handsome young adagio-ballroom duo Floyd & Marianna build warmup via lifts and holds. Blonde femme half is an eye-stunner, to add to sight values that are plussed by the overhead one-hand lift-spins into floor slides utilized as climaxes. Mal Malkin emcees in smooth manner and, per usual, batons and accomps matters at the 88 solidly. Package winds Thursday (15) with Billy DeWolfe coming in for a return date. Lary.

**Blinstrub's, Boston (FOLLOWUP)**

Boston, Nov. 9.  
Mona Carol, darkhaired, diminutive diskier on the ABC-Paramount label, gets off standards, pops and a little operatic side number for the Blinstrub patrons in a nicely-paced stint. Opening with a special material bit, "You've Gotta See Mona," she swings to "Our Love Is Here to Stay" for nice returns, takes "The Way You Look Tonight" for a nice ride and scores with a Carmen bit, "Give, Give, Give," flinging a rose to ringsiders for clincher. She's off again with "Will I Always Be Your Sweetheart" and "What Happens Now." She bows off with "Caravan" to solid round.

Thrush displays good showmanship, weaves in some slick cordial patter, making a solid impress on the platter chirp enthusiasts here. She exits Nov. 11 along with balance of acts. Guy Lombardo orch and new show open next day. Guy.

**Town & Country, B'klyn**

Sophie Tucker with Ted Shapiro; Robert Clary, Les Charivels (3), Buster Burnell Dancers (10), Ned Harvey & Pupi Campo Orchs; \$6 minimum.

When Ben Maksik's huge emporium has one of its galas, it gives off a distinct Las Vegas feeling. With the opening of Sophie Tucker at this 1,750-seater in the remote reaches of Brooklyn, this outpost attracts a segment of the haut monde in the same way that the names working the desert bring aha and aah to such figures as Milton Berle, Zsa Zsa Gabor, Joan Davis, and the trade could be duly impressed with the presence of El Rancho operator Beldon Katleman. Even many of the usual first nighters refugee from the midtown sector to make this perilous trek.

Yet there is even a more distinct Las Vegas resemblance in the chances that operator Maksik takes in his expenditure of tall coin to entice first-line names to this spot. Following Miss Tucker, Harry Belafonte and Milton Berle are scheduled and Jerry Lewis will most likely select this spot as the site of his N. Y. preem as a big-time single. If the Town & Country had a river view it might conceivably be the successor to the late and very much lamented Riviera at Ft. Lee, N. J.

With the preem of Miss Tucker, who was originally slated to play this period at the midtown Latin Quarter but rebelled at the necessity of doing extra shows on weekends and the holidays, this vet performer showed the ability to pull at this remotery. Given a Kathryn Kuhn treatment in the gown department, and a batch of new material, Miss Tucker impressed as still one of the greats of the entertainment firmament. Her material is essentially funny, although admittedly, in the hands of less capable performers, it would hardly come off. She's armed with tunes which further impress her status as the last of the red hot mamas on the customers, and the yocks are many. Her new tune this year is called "Myron," but the subject matter is virtually the same. "Matrimonial Mart" is a funny bit of business. She's a shrewd mixture of indigo and sentiment with the sure instincts of getting the maximum out of a crowd, and bringing a heatwave to the boxoffice. Of course, Ted Shapiro provides the ivory uplift.

The surrounding show similarly has a lot of merit and talent with Robert Clary and Les Charivels in support. Clary, the diminutive and personable singer with the heavy voice, gets a huge response with such of his familiars as "Lucky Pierre," "Miss Logan," "Standing on the Corner," a calypso and "Vive La France." He delivers lustily and with a charm and good humor that's solidly appreciated.

The Charivels are probably one of the more versatile acts in show biz. This threesome, imported from France some years ago, does everything from song to acrobatics and very well, too. They build up to a tremendous mitt.

The Buster Burnell Dancers, comprising seven girls and three boys, show some interesting and well routinized turns. Their costuming is imaginative and the choreography is so designed that the large stage is utilized to its best advantage. Ned Harvey showbacks well, and Pupi Campo Latunes as the alternate band. Jose.

**New Frontier, Las Vegas**

Las Vegas, Nov. 6.  
Ella Fitzgerald, Sheeky Green, The Goofers (5), Venus Starlets (14), Garwood Van Orch (13); \$2 minimum.

This hospice can look forward to satisfactory biz during the three weeks that sees Ella Fitzgerald ply her vocal craft with her usual slickness. Probably the most important aspect of Miss Fitzgerald's return here is that she displays the ability to master a big room with the same ease that she commands attention in the intimate jazz boites, her normal stomping grounds.

Although a large woman, Miss Fitzgerald possesses a piquant quality that is extremely fetching. Her subtly electrifying stylizing is applied in the main to tunes that have afforded her disk success, like "Easy to Love," from her current Cole Porter LP hit. And with her innate artistry bubbling forth at every turn of a musical phrase, she manifests very nearly as much attention with her new songs as with her w.k. standards. Of course, one of the top applause-ringers is "Hard Hearted Hannah," which in response matches to a great extent her whimsical carbons of Rose Murphy and Louis Armstrong, and

**the begoff "A Tisket, A Tasket."**

Sheeky Green competently holds down the comedy slot—although by his own admission following the Goofers and their inanities is a rough chore—scoring a barrage of yocks with his tempestuous monologs. Surefire stuff sets up his trademarked routines which blend into a very funny commentary that touches on opera, the styles of current crooners and a French singer. He breaks up the house with his standard impress of a punch-drunk pug.

The Goofers are a wild act who get things away to a real zippy start. Occasionally, during show caught, they tend to pad, a fact which only retards the effectiveness of their act. Their sortie includes some very athletic tootling, mock dixieland style larded with breakups. Their laugh-registering antics culminate in a trapeze stunt that sees Jimmy Dell and Tommy Terry playing trombone and bass, respectively, while swinging from the elevated bar. As usual, a high-note is Jimmy Vincent's comedy percussions. Also very good is their newer routine which calls for antics conducted on pogo sticks.

Venus Starlets do a quick sprint across the New Frontier playing field in a gridiron number, their only role. Garwood Van orch effectively masters cues to musically stabilize the opus which rings out Nov. 18. Alan.

**Beverly Hills, Newport**

Newport, Ky., Nov. 9.  
Nelson Eddy & Gale Sherwood, Jack Durant, Del Ray, Donn Arden Dancers (10), Don Chastain, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; \$3 minimum, \$4 Sat.

John Croft, talent handicapper for this Greater Cincinnati swankery, comes out with another "long-hair" natural in Nelson Eddy & Gale Sherwood as toppers of the current two-framer. Rousing opening night reception indicates a rush of this art center's musiclovers to behold Eddy in his first local nitery stint. Supporting acts, comic Jack Durant and magician Del Ray, and backing of the Beverly Hills bands wrap up 75 minutes of surefire entertainment.

Salvo for Eddy and his gorgeous partner equals those reaped here by James Melton and Lauritz Melchior. Surprising to the baritone's fans and greatly relished is his new dash for clever clowning. His highpoint is his takeoff of Eddy mimics linked to Durante, Crosby, Lewis, Godfrey and Liberace. On stage for more than a half-hour, he solos several of his trademark tunes and doubles with Miss Sherwood on medleys, "Wonderbar" and "I'm Falling in Love." He sticks to a natty dark suit while the femme chirp switches from a stunning red gown to scant Indian attire for a closing eye-fel.

Del Ray, well remembered from previous visits, adds to his one-man magic production. While mechanical gadgets, including a teddy bear, give with shooting stars and wine sipping, the young hocus-pocus artist, in tails, manipulates cards glovehanded, produces and vanishes cigarets and birds, makes with handkerchiefs and pierces a balloon to present a selected card.

Jack Durant, back for his stenth time, regales with back falls, corny patter, backslapping of ringsiders and in outlaughing the audience. Johnny Puleo & Harmonica Gang are due Nov. 23. Koll.

**Chaudiere, Ottawa**

Ottawa, Nov. 6.  
Chiquita & Pedro, Friska, Sammy Mannis, Don Sapphire Dancers (6), Harry Pozzy Orch (8); \$1 admission.

Gimmick act of using one person, bent double underneath a pair of dummy figures to represent a terp pair, turns up in the Rose Room of the Chaudiere Club as Chiquita & Pedro. The stint will unavoidably be compared to the slick Bori & Bor session and the comparison is less than favorable, with femme operator stressing a mechanical movement, thereby lessening impact and variations. There's practically no attempt at terps, stanza depending almost solely on the gimmick and its surprise closer disclosing it.

Friska is a juggler with a scattering of new ideas but, on opener (5), a nervousness that spiked some of his better routines. He uses tennis balls and racquets, hats and thrill use of flaming torches on a darkened floor. Sans jitters, Friska would be better than average. Sammy Mannis, normally production singer and emcee, gets a solo spot in this show. The lad has okay pipes but is weak in the sight slot. Don Sapphire Dancers are on three times, held over. Harry Pozzy band showbacks. Show in to Nov. 10. Gorm.

**Fairmont, San Francisco**

San Francisco, Nov. 7.  
Monica Lewis, Mort Sahl, Ernie Hecksher's Orch (10); \$2 minimum.

Informality has hit the swankiest room in town. They've got a gal singer who strips to a bathing suit for an encore and a standup comic who works in a sweater and open-neck shirt.

Miss Lewis, a blonde looker who has been around for some time, is obviously making a determined bid for a niche as a sophisticated singer and on the basis of this engagement, she is unsuccessful. When she chirps her up'empo tunes, her original material and her brassy songs, she mumbles her words, reaches for introductions in an almost sophomoric style ("Do you think it's hot in here? It's 'Too Hot for Words'" prefaces her version of that number). On her slow, sweet or bitter lovesongs, she excels and she would do wise to limit herself to the type of material at which she has a good chance. Her best number (she does a total of 10 is "Who's That Girl Over There" wherein she evokes a haunting mood, and her standby, "Autumn Leaves." On tunes such as "Too Hot" and "Johnny One Note" her articulation is inadequate and her voice has a tendency to become strident.

In addition, an overlong opening number, "What Kind of Woman" begun with a blackout, could benefit by cutting. It is now labored. Her strip to a bathing suit for the finale is too blatant a bid for the excitement of sex. Her accompanist, Leo Pagnani, is first-rate and the Buddy Bregman orchestrations are okay background for her.

Mort Sahl, local lad who has risen to regional fame via extended appearances at the Bohemian night cub, the hungry 1, is making his first appearance in the fresher atmosphere at the top of Nob Hill. His routine, political, psychological, topical jokes, is the same fare he dished out at the old haunt but seems a little out of place in the white linen and baldhead surroundings of the Fairmont. There's a larger percentage of visiting firemen in this room and a hip acquaintance with topical matter, local and national, is necessary for full appreciation of Sahl's sallies and he does not get this here. The informality of his costume clashes with the mood of the room and for engagements such as this he might consider a different costume and approach. Show is in for two weeks. Rafe.

**Moulin Rouge, H'wood (FOLLOWUP)**

Hollywood, Nov. 8.  
Frank Sennes production of "C'est La Vie," starring Frankie Laine and Featuring Wiere Bros. (3), Jaynos & Baggo, Pony Sherrell, Ffolliott Charlton, Will Carter, Luis Urbina, The Sennes Senders (50). Directed by Donn Arden; music and lyrics, Pony Sherrell, Phil Moody; costumes, Mme. Berthe; scenery, Harvey Warren; Eddie O'Neal Orch (20); \$6.85 admission including dinner.

This is the same show that opened the new season at the Moulin Rouge a few weeks ago (VARIETY, Oct. 9), except that the belting, showmanly Frankie Laine has taken over the star spot from Helen Traubel for the next two weeks. From opera to a swing beat seems quite a switch, but stranger is the booking of either the Germanic Traubel or very American Laine into this type of Frenchy production. However, Laine captured the opening night (8) audience in his 28-minute spot as easy and capably as did Traubel in her solo spot, so what matters the incongruity of the entertainment that surrounds him.

Laine, working next-to-closing and sans any background, is like an American oasis in the Place Vendome. With Al Lerner backing him at the piano, and Stanley Kaye on the percussion instruments in the pit, Laine sailed through a number of obvious audience faves. Business-suited and looking as though he had just stepped off the street, the solid singer quickly wins his audience with "I'm Going to Live Till I Die" and then builds with "Old Rocking Chair," "Baby That Ain't Right," "My Desire," "Shine," a medley of "Wild Goose," "Sunny Side of the Street" and "Mule Train," "I Believe," and finally "Jezebel." In between, after first acknowledging composer Eddie Heywood with whom he once worked at the nearby Billy Berg's, Laine gives the hit "Canadian Sunset" a rousing going-over.

It appeared that he could have kept going considerably longer, but Laine chose to leave his audience, not tiring. Scho.



**Ritz Carlton, Montreal**

Montreal, Nov. 6.  
Lilo, Johnny Gallant, Joe Setano Trio; \$1.50-\$2 cover.

Lilo, currently appearing in the downstairs cafe of the Ritz Carlton Hotel, remains the same boisterous gamine whose sparkling manner and gay songalogs scored with the patrons last season.

This petite, handsomely endowed and fashionably groomed blonde charmer is quite a change from the usual stationary thrush. Her intimate style of mingling with one and during songfest clicks for saivos. Using the tune "Paris Skies" for a musical background, she tees off in a big way and seldom drops the tempo. At a somewhat breathtaking pace (and at times too much miked) she romps through ballads, a bit about an American gob in Paris and an amusing French lesson routine which involves the male ringsiders of all ages.

Encore session is preceded by nostalgic gabbing about Paris; the entry of waiters garbed as gendarmes and plenty of noise gives Lilo a chance to make a costume change and reappear as a Parisian newsboy. The standards that follow are all rather wheezy but neatly handled and set is highlighted by an impressive sequence of various performers such as Chevalier.

As Lilo starred in the New York production of "Can Can," her clincher is inevitable. With a few words of appreciation to Cole Porter, she segues into a group from that show and begs off to solid appreciation. She receives fine musical backing from house 88'er Johnny Gallant and the Setano Trio. Songs are split between French and English and vary with Lilo's moods which are many and changeable. Songstress holds until Nov. 20.

**Flamingo, Las Vegas**

Las Vegas, Nov. 8.  
"First Edition," costarring Dick Contino, Kaye Ballard, Larry Storch, Mary Leade; featuring Pat Carter, Shirley de Burgh, Jane Earl, Ruth Earl, Bill Foster, Louise Glenn, Paul Jason, Leon Tyler, Mary Val, Lou Basil Orch (13); \$2 minimum.

"First Edition" is another of those noble attempts occasionally tried on this circuit to bring about a wedding of theatre and niter. The purpose is, and has been, twofold: to detour from the well worn, albeit more practical and highly successful variety format so that (a) management can sample a commodity less expensive than the usual name policy, (b) hoping that cafe audiences will welcome this offbeat mode of entertainment embellished commercially by the aura of Broadway fare.

The one successful endeavor of this nature that comes to mind was the local revival last year of "Guys And Dolls," which enjoyed a lengthy run to prove that theatre musically can in some cases be adapted to the harsher boards of the night club. But most similar efforts to unite the two mediums resulted in spurious cases wherein lesser name niter acts were couched beneath the banner of a w.k. B'way show (for example, "Panama Hattie"). Here, the upshot usually was the same — a meaningless hodgepodge not bearing any similarity to the show it was supposed to represent and that in effect mocked the true traditions of the theatre and severely insulted even the average nitergoer's tastes, which would have been satisfied had the so-called B'way tabloid at least returned to its cafe orbit.

"First Edition" leans heavily towards the latter of the two examples. Notably, its producer, Ray Golden, is not trying to condense a package under a fave B'way show's title. "First Edition" is a somewhat original title—but therein lies the show's only original touch. The tunes and the scenes are actually excerpts from various musical-comedy vehicles and the specialty numbers turned by the "First Edition" costars, Dick Contino, Kaye Ballard, Larry Storch and Mary Meade, are keystones from their own night club acts. The storyline is themed to "All The News That's Fit To Sing," which wouldn't be a bad idea if one didn't get the impression that the songs more honestly are a batch of tunes discarded from the better repertoires of their writers, Sammy Fain, Paul Francis Webster, Hal Borné, Richard Maury, Sy Kleinman and Bud McCreery, whose listing in the musical credits obviously is aimed at raising interest in the show's potential. Judging from the audience response to these tunes, the writers had very little bright news to tell the day they penned these clefts.

Sprinkled through the pages of "First Edition" are, however, a few choice notes, "Gruntled," the

scene chartered by Golden, Kleinman and Phil Charig and executed by Storch and Miss Ballard and the "First Edition" company, is extremely funny. If the rest of the show had the "Gruntled" accent then indeed Golden's disgruntled gazette would have some real hot news to report. In addition to socking over "Gruntled," Storch's yock-evoking comedies and Miss Ballard's scintillating personality and big voice anchor several surrounding sequences. Contino is seen briefly at the opening, returning at the close to unfold his niterly accordion-song-piano upbeats. Miss Meade is out of her element dressed in tights for the scene "Like A Mink," but returns to her sophisticated meter when later she tunes up her droll cafe number, "Looking For A Boy."

Bill Foster has designed some commendable choreography to give the show something to lean on during the critical moments. Newcomers Leon Tyler and Louise Glenn sparkle with their impressions, Ray Bolger and Marilyn Monroe respectively, during the "Look Who's Here" sequence. Production chiefs Pierre Cosette and Hal Belfer will have to iron out some of the awkward technical aspects of the sequences, while at the same time tying them closer together to speed up the continuity. Lou Basil is an able maestro who guides his musicians smartly through cues and score. In summary, "First Edition" will not motivate any glowing teletype oratory during its four weeks on the Flamingo stand, ending Dec. 6.

Alan.  
**Hotel Radisson, Mpls.**  
Minneapolis, Nov. 10.

Dornan Bros. (2), Don McGrane Orch (8); \$2.50, \$3.50 minimum.

It's just like one big party when the Dornan Bros., purveyors of song and hilarity, hold forth. For a second time in this plush Flame Room they're providing a ball for local cafe society.

Much of the time the paying guests are singing along with the two boys, or without them, or playing games with them to help whip up merriment. There's even the oldie utilizing six tablesitters to depict via pantomime, as they sit facing the audience and wear hats or caps expressive of their make-believe characters, the howlings of the concealed brothers. Called "organized confusion" on this occasion, it's just that and still productive of yocks.

Charlie Dornan is adept in getting the audience into a boisterous mood and engendering joviality generally. The session never wants for liveliness except on the infrequent occasions when the boys refrain from kidding themselves or the guests and take their tongues out of cheek for serious warbling. When they do get down to such vocalizing business as they strum guitars, they handle old sentimental ditties effectively.

All this adds up to something much different from the dignified entertainment usually served up in this class bistro and it's no less welcome on that account. Don McGrane and his musicians do the usual fine job in backing up the performers and playing for guest dancing. The Dornans will disport here until Nov. 20 and will be followed by singer Connie Towners.

Rees.

**Hotel Muehlebach, K. C.**

Kansas City, Nov. 9.  
Rover Boys (4), Tommy Reed Orch (8); \$1, \$1.50 cover.

Rover Boys foursome are making their first stand in town—and in the Terrace Grill of the Muehlebach. While little known here, they do a good show and are bound to leave a favorable impression. They do a route of about a dozen songs in a half-hour, make it a variety of songs and rhythms, and come off with the customers well on their side.

They jump right off with peppy arrangement on "You Are My Lucky Star," and segue into a sweeter treatment on "Street Where You Live." They vary it with "Luck, Be A Lady Tonight," and veer slightly to rock 'n' roll with "Sixteen Teens."

Four members (Buddy Victor, lead; Sonny Wells, second tenor; Larry Amato, top tenor, and Al Osten, bass) get individual innings in series of impressions of the Crew-Cuts, Como, Johnnie Ray and Liberace. They give Victor his way in a dramatic version of "Unchained Melody," and all four work out on "Graduation Day," their hit parade winner of a few months back. "Sing You Sinners" as closer draws patrons into clapping out the beat for a nifty closing. Rovers wind here Nov. 22, hie to Chi for a tv date and then New York for record slicing. *Quip.*

**Interlude, L. A.**

Hollywood, Nov. 6.

Josephine Premice, Shobey Bros., Rudy Kerpays, Don Overberg, Tony Reyes; \$1.25 cover.

If there's an opposite number of Harry Belafonte in the opposite sex, it must be Josephine Premice. The lively lass from Jamaica can spin off a calypso like a dervish possessed. She's been around enough to work up a good trade for this upstairs boite and the opener brought out a solid pack of hallowe'en revelers. Not a purely professional crowd, but one that screamed its delight at such a number as "Beat Me" and others with a steamy jungle beat. Following Frances Faye in this spot is no small order but Miss Premice should fill it as snugly as anyone in her price class.

She falls best into the category of Afro-Cuban shouters who could get around like Belafonte if she had the room. In her cramped area there's only enough space for a short shuffle and snaky arm movement to accentuate her idiomatic style. She's a comedienne first and then a singer and there may have been some criticism of her efforts to be too cute. In this era of robust measurement, she looked down on herself and exclaimed disgustedly, "nuthin'." It isn't a shout it's a coarse whisper; a torch if it isn't a trotting calypso. She mixes them up well and interlards the lead-ins and throwaways as one more imitator of Pearl Bailey. They all seem to try but few make it.

Her routines are more sex than sophisticate, which she tries to imbue in the native tongue of the tropics or the boulevards of Paris. To her credit, she never goes off on a blue binge and her special material depends more on sharpness than the gray intermediacy of suggestive entendre.

To backstop her torrid tempests are the bongo-beating Shobey Bros. and the guitar-bass-piano trio of Rudy Kerpays, Don Overberg and Tony Reyes. It's the act's biggest plus and sets off Miss Premice as a niterly figure of some stature. Having opened Oct. 31, she should get past her two-week booking easily.

Helm.

**Bellevue Casino, Mont'**

Montreal, Nov. 8.  
Will Mahoney (with Marjorie & Lillian), Ana Marie Gonzalez, Margorie & Lee Murray, The Valenos (2), Richard Hyde, Casino Lovelies (10), Biz Belair Orch (11), Stan Sperber Trio; \$1 admission.

Boniface Harry Holmoks continues to get his share of the local niterly trade with another big show headed by Will Mahoney and sparked by the best pony line in town under the direction of Craig Daye. As with all Casino offerings, the accent is on the visual and this revue is no exception.

Featured spot, of course, goes to Mahoney and his ageless routines continue to score as he reprises his clog, xylophone and bell sessions to solid mitting. This time around he gets fine support from two attractive femmes, particularly with Marjorie, a youngster with a full-some figure who makes a good foil for Mahoney's comedies during the bell sequence.

Margorie & Lee Murray, a recently formed hoofing partnership, have the energy of youth and some better-than-average terp arrangements. Duo have a slot to themselves but also double in two production numbers.

Singer Ana Maria Gonzalez evidences okay vocal possibilities but her offbeat material hardly seems to fit in this lofty saloon. On night caught, misunderstandings between singer and orch did little to bring out the apparent talents of this young Mexican songstress.

The Valenos click via their acro adagio items and Richard Hyde manages emcee chores with ease. The Lindsay-Day productions are colorful and display some of the best lookers ever to grace the Casino stage. All featured acts stay until Nov. 21 with the line routines holding for a month.

Newt.

**Hotel Roosevelt, N. O.**

New Orleans, Nov. 10.  
Skinny Ennis Orch (12), Marquez Sisters (3), 4 Lovers; \$2.50 minimum.

To have two musical and vocal combos sharing honors on the same bill may appear to be an unusual booking, but the different styles of the Marquez Sisters and the Four Lovers in the new package unwrapped in the plush Blue Room make a pleasant contrast.

Acts share topline honors with Skinny Ennis and his versatile crew; As on previous occasions,

Ennis was warmly received. He has been a prominent name in show biz since the days when he was warbling with Hal Kemp's orch and for his network shows with Bob Hope and Abbott & Costello.

The menu that's being served is good rhythmic fare. Musical acts have been the rule in the nocturnal rendezvous for the past few months because of a dispute between the management and the American Guild of Variety Artists.

Marquez Sisters are a free-wheeling trio of redheads who abound in energy. These Cuban bombshells rock the spot to the chandeliers as they belt out native ballads and other tunes. They also strum guitars with gusto and contribute some fast torso-tossing and footwork to enliven the proceedings. Their singing and musicianship is window-dressing for their physical endowments.

Outstanding among gals' offerings are "Babalu," "Mambo No. 5" and pop medley sung in English, including "Why Do Fools Fall In Love," "Sh-h-Boom," and "I Want You."

Four Lovers, a fresh, young quartet, turn in some nice piping between rhythm & blues chores on the guitars. The offer a parade of tunes slickly delivered. Fare includes some of their recorded numbers to give an "in person" gloss to the shellac arrangements. Quartet hold interest of tableholders with varied array such as "I'm In The Mood For Love," "Shake A Hand, Shake A Leg," "Happy Am I," "Sentimental Reasons" and "Farmer's Daughter." Act is overlong, however, and could stand pruning.

Ennis band puts plenty of zest into its playing. Conductor's showmanly touches and bits of business on bandstand add lustre to the outfit's contribution to evening's entertainment. Maestro leads charges through a pleasing variety of dance numbers and the floor has its full quota of ankle benders. Workmanlike and unobtrusive, he seems content to let his crew take a lion's share of the bows. Show runs until Dec. 5.

Liuz.

**Mr. Kelly's, Chi**

Chicago, Nov. 6.  
Pat Morrissey, Tommy Wolf, Harry Slotak Trio, Lee Lind; no cover, no minimum.

Current two-weeker at Kelly's is quite a switch from the cool femme vocalists generally spotlighted here. Pat Morrissey tops the bill with sex appeal rather than song appeal. This should bring out the boulevardiers who don't know cool from Seoul.

Booking also serves to emphasize a point about both Merienthal niteries, London House as well as Mr. Kelly's: that once the policy of modern, chic (or so thought to be by the niter set) entertainment is established in pleasant surroundings, the customers turn out in droves. As long as a certain minimum standard of entertainment quality is adhered to, they keep coming. Whether they listen when they get there, or not, is immaterial.

In any event, Miss Morrissey caught their eye, if not their ear, at the opener here. Miss Morrissey cannot be termed a vocal threat of major proportions, but she does have an act. And the act is heavily larded with primitive appeal. Eschewing her trademark of derriere-rubbing on the piano for this prime booking, she nonetheless manages to convey equally delicate nuances of meaning in her song styling. Dressed in long pants, her breath comes in the short variety; she keeps the audience hanging on the edge of their seat as they debate whether she'll make it to the end of a phrase or expire before their very eyes.

In an appealing gesture used frequently, she spreads her arms before her as if to encompass the whole world; when not feeling quite as expansive, she falls back on finger-snapping or a coquettish kind of bicycle-pedaling with one leg. In between, there's a patter and at the end, two dozen roses sent by "an unknown admirer." The rep includes "Goody, Goody," "Lover Man," and "House of Blue Lights." The Harry Slotak Trio does an admirable job of backing, and makes a pleasant modern sound during its own set.

Tommy Wolf plays the piano and songtalks a rep of what are mostly his own compositions. Unfortunately the pipes lack resonance, warmth and often pitch. As for the songs, the music lacks tunefulness and the lyrics are uninspired. On these notes, the crowd goes back to table chitchat.

Lee Lind plays an acceptable background to dinner, heavy on the standard pops and showtunes. Gabe.

**Black Orchid, Chi**

Chicago, Nov. 6.

Don Shirley Duo, Anne Russell, Jo Ann Miller, Joe Parnello & Al De Marco; no cover or minimum.

The second show under the new management at the Black Orchid headlines a musical act, since the co-owners lean in the musical direction responsible for their original success at the Cloister Inn, a click which made the purchase of the Black Orchid possible. More of same will be on tap.

The new layout bowed to a less than full house for the opener (1), suggesting that the momentum of new management may have worn off.

The Don Shirley Duo headlines — pretentiously. Shirley approaches his music with great seriousness and in the manner of the concert hall; his technique is flawless and, at times, flashy. But handling the pop standards, as he does, in an overly elaborate classical style seems weird. To enhance their importance, he introduces each selection with a prolog; at least he credits the composer, something done all too little on the cafe circuit.

Shirley is backed by an able bass player, who bows more than he slaps; this is in keeping with the general tenor of the performance and shows off a bassist who knows what he's doing. Pianist Shirley includes "I Can't Get Started," "No Two People" and "Sometimes I'm Happy." The latter piece is handicapped by an overlong introduction in which an attempt is made to have it tell a story. It's not necessary and it doesn't come off. The music is good enough to stand unadorned.

The palm-swatting here is more a tribute to technique than to a suitable cafe act.

Anne Russell is the comedienne on this bill. Somehow she never quite hits the bullseye in the humor department. The turn is overencumbered with proppery, whose purpose should be to enhance the funny values, but in this case serves only to get in the way. Femme attempts the dialectics and does a tipsy Englishwoman at a bar, an Edith Piaf carbon and a Texan in Paris. The material is weak and there are no telling scores here, principally because it's all too obvious. Gets mild mitting.

Jo Ann Miller handles the distaff vocalists on this display in much better acceptable fashion. Miss Miller is a looker in the conservatively sophisticated tradition and her voice has power. She delivers her best musical moments in the lower register, with a rich, husky quality, subtly calling attention to her sexiness. Miss Miller does "Only Yesterday"; "Tragedy in Trinidad," a calypso, and "I Want a Pig's Foot and a Bottle of Beer," among others. The pace is varied and she gets sock and reaction. Joe Parnello and Al De Marco back ably on piano and bass.

This package is in for four frames, closing Nov. 28. On Nov. 29th, Leo de Lyon, Abbey Lincoln and the Tug-tattlers open.

Gabe.

**Scandia Club, Paris**

Paris, Nov. 13.

Jimmy (Loverman) Davis, Helene Martin, Joel Holmes, Marianne Arden, Lya Nagy, Diana Staub, Oswald D'Andrea, Simone Alma; \$2 minimum.

Agreeable Left Bank room serves up an international dish in both floorshow and edibles. Specializing in the Danish dish smorrebrod, consisting of 97 varieties of small but filling sandwiches, it also has an intimate show that fits agreeably with the candlelight and deft gladdening of Mr. and Mrs. Rasmussen, who happen to be Swedish. Smorgasbord can also be had but spotlight is on the Danish bit and the American, Viennese, Hungarian and Gallic performers.

Jimmy "Loverman" Davis, cleft of the song he bears in his name, has gone into singing, and his long sojourn here has sharpened his French and feeling for Gallic audiences. He has fashioned a songalot that hits here, but seems somewhat pale for U.S. ears. His "Tango Picasso" twists the application of painting to characters, and his drinking and more Gallicized ditties all have the right note of transposition by an American. He has a dynamism in delivery and accomplishes himself well on the piano. However, he still seems slated for Gallic preferences, with a more weighty song setup and delivery needed for any U.S. transposition.

Helene Martin also writes her own songs delivered in an agreeable voice with a self-accompanied guitar. She has an intelligent batch of songs and looks to develop into a regular in the offbeat love and dramatic ballad department. (Continued on page 69)

# Night Club Reviews

Continued from page 68

## Scandia Club, Paris

ment. Marianne Arden sits at piano to deliver some romantic ballads she has also written. Viennese songstress stresses the lilting and sentimental and fits in this boite. Lya Nagy is the Magyar entry with the high piping of operetta tunes and the inevitable czardas. Voice is wispy and slight but she has a dash that puts them over. Joel Holmes has a forthright delivery with some well-edged songs he also writes. However, he is still too reminiscent of too many singers here to be able to instill an individual personality as yet. Simone Alma is a toothy woman with a glib soubrette delivery that makes up in showmanship and savvy for any lack of voice depth. Wise and insouciant songs are neatly put over and she also doubles at introing the acts. Diana Staub delivers okay interim piano and Oswald D'Andrea adds a heavier motif to the 88s in some middle-brow numbers.

Club has become a popular Left Bank spot and is helped by reasonable tabs and pleasant atmosphere.

## Amato's, Portland, Ore.

Portland Ore., Nov. 6.  
Delta Rhythm Boys (4) with Rene De Knight; Great Montyne, Dale Hall, Herman Jobelman Orch (6); no minimum, \$1.50 cover.

The Delta Rhythm Boys are back at this plush showcase after an absence of nearly two years. The quartet is presenting a new act that is outstanding entertainment and will draw for the next two weeks of their stay here. Lads wow the customers with their versatility, showmanship, individual styling and arrangements. For 40 minutes they slam out pop, spiritual and rhythm stuff for plenty of palm-whacking. First tenor Carl Jones, second tenor Traverse Crawford, baritone Kelsey Pharr and bass Lee Gaines have terrific solo voices and have ample opportunity to show. This is the original group back together again since Pharr's return. Best bets are "Temptation" and tunes sung in Swedish, French and Hawaiian. The Delts are well disciplined and are top-drawer all the way. Rene De Knight batons the house crew from the 88. Boys beg off graciously after the 40 entertainment-packed minutes with noise still ringing.

The Great Montyne grabs ohs and ahs from the ringdiers as he thrills with his acro muscle stuff atop a five-foot table surrounded by knives and axes. Adonis builds the thrills as he goes, and clinches with a one-hand stand swinging from right to left arm as he builds five blocks on the table. Finales with a ladder walk atop the set of blocks for solid mitting and relief. Red-haired Dale Hall is on for three character dance numbers in the opening slot. Terping is authentic Mexican and Indian with black light for colorful selling. Herman Jobelman and his boys play the difficult show score in their usual good manner and get the dancers on the floor for dancing between shows. House nearly full when caught. New layout opens Nov. 19.

## Bradford Roof, Boston

Boston, Nov. 6.  
Don Rickles, Fran Leslie, Ed Lawrence, Harry De Angelis Orch (5), Zarde Bros. (3); \$2.50 minimum.

Snappiest layout of the season is at Al Taxler's plush 400-seater atop the Bradford Roof, with off-beat comic Don Rickles, master of the dynamite verbal thrust caving in mad abandon, headlining a two-weeker opening Wednesday (30) night and closing Nov. 13. Rickles, a new type of comic at this class spot, heckles the customers with stinging one-liners using the aud as foil for his razor sharp spontaneous wit. Billed as the "timid soul," definitely and purposely a misnomer, he whirls through 30 minutes of rapid-fire shouting gags, working to strong returns.

Rickles has aud eating out of his hand using buzz saw evaluations of the steak knife wielders and walks off way ahead. Working like a demolition squad, he comes on in a shouting frenzy, pace of which builds (and must be a strain on his vocal cords), hurling the ultimate in cutting asides, sparing none from boniface to waiters. Nothing escapes his attention, from distaffers' hats to men's socks and he uses blockbusters for big yock effect on latecomers, party groups and twosomes. Style is unique and

the rooftop denizens voice approval with rounds of heavy mitting.

Rickles gets the entire aud into his act, using table after table giving them lines to say, then deriding the lines with telling effect. Working the entire stint at a frenzied pace, he's off on another whirl-gag before the preceding one has time to sink in. His timing is just about perfect and he's as masterful in picking his subjects as a psychiatrist. Shrewd knowledge of personality and ability to sugarcoat make him a standout. In the field of barbs unlimited, Rickles should have no fear of imitators. Only a master of rone experience could essay his forte. He commands attention from walk-on to bowoff and nobody sleeps or fidgets during his dynamo sesh.

Ed Lawrence, tall, bespectacled hoover, opens the show slickly. Carrying a simulated book, "How to Dance," he knocks off a great tap set, using breakaways and slides for boff effect, also introing the show.

Fran Leslie, dark-thatched, well-stacked looker, displays a natural sense of rhythm and a caressing style with a sesh of standards. Nicely gowned in effective white, she gets good returns with "He's My Guy," swings to "Birth of the Blues," with aside credits to F. Sinatra, takes "You Make Me Feel So Young" for nice ride and drives home with "Blue Skies" for solid round.

Harry De Angelis cuts the show with a slick beat and the three red-jacketed Zarde Bros., new trio here, pour out sweet music in the dance interludes. This layout exits Nov. 13. Bert Wheeler and Jack Pepper open Nov. 14.

## Gate of Horn, Chi

Chicago, Nov. 6.  
Odetta, Paul Clayton, Bob Gibson; \$2 minimum.

After eight months of operation, this offbeat nitery showcase for folk singers is a smashing success. Both the policy and decor of this unique basement bistro attract the lovers of the intimate, the arty and the community sing.

Odetta toplines with a set of pipes as direct and powerful as a blowtorch, as deep and resonant as an old master's bass viol and as sure as a musical mountain goat on the melodic range. Accompanying herself on the guitar, this femme is superb with the blues and the spirituals, the powerful, gutsy songs. It is therefore incongruous when she essays the Scotch or English ballad; though effective enough, the instrument overpowers the material.

Folk singer is a powerful entertainer when she sings "He Got the Whole World in His Hand," her opener, or the a capella spiritual she does. But "Lass of the Low Country"? No. Odetta goes off to thunderous applause.

A word needs to be said here about folk singing and its authenticity, a quality entirely dependent for its achievement on the interpreter. When presented simply and appreciatively by a performer, folk music has an engaging charm; when, however, the interpreter tries to be "folksy," and talks with an acquired twang when he is really the citified product of an industrial society, then a performance loses believability. The pronounced predilection of the radical movement for folk songs thus becomes a misdirected and spurious attempt by citified middle class intellectuals to achieve a solid rapport with the "people" whose cause they champion and patronize, and from whom they are really irrevocably separated by a deep cultural chasm.

Paul Clayton is a case in point, of the esthete who cannot believably sing what are, in many cases, rough song-tales of rutting and rot-gut, of blood and buckshot and love. His repertoire includes such as "The Devil and the Farmer's Wife," "Cushy Butterfield," "Lord Randall," as well as whaling songs and sea chanties. Clayton lacks power and intonation and the beat often gets lost, too. The community response to the chanties is wishy-washy, but so is the lead. He uses the classical guitar and the archaic dulcimer for self-accompaniment.

Bob Gibson, now in his seventh month here, exhibits a solid musical talent and the simple, expository approach (without "folksy" twang) that folk music deserves. A rhythmic, tuneful entertainer with a fine, clear voice, Gibson entertains aptly solo and as well when an enthusiastic house joins in. The amateurs don't throw him off key or off beat.

## Eddys', K. C.

Kansas City, Nov. 6.  
Sue Carson, Los Romanos with Rosita (3), Tony DiPardo Orch (8); \$1, \$1.50 cover.

An unusual combo makes up the Eddy bill for the fortnight, the lively Cuban dancers, Los Romanos & Rosita, sharing the bill with chic comedienne Sue Carson. Both are in for their first time and give out with their best to wrap up a nifty show in 50 minutes.

The Cuban threesome are young, the two brothers, Frank and Diego Romero, handsome, and their partner, Rosita, short, round and pretty. The three take off in a flamenco, "Zapatado," with much heel-clicking and castanets clacking, in toreador costumes, to start things with a bang. Brothers have at it in a tango taken from the bullring with swirling capes in a "Relicadio," and give way to Rosita back solo as a country girl, "Campasina," in a fanciful version of a peasant costume. Brothers rejoin her as the three do a rousing "Jota," with racing rhythm and furious jumping for a sock close.

Some time ago Miss Carson was a dancer, but has taken to comedy for excellent results. Her material is fresh and well handled. There is even some gain in the incongruity of wacky bits done by such a cute and pert package. She registers strongly with vocal impressions of various types—Jo Stafford, Lena Horne, Pearl Bailey and others—and broadly chides stripteasers and hillbillies. "Seven Lively Arts" is a rundown of various mashers, naughty but nice with innuendo. As a closer, her zany Afro-Cuban fantasy is a bit overlong, the only light spot in her 30 minutes. Bill is set through Nov. 15.

## L'Amiral, Paris

Paris, Nov. 2.  
"Champignol," Maurice Mesle revue in two parts, starring Jean Richard; written by Roger Pierre. With Henri Garcin, Jean Valton, Faux Freres (2), Christian Alers, Henri Labussiere, Anick Tanguy, Florence Blot, Veronique Valois, Max Desrau, Pierre Laurent, Nono Zammitt, Jean Delbecq; \$4 minimum.

Champs-Elysees cellar club is full again with comic Jean Richard back. Richard got his start here and then hit bigtime film and vaude status. Now returning to his origins, he headlines a revue that consists of some straight numbers and then a series of sketches featuring him. Okay numbers and only passable sketch material get a lift from Richard's clowning as he displays a vulgar peasant type loose in a variety of situations. Skits set up good starting points but rarely exploit them, and it is Richard's timing and buffoonery that garner all the yocks.

Henri Garcin starts with a take-off on a snobbish youth marrying an heiress as it gives his thoughts, via a disk, while marrying, or on a visit to the U.S. Well mimed and with some clever material, this is an okay opener but strictly from Gallic. Jean Valton tells some glib stories and then mimics a bevy of French show biz stars. Good material makes this a fine entry of its type.

Then Richard starts from the audience, sitting on a table, and comes to the small stage to take part in the sketches. He is a recalcitrant mayor of a small town refusing to go to an inauguration, with townsmen running in and out trying to get him out of bed, an explorer trapped by wily Chinese, a canal operator or a peasant trying to buy a pair of shoes. Supporting players are good with pulchritude well supplied and twitted. In all, it shapes as a show that is mainly built around Richard and as long as he stays, which will be until January, it looks in for SRO. Interim bits are filled by Faux Freres (2), two boys doing passable parody songs accompanying themselves on cello and guitar, and the pianoing of Jean Delbecq.

Mosk.

## Bounce-Proof Assn.

Houston, Nov. 13.  
Private club owners here are mulling a plan to start a club owners' organization. One of the main purposes would be to exchange credit information in a move to halt the rash of bad checks that have cropped up in recent weeks. The group would also pass information along that would halt operation of the town's so-called playboys who run up a big bill at one club and when their credit is chopped off, move their "business" to another and do the same thing all over again.

# House Reviews

## Prince of Wales, London

London, Nov. 7.  
Hylda Baker (& Friend), Peggy Ryan & Ray McDonald, Derek Roy, Charlie Carrol & Paul, Morecambe & Wise, Billie Anthony, 4 Jones Boys, Joe Church, Jo, Jac & Joni, Les Marcellis, Harold Collins Orch.

Hylda Baker, a diminutive north country comedienne who's been a big name in her own territory for some time, is the surprise headliner for this vaude layout. Presumably, the impacts she's been making on tv in recent months influenced the booking.

Miss Baker, who appears with a silent partner towering head and shoulders above her, and masquerading in femme attire, is hardly topline West End material and although she has loyal supporters, business is likely to suffer in consequence. In quite a pleasant and friendly style, she delivers a moderately entertaining flow of patter and uses her stooge with amusing results. Her catchline, "she knows y'know," is not brought in until her bowout song.

Peggy Ryan & Ray McDonald, whose stylish dance routines were featured in a Palladium revue some years back, provide a pleasant diversion with a series of routines ranging from a traditional softshoe and a Lancashire clog to the Charleston, circa 1925. Their precision hoofing has an appropriate touch of comedy and their smooth and easy movements enhance the presentation. Derek Roy, who emcees the layout, intros each act with a fluent, racy style and usually with a suitable gag.

Charlie Carrol & Paul have added new and amusing material to their musical clowning act since last seen in town. Their routine is essentially slapstick in character, is intelligently paced and qualifies for top reaction. Morecambe & Wise, local comedians, have improved their act considerably this time out. Their gab is bright and frequently funny and they maintain a fast flow of laugh-provoking gags.

Billie Anthony, a blonde chirp who was recently on the losing side of a lawsuit against her agent, makes a reference to the action in one of her songs—and that earns her biggest reaction of the evening. The gal has a vigorous singing style with a tendency to be strident. But she has bounce and personality and belts out a half-dozen tunes, among them being "Old Piano Rag," "This Old House" (with some new lyrics) and "From This Moment On."

The Four Jones Boys, a close harmony group, have a more restrained style. Their routine is standard and they make a modest impression. Their best items are an interpretation of "Mountain Greenery" and an Irish medley.

Joe Church, another patter comic, has to work for effect and builds from a slow start to a stout reception. Jo, Jac & Joni, with an eccentric comedy routine, never fail to score. Les Marcellis, a Continental acrobatic duo, do some slick tricks on and under a trestle table.

Myro.

## Empire, Glasgow

Glasgow, Nov. 7.  
Three Monarchs, Albert & Les Ward, Penny Nicholls, Arthur Haynes, Kenneth Earle & Malcolm Vaughan, Three Brittons, Tumbling Tomboys (3), Bobby Dowds Orch.

Three Monarchs, English comedy-instrumental trio, are pleasant headliners in lightweight vaude layout. Male group offers a haywire style of humor with varying sizes of harmonicas, major comedy being supplied by member named Cedric, with goatate beard and goofy comedy.

More comedy with music from Albert & Les Ward, who click with a travesty on film cartoons. Pair's impression of Jerry Colonna and the Beverley Sisters also win palming. Act is strongest seen from this pair.

Penny Nicholls, a lively blonde, warbles in chirpy style. She's best as a cowgirl and when impersonating Gracie Fields in head-scarf, singing "Poppa Piccolino."

Arthur Haynes employs trick of offstage recorded mitting as twist to his comedy spot; act would benefit from more punch and less brashness.

Three Brittons (2 boys and a girl) offer acro-juggling-cycle act, and show top command of unicycles as well as juggling atop the vehicles. Kenneth Earle & Malcolm Vaughan link comedy with song, and are reviewed in New Acts along with the three Tumbling Tomboys. Showbacking from the Bobby Dowds orch.

Gord.

## Apollo, N. Y.

Dolly Lyon, Willie Bryant, Dolphus Prince, The Cardinals (5), Gloria Lynn, Della Reese, Angel Trio (3), the Coasters (5), Erskine Hawkins Band (12); "Captain Pirate" (Col).

The vaude layout at the 125th St. landmark this week adds up to an entertaining session, with some high and low points, but overall hitting the rock 'n' roll mark. One of the highlights is the Angel Trio, who do some native Jamaican dances utilizing fire tricks to good effect. They are reviewed under New Acts.

The rest of the bill, with the exception of comic Willie Bryant, are vocalizers, either in groups or in singles, the best of them being the Cardinals and the Coasters, both quintets. There's a trio of newcomers to the Harlem house, Dolphus Prince, Dolly Lyon and Gloria Lynn; also appraised under New Acts.

Willie Bryant in his comic patter veers to the blue side, and in pro style gets his yock quota. Slotted second, he takes on the emcee chores and proves to be a big assist to the newer "cats." The Cardinals in fourth spot are a showmanly group with vitality, good harmony and hep appeal. Della Reese, in No. 5, is a tall commanding figure with a loud voice. In her four rock 'n' roll tunes she shows individual style, but she overpowers the mike with her voice and becomes shrill in the high register as she loses the melody.

The Coasters, one of the staples of the house, are a good r&r team closing the bill with a solid ruckus. The Erskine Hawkins band lends an able assist to the proceedings.

Horo.

## La Tomate, Paris

Paris, Nov. 13.  
Cora Vaucaire, Marottes (3), Christian Borel, Josette Privat, Faux Freres (2), Raymond Levesque, Albert Nicholas Trio; \$3 all seats.

First a theatre and then converted to a chansonnier-cabaret by Robert Ricca, La Tomate becomes a vespertine house again via purchase by Cora Vaucaire to serve as a spot for her as well as a place for new song talent. Format is laudable but not all young talent is worth unveiling, and show remains unbalanced with enough compensations in Miss Vaucaire and a few numbers to make this an offbeat mecca for those wanting the new and solidly staple in song values.

Miss Vaucaire does a marathon request turn during the second half. Angular, acidulous looking, she soon gets the aud as requests come thick, and "she could have sung all night." All encompassing repertoire goes from medieval folk songs through the turn-of-the-century to modern selections. She wrings the essence of a tune in savvy interpretation and sensitivity, served by a pleasant voice that nuances the lyrics plus a fine dramatic and comic flair. Consummate workmanship makes her a veritable professional's professional. Somewhat too specialized for general statewide chances, she would be a good bet for offbeat Gallic spots, for she emerges as the Gallic "chantousey."

Sharing second part with Miss Vaucaire are the Marottes (3), an imaginative puppet turn which has handmanipulated characters cavorting to high comic and inventive turns to make an unusual entry and one of solid sight and sound content for specialized U. S. boites or video. Puppets are cleverly fabricated, all eyes and costume, and this trio, composed of two girls and a man, are an unusual entry.

Besides the Albert Nicholas Trio with Nicholas, a U. S. jazz clarinetist, giving out a mellow medley, the first half is somewhat overlong and lacking in enough ingredients. Christian Borel is a wooden tenor with a fair romantic voice. He looks headed for those vintage musical scenes here where old-hat techniques apply. Josette Privat shows some verve and an underlining of her numbers which could turn her into a singing bet here if she took to a representative song-along. Raymond Levesque is a Canadian singer with an engaging presence and some clever songs, but he is still somewhat too arch to fit snugly into a song rep. Faux Freres (2) essay a comic turn that is too obvious and raucous to put over the risible attempts or make this acceptable choral work.

Mosk.



# VARIETY BILLS

WEEK OF NOVEMBER 14

Numerals in connection with bills below indicate opening day of show whether full or split week  
Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

## NEW YORK CITY

Music Hall (R) 15  
Rockets  
Glee Club  
Ann Gilbert  
Danny Carroll  
Foursome

## AUSTRALIA

MELBOURNE  
Tivoli (T) 19  
Richard Heane  
Julia  
Nicolas Darvas  
Ross & La Pierre  
Lane Bros.  
The Albins  
Billy Banks  
Alwyn Leckie  
Frank Ward  
Daniel Davey  
Lewis Jacob  
ADELAIDE  
Royal (T) 19  
Philip Stainton  
Nicolette Bernard  
Percy Marmont  
Richard Beynon  
Noel Hewitt  
Heath Joyce  
Frank Tugger  
Gerald Duggan

## BRITAIN

ASTON  
Hippodrome (I) 12  
Ronde Harris  
Rock 'N' Roll Rkt's  
Terry Blain  
Scott & A Scott  
Cyril King  
Jo Day  
Jeffrey Lenner  
Halda Twins  
Richard & Jackson  
BIRMINGHAM  
Hippodrome (M) 12  
Eddie Calvert  
Coruna & Dodo  
Gerry Beeton  
Lillian Drew  
Don Lang  
Whitaker & Law  
Londons  
Vadler Bros.  
BRIGHTON  
Hippodrome (M) 12  
Tony Crombie Co.  
Max Daniels  
Do Fox  
Billie Wyner  
Ross & Howitt  
Andy Stewart  
Johnny Dallas  
McKennas  
BRISTOL  
Empire (I) 12  
E. D. Waters  
Keppel & Betty  
Jen Jackson  
Revel & Fields  
Dianne Deane  
Gerry Dryer  
V & L Aubrey  
Juggling Brauns  
P. & L. Selsa  
Palace (I) 12  
Johnny Lockwood  
Don Peters  
Dennis Lawes  
Gordon & Girls  
CHISWICK  
Empire (M) 12  
Jerry Colonna  
Mickell  
Kendall & Marlowe  
Kendall Bros.  
Rita Martell  
Alexander's Dogs  
COVENTRY  
Hippodrome (I) 12  
Jewel & Warriss  
Norton, Cooper  
Jim Foley  
Ken Dodd  
Arthur Worsley  
Latona  
Graham & Chadel  
Candice  
Rene Strange  
Mitchell Sinters  
EDINBURGH  
Empire (M) 12  
Fred Emney  
3 Balmorals  
Betty Driver  
Leslie Lester  
John Sanderson  
Sonny Roy  
Monsieur Defoe  
Hollender & Hart  
Beryl Foley  
Roger Avon  
FINSBURY PARK  
Empire (M) 12  
Kenny Baker  
2 Mayfair  
James Co.  
Judy Moxon  
Janie Marden  
3 Deuces  
Vera Cody Co.  
Jack Beckitt  
Roy Castle  
GLASGOW  
Empire (M) 12  
Dorothy Squires  
Denis Bros. & J  
S & M Harrison  
Morlands  
George Lacy  
5 Skyliners  
Frances Duncan  
Grand (I) 12  
Ken Platt  
Reid 2  
Michael Holliday  
Gordon & Corville  
Hedley Ward 3  
Angelo  
A & V Shelley  
Tex  
LEICESTER  
Palace (M) 12  
Joan Regan  
Johnny Stewart  
Harry Jacobson  
Bob Andrews  
Jack Francis  
Keefe Bros. & A

Martha Davis  
& Spouse  
Jimmy Lyons 3  
Cameo  
Teddy Wilson  
Barbara Carroll  
Chardas  
Anny Kapanny  
Lilli  
Bela Babal Oro  
Tibor Rakosky  
Bill Yeda  
Dick Marta  
Chateau Madrid  
Raul & Eva Reyes  
3 Galances  
Al Castellanos Oro  
Nat "King" Cole  
Rowan & Martin  
Merry Macs  
Jimmy Allen  
Tony Reynolds  
Jackie Metcalf  
Nora Bristol  
Michael Dursio Oro  
Frank Marti Oro  
Frank Duplex  
Serena Shaw  
Rudy De Saxe  
Alvaro Dalmir  
David Stere  
Jack O'Dowd  
Wilbur Wheeler  
Flat Tops  
2 Randows

SYDNEY  
George Wallace  
Maurice Colleano  
Jim Gerald  
Jennie Howard  
Queenie Paul  
Mills Hansen  
Morry Barling  
Peggy Mortimer  
Jandy  
Tony Moynihan  
Brenda Charles  
Dandy Bros.  
George Nichols  
David Stere  
Jack O'Dowd  
Wilbur Wheeler  
Flat Tops  
2 Randows

ALAN & STEVE  
Ron Scott  
Annette & Janetta  
LIVERPOOL  
Vivier (M) 12  
Gillian & June  
Saven  
Darban & Wendy  
Harriott & Evans  
Percy Thompson  
Ken Wilson  
Eddie Lane Oro  
LONDON  
Hippodrome (M) 12  
Shani Wallis  
Andrea Dancers  
Jones & Arnold  
Los Gatos  
Lynn Lee  
Metropolitan (I) 12  
Max Miller  
Terry Scott  
Musical Elliotts  
2 Rhythms  
Ronnie Collins  
L & L Vandy  
Rey & Ronny  
Doolin  
MANCHESTER  
Hippodrome (M) 12  
Ray Ellington  
Sally Barnes  
E. L. Ward  
Peter Dimuantes  
Janette Du Fray  
Silvia Lee  
Jeff & June  
Flack & Mills  
NEWCASTLE  
Empire (M) 12  
Charlie Chester  
P. & L. Selsa  
Marian Miller  
Lynn Lowe  
Pat Carroll  
Dennis Lawes  
Leslie Roberts Co.  
NORTHAMPTON  
New (I) 12  
Terence Cantor  
Pauline Penny  
Jack Foley  
Hal Swain Co.  
Red Preston  
Susan Scott  
Gabielle  
Dale Warren  
Jimmy Noon  
Kenny Cantor  
Saucy Syrens  
NORWICH  
Hippodrome (I) 12  
Jimmy Malbourn  
Ramon McFarland 3  
Lorry Shaw  
Lorry Gordons Co.  
Buddy Smart  
Raymond Ray  
P & S Raymond  
Lillian Pearce  
NOTTINGHAM  
Empire (M) 12  
Tommy Steele  
Billie Montmartre  
Bill Maynard  
Josephine Ann  
Thunderclap Jones  
Johnny Laycock  
Beryl Foley  
Roger Avon  
PRINCE OF WALES  
(M) 12  
Hylda Baker  
Rex Donald  
Derek Roy  
Cairali & Paul  
Morecambe & Wise  
4 Jones Boys  
Billie Anthony  
Joe Church  
Joe, Jac & Joni  
Marcellis  
SHEFFIELD  
Empire (M) 12  
Carroll Lewis Co.  
Emerson & Jayne  
Edmund Goffron  
Joe Black  
5 Volants  
G & B Jay  
SOUTHAMPTON  
Grand (I) 12  
Lee Lawrence  
Walters Co.  
Reg Dapont  
Pauline & Eddie  
Dick Bentley  
Nat Gonella  
Madrigal & Ass't  
SUNDERLAND  
Empire (M) 12  
Lionie Donegan  
De Vere Dancers  
Stan Stennett  
Curzon 3  
Harry Jacobson  
Bob Andrews  
Jack Francis  
Keefe Bros. & A

Black Orchid  
Don Shirley  
Anne Russell  
Joe Ann Miller  
Blue Angel  
"Calypso Extrava-  
za"  
Princess Abilia  
King Christian  
Lord Rafael  
Jeff & June  
Lady Margaret  
Lady Jeanne  
Lord Carlton  
Emperor Sago  
King Rudolph  
Al D'Lacy Oro  
Blue Note  
Richard Malby Oro  
Chez Paree  
The Vagabonds  
Rhythm  
The Rhythm-ettes  
The Dunhills  
The Escorts  
Ted Tilton Oro  
Ted Tilton  
Audrey Morris 3

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The Rhythm-ettes  
The Dunhills  
The Escorts  
Ted Tilton Oro  
Ted Tilton  
Audrey Morris 3

## CHICAGO

Black Orchid  
Don Shirley  
Anne Russell  
Joe Ann Miller  
Blue Angel  
"Calypso Extrava-  
za"  
Princess Abilia  
King Christian  
Lord Rafael  
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Al D'Lacy Oro  
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The Vagabonds  
Rhythm  
The Rhythm-ettes  
The Dunhills  
The Escorts  
Ted Tilton Oro  
Ted Tilton  
Audrey Morris 3

## LOS ANGELES

Ambassador Hotel  
Modernaires  
Harvey Stone  
F. Martin Oro  
Bar of Music  
Lorry Shaw  
Lorry Gordons Co.  
Buddy Smart  
Raymond Ray  
P & S Raymond  
Lillian Pearce  
NOTTINGHAM  
Empire (M) 12  
Tommy Steele  
Billie Montmartre  
Bill Maynard  
Josephine Ann  
Thunderclap Jones  
Johnny Laycock  
Beryl Foley  
Roger Avon  
PRINCE OF WALES  
(M) 12  
Hylda Baker  
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SOUTHAMPTON  
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Lee Lawrence  
Walters Co.  
Reg Dapont  
Pauline & Eddie  
Dick Bentley  
Nat Gonella  
Madrigal & Ass't  
SUNDERLAND  
Empire (M) 12  
Lionie Donegan  
De Vere Dancers  
Stan Stennett  
Curzon 3  
Harry Jacobson  
Bob Andrews  
Jack Francis  
Keefe Bros. & A

## LAS VEGAS

Desert Inn  
Ted Lewis  
Cathy Bosic  
Caribbean  
Beatrice  
Elroy Pearce  
Art Johnson  
Donn Arden Dners  
Carlton Hayes Oro  
Shirley Twinn  
Carol Shannon  
Dodie Drake  
Bob Barley Trio  
Ciro's  
Estella  
Taylor 4  
Sue Thompson  
Freddie Masters  
Sixtette  
Hacienda  
Billy Weller  
Eddie Peabody  
Daryl Harper Show  
Bruce Davis  
New Frontier  
Ella Fitzgerald  
Shelly Green  
The Goofers  
Steve Gibson Red-  
caps  
Gil Bernal  
Venus Starlets  
Garwood Van Oro  
Riviera  
"Frolic of '57"  
Liberace  
Jean Fenn  
Helen Wood  
Geo. Libberace Sym-  
phony  
Riviera Dancers  
Ray Sinatra Oro  
Sahara  
Kay Starr  
Stanley Boys  
4 Step Bros.  
Saharem Dners  
Cee Davidson Oro  
"Ziegfeld Follies"  
Lena Horne  
Devoxy Trio  
Davis & Reese  
Copa Girls  
Antonio Morelli Oro  
Lillian Briggs  
Clark Bros.  
Moran Bros.  
Four Voices  
Rounders  
Ernie Ross Trio  
Showboat  
Oscar Peterson  
Tere Sheehan  
Garr Nelson  
Showboat Girls  
Mike Werner Oro

## NEW YORK CITY

Bon Solr  
Tony & Eddie  
Lovie Powell  
Lorie Remus  
Jimmie Daniels  
Three Flames  
Bruce Kirby  
Warren Vaughan  
Blue Angel  
T. C. Jones  
Jill Corey  
Eddie Gerson

Silver Slipper  
March Gras Revue  
Hank Henry  
Johnny Maddox  
Alla Leslie  
Ruth Clark  
Judy Ferris  
Sparky Kaye  
Mac Dennison  
Cliff Ferre  
J. Cavanaugh  
Slipperettes

## MIAMI-MIAMI BEACH

Bail & Chain  
Terry Gibbs 4  
Billy Bean  
Moussie Alexander  
Blue Noces (3)  
Eden Roe  
Romo Vincent  
John Leslie  
Floyd & Marjanna  
Mal Malin Oro  
Chuey Reyes Oro  
Fontainebleau  
Phil Foster  
Murry Madigan  
Chiquita & Johnson  
Al Navarro Oro  
Saxsons Oro  
Leon & Eddie's  
Can-Can Girls  
Tony Rave  
Terry Rich  
Denise  
Cartes Oro  
Malayan  
Riviera Quintet  
Bimini Mama  
Pierre Duval  
Lad Richard Band  
Murray Franklin's  
Dick Buckley  
Murray Franklin  
Sandra Barton  
Madman Mitchell

## HAVANA

Sans Souci  
Joan Weber  
Sonia Calero  
Victor Alvarez  
Ortega  
National  
Yvette Souvion  
Barrancos

## RENO

New Golden  
The Jesters  
Lewis & Sanchez  
Mapes Skyroom  
Helen Forrest  
Jimmy Nelson  
Skylets

## Philly Cafes

Continued from page 64

out of court the following day at Magistrate's hearings.

License revocations were handed down against the Manber Corp., which operates the Black Cat; J. & E. Inc., known as Lou's Moravian Bar, and Catherine Carroll, owner of the West Philly spot known as Carroll's. In addition, the board said it had forfeited the \$2,000 bond of the Black Cat and Lou's Moravian. The price of a liquor license on the current market in Philadelphia ranges from \$13,000 to \$15,000.

The revocations are effective Nov. 20. The suspensions go into effect Nov. 27. Besides charges of lewd and immoral entertainment, other violations included insufficient food, permitting entertainers to mingle with the customers, sales to minors and irregularities in street signs.

A suspension of 101 days was drawn by the Cork Club, and other suspensions included Tahiti Bar, 40 days; Big Bill's, 45 days; Frolics Bar, 35 days; Carman Bar, 40 days; Bar-Sam Corp., 30 days; Gay Time Bar, 35 days; Pacey's Sho Bar, 45 days; Dumond's Bar and Restaurant, 40 days; Lynwood Bar, 30 days, and La Petite, 40 days.

The Top Hat Club lost its liquor license for 35 days for furnishing entertainment without a permit.

## 'Absence No Excuse'

Atlantic City, Nov. 13.  
"When you operate a night club you should know what goes on in the spot."

Louis Feldman, owner of New Torch Club, blue spot centrally located here, was told that in effect as the New Jersey Alcoholic Beverage Control Commission ordered the club shuttered for 100 days after agents reported visiting it in midsummer and finding "lewdness and immoral activity," foul, filthy and obscene conduct," it was the stiffest penalty meted out here in years.

Feldman said that he conducted another business and had no knowledge of what transpired at the spot. William Howe Davis, state director of the ABC, said that this was no excuse, and imposed the penalty.

ABC charged that female impersonators were permitted in the tavern and that when agents visited the place on July 28 and 29 men and women were performing acts "repugnant to common decency." Two male bartenders and a woman who appeared to be manager did nothing to stop the "sordid exhibition," Davis charged. Place can reopen on Feb. 13, 1957.

G. Redman Oro  
Thunderbird  
China Doll Rev  
Ming & Ling  
Toy & Wing  
Tong Bros.  
Sing Lee Sing  
China Dolls  
Barney Rawlings  
Thunderbird Dners  
Al Johns Oro  
Dukes of Dixieland

## HENRI SALVADOR

Comedy, Songs  
45 Mins.  
Waldorf-Astoria, N. Y.  
In line with the Waldorf's constant quest for offbeat bookings for this Hilton flagship hotel, French import Henri Salvador, given the somewhat fancy billing of "great French fantasiste" by veepee Claude C. Philippe, makes his American debut at the Empire Room. He's different, offbeat, with a genuine sense of comedy values—and a click.

French Martinique comedian works in a milk-white, 'tux-style' getup, alternates between mugging, miming and music. He makes with an energetic carioca style guitar for the Portuguese numbers; pantomimes effectively, with some telling sound effects synchronized on record to the business of gustatory "eating"; creates "family album" style of pantomime; does "Maladie d'Amour," perhaps his standout disk abroad, in straight French balladeer style; pantomimes "the king of the foxtrots" (1925-style, which was given importance with "Goulante de Pauvre Jean"); has a funny concept of the French brand of rock 'n' roll; could and should omit "deep sea diver"; registers with a waltz ballad, utilizing an effective revolving chandelier, with its playing lights above his portable podium, which enables better vantage point.

With his wife as an effective aide on the bandstand, for the synchronizations, the hokum sopranoing of "Fascination"; a "laughing jag" recording, and a hokum fisticuffs panto makes for much good humor.

He works hard and, while occasionally spotty due to a little overlength and possible improvement in routine—which will come to him in short order—he comes off with a strong score and to sincere hand-to-hand music.

In thinking Ed Sullivan, who first showcased him on two U. S. video premiere guest-shots this past month, and Philippe (whom he dubbed "the emperor of the Empire Room"), it accents that Salvador's best results are in the visual, in-the-flesh idiom. Out of context, such as tv guest-shots, he is spotty. This was true of the two Sullivan vaudeoers which, while culling some of his best stuff, somehow didn't have the progressively building effects as here.

Besides his wife, U. S. pianist Bert Bachrach is his Steinway aide, not to mention the usually tiptop Nat Brandwynne bandmen, alternating with Mischa Bor's stock company musikers for the relief sets. Premiere was given a little fillip by Philippe staging it under French Hospital benefit at \$25-a-head and to turnaway trade. Vic Damone and Lena Horne, making her Waldorf debut, due next in December and January. Philippe also has Marcel Marceau slated to reopen the room next fall. Abel.

## DOLLY LYON

Songs  
6 Mins.  
Apollo, N. Y.

With polishing and more seasoning in the biz, Dolly Lyon, colored looker with a pleasant voice, could move up the rock 'n' roll ladder. She has some stage presence, but needs better mike technique and more color in her voice, for better results.  
In her two numbers which open this week's Apollo bill, she projects a good deal of feeling, despite the above-mentioned limitations. She does better with a fast take-off on "Teardrops" than with the slow blues number "You've Changed."

## HANNA AHARONI

Songs  
20 Mins.  
Drap D'O, Paris

Swartly, diminutive Israeli girl sports a native costume with a dash of orientalism in it, and her appearance also has an Eastern look. However, she has a solid professional stance and a deep pungent delivery which belies her Israeli songs for taking effect. Voice plunges into differing octaves to underline and heighten her native songs, dances and marches. She looks like a good offbeat addition for U. S. specialized boltes or for video showcasing.

Looks and vocalistics are reminiscent somewhat of Yma Sumac. Mosk.

Dick Hoffman is back at work as an agent in Paul Mann's office, Chicago, after recuperating from an operation.

# New Acts

ANGEOL TRIO (3)  
Dance  
12 Mins.  
Apollo, N. Y.

An exciting act that literally breathes with fire is offered by the Angeol Trio. The threesome, two males and one femme, have concocted a takeoff on native Jamaican dances, utilizing some tricks with fire that command attention. One of the colored trio, a tall, lithe lad, plays around with flames on stage and plunges flaming sticks in his mouth. The fire tricks are integrated in the dance sequence to good effect. All three have a lot of vitality and show some individual style, generating an interest with color, props as well. They could climb to higher horizons if they would put more polish on their dancing which, at this stage, appears to lack a more seasoned accent. Horo.

EARLE & VAUGHAN  
Comedy, Songs  
14 Mins.  
Empire, Glasgow

Kenneth Earle & Malcolm Vaughan, both young performers with potential, will have to reshape their comedy-cum-singing act if they aim at further successes.

As is, act, while entertaining to a degree, lacks pace, and is too studied in its breaks for Vaughan, an accomplished singer in his own right, to break into warbling of pops. Individually, both could shape up comfortably as solo turns, but as a double their routine needs revision and sharpening. Frinstance, act would benefit from greater speed, and cues for a song from Vaughan should come more naturally.

Earle has an aptitude for comick, and scores with an eccentric dance and hysterical laff. Vaughan, a former boy soprano, gains merited palming for tunes such as "Be My Love" and "Every Day of My Life." He reveals complete composure onstage and will suffer only through lack of height.

Okay act for vaude and tv, but that reshaping looms as a prime necessity. Gord.

## TUMBLING TOMBOYS (3)

Acro-Dance  
8 Mins.  
Empire, Glasgow

Three girls have agility and talent in dance and tumbling chores. Trio work out their routines on red matting, and gain solid palming for cartwheels, back somersaults, leaps and acro-groupings. In key with name of act, one gal plays up the tomboyish angle in comedy touches, and also links somersaults with the splits. More mitting from outfronters as another of trio skips on her hands over swining rope.

Okay act for vaude and tv, and useful openers to vaude layouts. Gord.

## DOLPHUS PRINCE

Songs  
5 Mins.  
Apollo, N.Y.

Clearly a novice without too much stage savvy is Dolphus Prince. His lack of experience is somewhat compensated by a fairly nice voice, but if he's to continue to ally himself with rhythm and blues, he'll have to loosen up and not be so wooden.

For his stint, he belts out "Beguine" and "Earth Bound" in a romantic blues fashion which, with some personality projection, could hit par for the course. Having a voice isn't enough. Horo.

## GLORIA LYNN

Songs  
6 Mins.  
Apollo, N.Y.

A miniature colored version of Dagmar, Gloria Lynn plays her sex for all its worth and, considering her proportions, well sketched out in a tight fitted gown, she has something to offer. But in the voice department, she's lacking, needing a good deal of coaching before she'll find a niche for her range.

Despite the less than adequate vocalizing with "Billy Boy" and "Call Me Darling" she compensates somewhat with her delivery and curves. Horo.

## No London Cafe for Ray

London, Nov. 13.  
Johnnie Ray has had to nix an offer by the Cafe de Paris to star for three weeks from Dec. 3. He is contracted in the States and cannot get out of the bookings.

Ray is due here Nov. 25 for "Sunday Night at the Palladium" and then does a week of one-night stands.

## Cabaret Bills

## NEW YORK CITY

Bon Solr  
Tony & Eddie  
Lovie Powell  
Lorie Remus  
Jimmie Daniels  
Three Flames  
Bruce Kirby  
Warren Vaughan  
Blue Angel  
T. C. Jones  
Jill Corey  
Eddie Gerson



# More Mail Order Mixup Gripes; But Are Things Better Than Ever?

New York.

Editor, VARIETY:

Your story in last week's issue about mishandling of theatre tickets was excellent. I, too, have been a victim and am quite ready to refrain from my past practices of sending for tickets in advance. If others join, as they doubtlessly will, borderline plays will take a beating.

It's difficult to plan theatregoing ahead when boxoffices are lax in promptly handling requests. Instead of giving service to loyal patrons, ticket handlers have developed an attitude of unconcern.

Particularly, my gripe is against the "Li'l Abner" situation. Some time ago, I sent for tickets for New Year's Eve, guiding myself by the published prices. No mention was made of scale hikes. Not all shows hike the house on that evening. My check was returned and the upscaled New Year's Eve prices noted.

I assumed that if I sent the additional funds, the available tickets would be gone, so I sent for tickets to another play, which had an accommodating ticket seller. I tried again for "Li'l Abner" for another evening. The check was sent back, again, with notice that I had omitted specifying the price seats I wanted and whether the request was for matinee or evening. In the meantime, a scrawl on my letter indicated that my date was available.

Had they but looked at the amount on the check, they could have deduced by simple arithmetic the seats I wanted and the time. I had stated the section desired and it was obvious that the amount of my check would have covered my request. Certainly, the amount enclosed would have been excessive for the section stated during a lower priced matinee performance.

So, I tried once more. Again, the check was returned with notice that seats were not available until March. Well, I'll just have to take

(Continued on page 77)

## Chi, Now 'Weekend Town,' Juggles Curtain Times For Suburban Patrons

Chicago, Nov. 13.

Traditional legit curtain times are becoming passe here as managements are experimenting to find formula for theatregoers in what appears to have become a "weekend town." Three of the five touring currently anchored here have juggled their weekend schedules with a special eye to suburbanite patronage.

Most radical experiment was blueprinted several weeks ago by Cy Fueur and Ernest H. Martin for their production of "Boy Friend." For the last two weeks the musical has been on a nine-performance schedule at the Blackstone Theatre, with 6 o'clock and 9:15 p.m. shows Saturday nights and a 3 o'clock matinee and a 7 o'clock curtain Sunday nights.

Although the time changes weren't enough to offset the traditional election week slump during the test span, they were reckoned sufficiently successful to become the standard pattern not only for the remainder of the Chicago stay, but for the rest of the tour as well. Show went back to eight performances this week with the dropping of the Monday night showings.

Jules Pfeiffer has adopted a similar weekend arrangement for "Witness for the Prosecution." He has dropped the Wednesday and Saturday matinees, scheduled 7 o'clock and 9:30 performances Saturday nights and a 3 o'clock matinee and a 7:30 p.m. curtain Sunday nights.

Likewise, the management of "No Time for Sergeants" at the Erlanger has scrapped the typically slack midweek matinee in favor of a Sunday night performance starting at 7 o'clock. Switch was made last week with attendance close to capacity, more than doubling the preceding Wednesday afternoon receipts.

It's expected that "Damn Yankees" will also drop the matinees and light up the Shubert on Sunday nights after the Theatre Guild-American Theatre Society subscribers are taken care of the next two weeks.

## Off-B'way 'Misanthrope' Bankrolled for \$12,000

Stephen Porter, whose production of "Misanthrope" opened Monday (12) at Theatre East, N. Y., is operating with \$12,000 capital. That's shown in the limited partnership agreement, under which four contributors, including Porter, put up \$3,000 each for 12½% shares of the prospective profit from the off-Broadway venture.

The other three backers appear to be relatives of the producer. It's understood Porter has a two-month lease on the theatre and is planning other productions. Richard Wilbur, one of the lyricists on the musical version of "Candide," currently breaking-in out-of-town, has provided a new verse translation for "Misanthrope."

Porter, incidentally, is a former assistant professor of dramatic art and literature at McGill U. and director of the Montreal Repertory Co.

## 'Fanny' Has 100% Payoff to Date

Backers of "Fanny" have received 100% profit thus far on their \$275,000 investment. That's revealed in the latest accounting on the David Merrick-Joshua Logan production. The audit covers 18 weeks through last Sept. 29. The net profit as of that date was \$656,793.

It's figured that profits accrued since then have hiked the net to nearly \$700,000. That's without a sale of the film rights. An \$82,500 distribution at the time of the accounting brought the total divvy to \$550,000, split 50-50 between the management and backers.

The audit, covering the summer slump period, reveals shrewd handling of the production. Despite dwindling grosses, the musical had only two losing stanzas during the hot-weather period. That was when receipts dropped to \$18,516 for a \$4,374 loss one week and \$24,073 for a \$470 loss another.

Waiving of royalties and office expense on slack frames accounted for the tuner making a profit on grosses running as low as \$24,902. Also, with the exit of the original costars, Ezio Pinza and Walter Slezak, the cast salary was reduced substantially and now runs about \$3,240 weekly. The total operating profit for the 18 weeks was \$52,830. 107th week at the Majestic Theatre, N. Y., stars Billy Gilbert. It moves Dec. 4 to the Belasco Theatre to make way for the incoming "Happy Hunting."

A British production of the tuner opens Nov. 15 at the Drury Lane, London.

## Eddie Rich Plans New Tunetent Near Albany

Albany, Nov. 13.

A musical tent will be opened next June near the Latham Traffic Circle just off the Albany-Saratoga Road, about eight miles north of here. Eddie Rich, for three years producer at the old Sacandaga Summer Theatre, will operate it. The producer will build a canvas-top theatre-in-the-round seating 2,000, to be called the Colonie Summer Theatre.

## Theatre Nouveau Monde Opens Season, Montreal

Montreal, Nov. 13.

Le Theatre du Nouveau Monde, local French language group, opened its sixth season last Tuesday (6) with a repeat of Moliere's "Le Malade Imaginaire." The show drew a capacity audience in the 900-seat Gesu Theatre.

The production, a standard with the troupe, will continue through November. The cast is headed by Guy Hoffman, Denise Pelletier and Huguelette Olinny.

TNM has also announced a script contest for Canadian writers.

James Logan opens his production of "The Tormented," by Brice Knox, tonight (Wed.) at Las Palmas Theatre, Hollywood.

## Seein's Believin'

When the cast of the incoming melodrama, "Night of the Auk," received their first week's rehearsal pay, one of the players noticed that film actor Wendell Corey had an odd expression as he tore open the envelope and took out \$55, the Equity rehearsal minimum.

"That must seem pretty measly after the money you've been making in Hollywood," the fellow-actor sympathized. "Oh no, this is fine," Corey replied. "In fact, it's a real thrill. You see, my salary in Hollywood is paid by check, and it's mailed directly to the bank, after deductions for taxes, agent's commissions and various other things."

"This is the first real cash I've been paid since I left the stage for pictures."

## Pre-B'way Tours Getting Longer

Pre-Broadway road time is expanding. Some of the extended tryout tours are planned in advance, while others are last-minute scrambles to meet unforeseen complications.

The latter cases generally stem from either a theatre shortage on Broadway or a show's unexpected need of drastic doctoring. In either circumstances, the lengthened tour is apt to boost the budget to uncomfortable or even ruinous levels.

In the case of a tryout without a definite New York theatre commitment, the management has no choice but to stay on the road until an acceptable house becomes available. That, in turn, may complicate the booking situation out-of-town, as extended tryouts occupy theatres and crowd out other touring entries.

Last-minute tryout extensions for additional doctoring also bring complications for the management in the postponement or loss of New York theatre party bookings and shuffling of ticket sales for the cancelled performances. That's one headache spared the producers without New York theatre bookings.

The deliberate booking of lengthy tryout tours is attributed to two major factors. One is that some managements feel the extensive tuneup time may be necessary to doctor a show, particularly a musical. The other is the hefty out-of-town boxoffice draw of a hot property.

Shows such as "Auntie Mame," with Rosalind Russell (now on (Continued on page 73))

## ASKING 500G PLUS % FOR 'JOURNEY' RIGHTS

The asking price for the film rights to "Long Day's Journey Into Night" is \$500,000, plus a percentage of the world profits. Several studios have indicated interests in the property, but there's little prospect of an immediate deal.

"Journey," a posthumous autobiographical drama by Eugene O'Neill, opened to rave reviews last week at the Helen Hayes Theatre. Frederic March and Florence Eldridge (Mrs. March) are costarred.

Previous O'Neill plays adapted for the screen have included "Anna Christie," "Strange Interlude," "Mourning Becomes Electra," "The Hairy Ape," a group of one-act plays filmed as "Long Voyage Home" and "Ah, Wilderness" and a musical version of the latter, titled "Summer Holiday."

Veteran Showman

## Ralph T. Kettering

recalls

When 'The Road' Was a One-Nighter Path To Fame and Fortune

\*\*\*

an editorial feature in the upcoming

51st Anniversary Number

of

VARIETY

# Rising Beefs Over Stewed Legit Critics and Misuse of Press Seats

## Hearst Giving Norton

## Hefty Ballyhoo in Hub

Boston, Nov. 13.

Elliott Norton, drama critic of the Boston Daily Record, is getting an intensive buildup in an all out promotional campaign of Hearst editorial personalities in the Hub. Norton, who was legit reviewer for the Boston Post for 22 years until its recent fold, then switched to the Record and the Sunday Advertiser, both Hearst publications. Since hiring Norton, the Hearst sheets have been putting more emphasis on legit. Leo Gaffney remains drama editor of the Record, with Peggy Doyle as drama-film editor of the Evening American, and Mary X. Sullivan covering films and drama features in the Sunday Advertiser.

Besides his Monday-through Friday column tagged "Elliot Norton Reports" in the Record the legit aisle-sitter does a regular Sunday piece in the Advertiser.

## Seeking Shubert Ticket Records

Philadelphia, Nov. 13.

Names and addresses of "scalpers" are sought by William Goldman in a petition for deposition hearings in his \$2,100,000 anti-trust suit in local Federal Court against the Shubert theatre interests. The requests call for the hearings to begin Friday (16) in the office of Goldman's counsel, Harold E. Kohn, who filed the suit Oct. 18. Subsequent hearings are slated for next Monday (19) at the U. S. Court House, N. Y.

Kohn asks that the Shuberts reveal to the court the identity of any persons who sell tickets for Shubert theatres at prices above the boxoffice scale. Lawrence Shubert, local Shubert general manager, is expected to be called as a witness in the pre-trial proceedings here. Kohn also seeks to learn the price at which the Shuberts sell tickets to alleged "scalpers."

The deposition hearings will seek to force the Shuberts to produce records, including agreements, leases, deeds and other data pertinent to their operation. They are also asked to produce "all records of any receipts and disbursement in connection with the sale of tickets to any attraction at any theatre at a price in excess of the regular boxoffice price printed on such ticket."

Goldman's suit charges that Jacob J. Shubert and members of his family and associates exercise a "stifling monopoly" preventing him from booking plays at his Erlanger Theatre here. The plaintiff is using the recent newspaper expose of alleged local ticket scalping in his litigation against the theatre chain.

About a month ago, following the newspaper disclosures and the filing of Goldman's suit, Lawrence cancelled the consignment privileges of two of the leading local ticket agencies. The deals covered the Shubert, Forrest, Locust and Walnut Theatres, all operated by the Shuberts.

## Raising 90G Bankroll To Stage 'Falling Star'

The scheduled Charles Bowden-Richard Barr-H. Ridgely Bullock Jr. production of "Catch a Falling Star" is budgeted at \$90,000. The firm will also handle the direction of the Meade Roberts play, with Bowden in charge of the actual staging. The three producers will each receive a \$200 weekly producing and directing fee.

Miriam Hopkins is slated to star in the piece, which tried out on the strawhat circuit in 1955 under the title, "A Palm Tree in a Rose Garden." Others mentioned for the cast include Barbara Baxley, Alice Pearce and Grace Valentine. The budget breakdown includes \$22,850, physical production; \$27,110, rehearsal and pre-production expenses; \$20,000, bonds, and \$20,040, reserve.

A new wave of criticism appears to be growing against the New York drama critics. This time, the beefs involve what might be termed unprofessional conduct rather than the traditional charge of "destructive" reviews.

Various complaints have been made to the League of N. Y. Theatres, but there's considerable question what, if anything, the producer-theatre operator organization could or should do. A few attempts to the League (and one such by the Dramatists Guild) to deal with more or less similar situations in the past have had little or no result.

In one instance some years ago, a critic was fired for drunkenness at an opening, but that was on the complaint of the management of that specific show, rather than of the League. But critics' stew stuff, while always confined to a few individuals, is as old as show biz.

Drunkenness is only one, though perhaps the most serious, of the causes of the latest surge of managerial dissatisfaction with the critics. The others, in which drama editors and reporters, and columnists and radio-tv commentators are more involved, have to do with misuse of opening-night or second-night press seats and, in a very few cases, "borrowing" money.

On the souse rap, three individuals are generally cited. The most notorious has been the object of repeated squawks over the last 10 years or more, one being an official protest from the Dramatists Guild council. At one important premiere, this critic was obviously not in condition to cover the show, and staggered out of the theatre during the first act. At his request tickets were left for him for the second night, but he failed to attend.

One critic always conducts himself satisfactorily at the openings (Continued on page 77)

## 'Nude' Mgt. Bars Critic; London Paper Reprints Original Pan of Tryout

London, Nov. 13.

When its regular drama critic was barred from the premiere of Noel Coward's "Nude with Violin" last week, the London Evening Standard retaliated by reprinting its original pan of the show's Dublin tryout. Latter notice was by second-stringer Philip Oakes, during the vacation of the regular reviewer, Milton Shulman.

The exclusion of first-stringer Shulman by the show's management, H. M. Tennent Ltd., was on the ground that the Beaverbrook paper had already covered it. The play opened last Wednesday (7) at the Globe Theatre here. It had toured briefly following its Dublin breakin.

The original notice by Oakes remarked that if "Nude" ever were to reach London the age of miracles has not passed. It added that the play, described as a comedy, emerged as a farce and ended as a corpse. The review, under a Sept. 25 dateline, opened with the statement, "After last night's unveiling of 'Nude with Violin' at the Olympia Theatre, Dublin, Noel Coward should have more worries on his mind than a 25,000 pounds (\$70,000) claim by the British tax collector."

In reprinting the piece, the Evening Standard preceded it with a story about the barring of its critic, under a three-column bold-face heading, "The Show They Did Not Want Shulman to Review."

London opening of "Nude Violin" gets a "no" review in current VARIETY.

## 'Anatomy' Set for Solo At Port Washington, N.Y.

"The Anatomy of Love," a series of scenes from the ancient Greeks to the moderns, will be given a single performance next Sunday (18) at the Port Washington (N. Y.) High School. Sponsored by the North Shore Community Arts Center, the presentation will be directed by Jack Landau.

The professional cast will include Earle Hyman, Jacqueline Brooks, Pernell Roberts, Donald Harron and Jan Ferrand.

## Shows on Broadway

## Long Day's Journey Into Night

Leigh Connell, Theodore Mann & Jose Quintero production of drama in four acts by Eugene O'Neill. Stars Fredric March, Florence Eldridge, Robert Ross, Katherine Ross. Staged by Quintero; setting, David Hays; lighting, Tharon Musser; costumes, Motley. At Helen Hayes Theatre, N.Y., Nov. 7, '56; \$6.90 top (\$8.05 opening).  
 James Tyrone ..... Fredric March  
 Mary Cavan Tyrone ..... Florence Eldridge  
 James Tyrone Jr. .... Robert Ross  
 Edmund Tyrone ..... Bradford Dillman  
 Cathleen ..... Katherine Ross

Out of the torture of his own life, Eugene O'Neill wrung what may stand as his finest play, "Long Day's Journey Into Night." It is a monumental, overwhelming drama, terrible in its ruthlessness, searing in its self-revelation, exalting in its pity and shattering in its impact.

This agonizing tragedy, one of the great plays of the American stage, gives Fredric March and Florence Eldridge the triumphant performances of their careers. It held the opening night audience at the Helen Hayes Theatre spellbound and brought a roaring tribute at the final curtain. It is a tremendous, inspiring play, beautifully produced and magnificently acted.

Despite its unrelievedly sombre tone and almost four-hour length, "Journey" is an unforgettable theatrical experience and is likely to have a good run. It won't appeal to diversion-seekers, but it's the sort of show that a fairly sizable public will feel it must not miss.

"Journey" represents O'Neill's personal testament, a drama that must have gnawed at him, demanding to be written. The writing must have been an excruciating ordeal, but perhaps at the same time a cleansing relief. It is a painful work for the audience, too, but also an inspiring and even an uplifting experience.

This is the dreadful story of O'Neill's family, a picture of a background so degrading that it saddened the playwright's whole life. The play shows the author's drunken actor-father as a psychopathic miser who wouldn't pay for a first-class doctor for his wife and was thus responsible for her becoming a dope fiend, and who tried to skip on his son's tuberculosis treatments, even at the risk of death.

It presents the mother as a pathetic, wrecked woman who, having been hated by her own mother and spoiled by her father, was able to cope with life only as a girl in a convent. Emotionally immature, harried by guilt feelings and conscious of her inadequacy, she was lonely, frightened and helpless, finding insensible refuge in narcotics.

The older brother, whom O'Neill apparently hated in real life, is revealed as cynical, drunken, dissolute, malignantly jealous, bent on self-destruction and with a fiendish compulsion to drag his younger brother into degradation with him. O'Neill himself is drawn as sensitive, moody, drunken youth with a yearning for beauty and a feeling for poetry, frightened at the knowledge that he was a consumptive, horrified at his family surroundings and hating his family while at the same time understanding and loving them.

The family in the play is named Tyrone. The father, James Tyrone is in reality the author's father, James O'Neill, who was a successful but by no means great actor known chiefly for his years-long road tours in "The Count of Monte Cristo." The mother, Mary Cavan Tyrone, is O'Neill's mother, Ella Quinlan O'Neill. The brother, James Tyrone Jr., is the author's own brother, the late James O'Neill Jr. (whom he has also portrayed scathingly in "Moon for the Misbegotten").

One of the shocking revelations in the play is that the elder O'Neill also had another son, who died at the age of two, of measles. It's plainly suggested that James, then a jealous child of seven, had the disease and although repeatedly warned to keep away from the infant, nevertheless deliberately infected him.

The drama is in four acts, but the first two acts are played without intermission. The locale is the large but threadbare living room of a rambling, rundown summer home beside the sea. (The O'Neills had such a place at New London, Conn., at the time, 1912, when the playwright was 23). There are only five characters, including the family and a young "second girl" servant (the cook remains offstage, as do the relatively few other characters mentioned).

The action covers from early morning to about midnight of a single catalytic day, during which the mother, thought to have been

cured during a sanatorium stay, relapses into the drug habit, the father breaks down and bares his guilt-ridden background, the older son manfully confesses the psychotic mixture of hate and love he feels for his brother, and the latter gets the dread news that he is tubercular.

All the dark, anguished personal secrets are revealed as the author mercilessly exposes the weaknesses of his family and bares his own lacerated soul. The characters lash at each other and themselves, tearing pretenses, dignity and emotion to shreds. Then, understanding and sympathizing and loving each other, they are contrite and forgiving and intuitively considerate.

March gives a virtuoso performance in the painful, complex and exhausting role of the father. It is a masterpiece of projected-from-within emotional acting, skillfully varied and paced and rising to a stunning climax in the revealing final scenes.

Miss Eldridge presents a believable and touching portrayal of the pitiful mother who never really emerged from emotional immaturity and has never found inner security or the strength or stability to face maturity. Without underscoring the emotional dynamite in the role, she succeeds in clarifying the character and giving poignance to certain scenes.

Jason Robards Jr., who recently drew enthusiastic attention with his performance as the focal character, the traveling salesman, Hickey, in the current off-Broadway production of O'Neill's "Iceman Cometh," gives a scorching, expertly-pyramided portrayal of the sneering, contradictory and somehow sympathetic older brother. It is a powerhouse of a part and he comes through with a rousing pyrotechnical performance.

Bradford Dillman gives dimension and warmth, with an artful blend of strength and gentleness, to the part of the younger son, which O'Neill apparently did not visualize in quite the bravura colors of the other members of the family. Katherine Ross plays the summer maid with winning directness.

Jose Quintero's staging keeping the marathon drama moving despite the dearth of physical action, and builds up emotional tension to the overpowering final climax. David Hays has designed an artfully moody setting with a suggestion of thickening fog outside the row of windows at the rear. Tharon Musser has devised suitably murky lighting and Motley has provided unobtrusively proper costumes.

"Journey" is believed to have been started by O'Neill around 1938 or 1939 and was completed about eight years ago. When the author turned over the manuscript to Random House he gave instructions that it be put away unread until 25 years after his death. Some time after he died in 1953 his widow, former actress Carlotta Monterey, revealed that he had confided to her that the need for the suppression of the drama no longer existed, and she arranged for its publication and production.

The play was first produced last February in Stockholm, where O'Neill works have been done more than anywhere else and where he is held in great esteem. It was later done elsewhere in Europe. The present Broadway production is presented by Leigh Connell, Theodore Mann and stager Quintero. They were offered the script by Mrs. O'Neill, on the basis of their successful off-Broadway edition of the author's "Iceman Cometh." Hobe.

## The Teahouse of the August Moon

N. Y. City Center Theatre Co. (comedy in three acts (10 scenes) by John Patrick, based on the novel by Vern Sneider. Stars Rosita Diaz, Gig Young, John Alexander, features Bernard Hughes, Michi Kobi. Staged by Billy Matthews; settings and lighting, Peter Larkin; costumes, Noel Taylor; music composed and conducted by Dai-Kong Lee. At City Center Theatre, N.Y., Nov. 8, '56; \$3.80 top.  
 Rosita Diaz ..... Rosita Diaz  
 Sgt. Gregovich ..... Paul Davis  
 Col. Purdy ..... John Alexander  
 Capt. Fisby ..... Gig Young  
 Miss Kondo ..... Choo Kondo  
 Her Daughter ..... Christa Kitt  
 Children ..... Rosalind Gonzales, Rita Gonzales, Ronny Gonzales  
 Ancient Man ..... Yen So Kim  
 Mr. Sumata ..... David Renard  
 His Father ..... Jerry Fujikawa  
 Mr. Hokaido ..... Man Mountain Dean Jr.  
 Mr. Seiko ..... Jim Russell  
 Mr. Oshiro ..... Taro Nakamura  
 Mr. Omura ..... Karal Seida  
 Mr. Keora ..... Aki Aleong  
 Villagers ..... Minoru Watanabe, Conrad Yama, Mark Satow, Leon Moore, Yoichi Matsuoika  
 Miss Ilija Jiga ..... Shizu Moriya  
 Ladies League for Democratic Action  
 Tafa Lee, Helen Lee, Anne Jung, Christina Kim, Michi Kondo  
 Lotus Blossom ..... Michi Kobi  
 Capt. McLean ..... Bernard Hughes

Even "The Teahouse of the August Moon" can be spoiled by indifferent performance. The N. Y.

City Center Theatre demonstrates that in this initial production of its three-show fall season.

The John Patrick dramatization of Vern Sneider's novel, one of the delightful comedies of recent years, is given a broad, meandering performance in this pop-price presentation. Although the humor and engaging quality aren't completely lost, the show now lacks the finesse and charm it had on Broadway and presumably retained on tour.

Perhaps "Teahouse" is too subtle for the City Center, where delicate effects tend to be lost on the huge stage and in the expansive, poorly acoustical auditorium, and where the stock setup permits only two weeks' rehearsal and the low budget limits salaries to the \$85 Equity minimum. In this instance, however, it appears that Jean Dalrymple's "stunt" casting may have been an added handicap.

Whatever the reason or reasons, "Teahouse" isn't its old self. Who would guess that this play won the Pulitzer Prize, the N. Y. Drama Critics Circle Award and various other citations, that it enchanted audiences on Broadway and back and fourth across the country, and earned a mint for everyone concerned?

For this production, the key role of Sakini, the Okinawan interpreter, diplomat and fixer, is played by Rosita Diaz, a Spanish-born, U.S.-resident actress who portrayed it in Mexico City last season and subsequently in a Government-sponsored Latin American tour. That Spanish language edition of the comedy was also presented by Miss Dalrymple, City Center director, in partnership with Rita Allen.

Miss Diaz gives the part a strenuous workout, making Sakini rather a hoyden, with a difficult-to-catch mixture of Spanish and Oriental pidgin-English accents, a determined smile and the substitution of good humor for comedy technique. She looks as if, in becoming clothes, she might be a handsome woman, and presumably in a more suitable role she is a talented actress. But as Sakini she is miscast.

As the likeable misfit, Capt. Fisby, costar Gig Young has engaging affability, but hasn't been able to get inside the character in the brief rehearsal period available. John Alexander, who's given many excellent performances on Broadway (notably as the reluctant bridegroom in "Morning's at Seven" and as the trumpet-blowing "Teddy Roosevelt" in "Arsenic and Old Lace"), hammers a bit hard as the bombastic Col. Purdy. Since he is a good actor and played the part for many months in a touring company, the difficulty in this case must be inadequate rehearsal and possibly faulty direction.

Michi Kobi is a nifty looker as the geisha, Latus Blossom, and Bernard Hughes has effective moments as the horticulture-happy Army psychiatrist, Capt. McLean, while a number of supporting players from the Broadway company give reasonable facsimiles of their original performances. But that's about it.

The staging of Billy Matthews reflects his familiarity with the script (he was stage manager of the Broadway edition for many months and repeated Robert Lewis' original staging for the touring versions), but hasn't captured the deftly infectious quality "Teahouse" once had.

Presumably the Center will improve with its next two presentations of the season, Helen Hayes in Tennessee Williams' "Glass Menagerie" and Charlton Heston in the Thomas Heggen-Joshua Logan "Mister Roberts." Hobe.

## SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)  
 Girls of Summer, Longacre (11-19).  
 Happiest Millionaire, Lyceum (11-20).  
 Cranks, Bijou (11-26).  
 Build With One Hand (11-28).  
 Candide, Beck (12-1).  
 Night of Owl, Playhouse (12-3).  
 The Gay Divorcé, Texas (12-4).  
 Happy Hunting, Majestic (12-6).  
 Everybody Loves Me, Belasco (12-17).  
 Speaking of Murder (12-19).  
 Troilus & Cressida, Wint. Gard. (12-26).  
 Cranks, Bijou (12-26).  
 Protective Custody (1-7).  
 Waiting for Godot, Booth (1-9).  
 Clearing in Woods (1-9).  
 Light & Panny, Cande (1-16).  
 Waits of Toreadors (1-17).  
 Catch Falling Star (1-24).  
 Visit Small Planet, Booth (2-7).  
 Hole in Head (2-7).  
 Ziegfeld Follies (2-28).  
 Orpheus Descending (3-21).  
 First Gentleman (4-11).  
 New Girl in Town (5-8).

## OFF-BROADWAY

Misanthrope, Theatre East (11-12).  
 Saint Joan, Phoenix (11-27).  
 The Day After Tomorrow (12-4).  
 Eagle Has Two Heads, Actors (12-4).  
 Lady From the Sea, Temple (12-4).  
 Volpone, Rooftop (12-10).  
 Good Woman of Settevun, Phoenix (12-18).  
 Purple Dust, Cherry Lane (12-27).  
 Shadow Years, Open Stage (1-8).  
 Measure for Measure, Phoenix (1-22).  
 Taming of the Shrew, Phoenix (1-23).  
 The Merchant of Venice, Phoenix (1-24).

## Inside Stuff—Legit

Max Eisen, pressagent for the Yiddish-American musical, "It's a Funny World," at the Downtown National Theatre, N. Y., objects to a recent VARIETY story on the state of the Yiddish Theatre, in which negative comments about "World" were included. He writes in part, "Your correspondent was completely mistaken on the show, 'It's a Funny World,' which he reported about in that silly, insulting and misleading story. As it happens, at least six critics on six different New York dailies found that 'World' was a very good and enjoyable Yiddish musical play."

Eisen also asserts, "More than 150,000 people will spend in excess of \$600,000 to see 'World' at the Downtown National Theatre within the next 15 weeks. I think this alone, from one Yiddish Theatre, adds up to a little more than 'barely alive.'" (As noted in the VARIETY story, the National is the only Yiddish theatre currently operating on a full-time basis in New York.—Ed.)

The last of the four "old maid" longtime Broadway friends to get married is Jessie Royce Landis, who was introduced to Major General J. F. R. Seitz by General P. D. Ginder and his wife (Jean Dalrymple, director of the N. Y. City Center Theatre) when Ginder was commander of the famous Thunderbird (45th) Division in Korea and General Seitz was his deputy. Miss Landis, who has been married before, tied the knot with General Seitz in Teheran, Iran, Oct. 31. The groom commands the U. S. Military Mission with the Iranian Army.

The original femme four comprised Nedda Harrigan (now Mrs. Joshua Logan), Paula Laurence (Mrs. Charles Bowden) along with Misses Dalrymple and Landis.

Chicago Sun-Times readers, vox-popping in a recent Sunday edition "how best to recapture the lost theatre audience," stressed lower prices, early curtains, eradication of ticket brokers and decentralization of theatres as principal suggestions. The question was introduced by Sun-Times book and drama critic-editor Herman Kogan, who ran a condensation of the replies.

## Shows Out of Town

## Build With One Hand

New Haven, Nov. 7.

Playwrights' Co. production of drama in two acts (14 scenes) by Joseph Kramm. Stars Elliott Nugent, Geraldine Fitzgerald; features Larry Gates, Russell Hicks, Paul Lipson, Arthur Jarrett. Costaged by the Actors and Warren Enters; sets and lighting, Howard Bay; incidental music, Douglas Townsend; costume supervision, Dorine Ackerman; production associate, Sylvia Druke. At Shubert Theatre, Nov. 7, '56; \$4.50 top.  
 Tom ..... Johnnie Doyle  
 Dr. Brothers ..... Elliott Nugent  
 Myra Brothers ..... Geraldine Fitzgerald  
 Marilyn ..... Jada Rowland  
 Mr. Maguire ..... William E. Tierney  
 Logan Harvey ..... Larry Gates  
 Orr ..... Tom Emlin Williams  
 Lambrides ..... Peter Xantho  
 Heffernan ..... Stanley Tackling  
 Mrs. Neesling ..... Claire Waring  
 Mrs. Maguire ..... Anne Ives  
 Edward Whitlock ..... Paul Lipson  
 Mr. A ..... Robert W. Stewart  
 Mr. C ..... Clarence Jordan  
 Mr. C ..... Earl George  
 Henry Wilkins ..... Russell Hicks  
 Lucy Harvey ..... Iris Whitney  
 Herman Klingner ..... Angel Winogradoff  
 Adlene ..... Genevieve Griffin  
 Arthur Harrison ..... Arthur Jarrett

"Build With One Hand" is a play about a man who reaches for a star and settles for an ordinary cloud. The fact that this particular star is attainable, actually right in his grasp, and then is tossed away through perverseness, tends to destroy sympathy and makes the show, in its premiere status, an almost-but-not-quite prospect.

The Joseph Kramm drama has numerous assets, including a good cast, stretches of well written dialog, an interesting premise and a quality physical production. But it comes across as a sketchy, predominantly static work that could not stand the Broadway gaff in its present shape. The central character tends to deprive the script of its point, so the problem of doctoring is a big question mark.

Story concerns a young midwest doctor, already successful as a practicing specialist but with a dream of establishing a free clinic of his own. After overcoming apathy, envy and varied opposition, he is on the verge of realizing his ambition, but has to step out because of leaving others to complete the plan, while he settles down to the "security" of routine practice.

As the visionary doctor, whose real motive is not so much charitable as an attempt to prove himself, Elliott Nugent gives a true reading of the not-too-pleasant man at odds with himself. Geraldine Fitzgerald conveys an accurate picture of the wife who ultimately convinces him to limit his aspirations to his own capabilities.

There is also good featured support from Larry Gates as an understanding partner in the clinic project, Russell Hicks as a top brass medical specialist, Paul Lipson as a sly medical association exec who tries to stymie the plan, and Arthur Jarrett, whose version of a wealthy "touch" gives the play its only refreshing laughter.

Decor emphasizes simplicity, with detail left to imagination. An upstage steel skeleton of the projected clinic building serves as an interesting background for the action. The staging by the author, in cooperation with Warren Enters, has numerous curtains drifting off into space, and only intermittently focuses the action.

Play's title refers to the weakness of the central character, who "builds with one hand while he destroys with the other." Bone.

## Everybody Loves Me

Princeton, Nov. 8.

Max Gordon production of three-act comedy by Mannie Mannheim and Arthur Marx. Stars Jack Carson; features Temple Texas, Pat Harrington, Conrad Janis, Robert Pastene. Staged by Robert B. Sinclair; settings and lighting, Edward Gilbert; costumes, Guy Kent. At McCarter Theatre, Princeton, Nov. 8, '56.  
 Teddy Finkham ..... Pat Harrington  
 Bascom ..... Emory Richardson  
 Gordon Williams ..... Jack Carson  
 Richard Hessler ..... Harry Wood  
 Violet Anderson ..... Temple Texas  
 Rex Kane ..... Robert Pastene  
 Johnny Williams ..... Conrad Janis  
 Judy Marshall ..... Marion Randall  
 Smedley Northwick ..... Matt Crowley  
 Irwin Tucker ..... Truman Smith  
 Ernest Bragan ..... Ralph Purdona

"Everybody Loves Me" is a fast, hard-hitting, insidey comedy about an egomaniacal tv entertainer who gets his comeuppance the hard way and all at once. Played by Jack Carson, the protagonist emerges as mean, ambitious and somehow pathetic as his son breaks away from his control, his fiancée leaves him and his sponsor threatens to give him the gate.

In short, the story Mannie Mannheim and Arthur Marx have to tell is basically serious and even sad, but it is so packed with gags, so well produced and so briskly acted that except for the really key moments all the bitter pills are sugar-coated.

Robert B. Sinclair has directed at a headlong pace and occasionally the actors rush their lines and step on each others' gags, but for the most part the three acts (six scenes) race by like a crack train.

Carson is excellent as the aging tele star who has come up from vaudeville. He's hammy, tough and whimsical by turns and makes the best of a difficult role. Notable in the good supporting cast are Pat Harrington as a former burlesque stage-manager now the star's flunky, Temple Texas as a model engaged to the star, Robert Pastene as a cynical writer and Conrad Janis as the rebellious son.

A handsome Park Avenue apartment set by Edward Gilbert rounds out this Max Gordon production of a well-constructed play. It has power, pace and verisimilitude, with perhaps too much of the latter for matinee audiences.

Although there are obvious parallels between the star character and various entertainers, the authors carefully state that all characters are fictitious. Perhaps so, but they're certainly alive enough to demand attention, if not respect. Ward.

## Night of the Auk

Washington, Nov. 12.

Kermit Bloomgarden production of drama in three acts, by Arch Oboler. Staged by Sidney Lumet; scenery, costume and lighting, Howard Bay. Stars Claude Rains, Wendell Corey, Christopher Plummer; features Dick York, Martin Brooks. At Sam S. Shubert Theatre, Washington, D. C., Nov. 12, '56; \$3.84 top.  
 Dr. Bruner ..... Claude Rains  
 Col. Thomas Russell ..... Wendell Corey  
 Lewis Rohnen ..... Christopher Plummer  
 Lt. "Mac" Hartman ..... Dick York  
 Lt. Gen. Kephart ..... Martin Brooks

Washington, Nov. 12.  
 "Night of the Auk" is a vehement propaganda tract. It urges the human race to act before it destroys the earth in atomic or hydrogen warfare. Arch Oboler piledrives home his lesson in an unrelievedly stark play which winds up in a Gotterdammerung for all humanity.

The play has great dramatic impact. (Continued on page 74)



## Recalls Origin of Charity Org

Sircom had renewed his contract for another year last May. Jock Purinton, scenic director, and three members of the board of directors have resigned in recent months. Outgoing director's final production is "Damn Yankees," which is in the middle of a six-week run.



## Legit Bits

Anthony Buttitta, pressagent for the San Francisco Civic Light Opera, arrived in New York last week to spend the winter working on his legit script, "Carissima." He's still wearing a brace for his injured back.

With "Auntie Mame" set for a Broadway run, stager Morton DaCosta entered Doctors Hospital, N.Y., last Sunday (11) for a two-week checkup. He was ordered to do so last winter in London, but has been too busy with various directing assignments to take the time off.

Don Freeman, theatrical artist for various New York dailies, is east to confer with publishers about a new children's book he's authored and illustrated.

Gladys Cooper and Roddy McDowall are set to star in the London production next spring of "The Crystal Heart," to be staged by Bill Butler.

Mary K. Frank has acquired the U. S. legit rights to Jacques Brenner's French novel, "Les Petites Filles de Courbelles" ("The Little Girls of Courbelles"), which she plans presenting on Broadway next season. An adaptor hasn't been selected.

Susan Johnson has withdrawn from her featured assignment in "Most Happy Fella" for a month to undergo a minor throat operation. Helon Blount is pinching.

Edwin Schallert, Los Angeles Times drama critic, is in town for a looksee at the Broadway shows.

Helmut Dantine and Sara Churchill will costar in "Tonight in Samarkand" at the Pasadena (Cal.) Playhouse, opening next Tuesday (20).

A new translation of Jean Cocteau's "The Eagle Has Two Heads," by Stanley Bosworth and Miles Dickson, will be premeed Dec. 4 by Venture Productions at the

Actors Playhouse, N.Y., with Dickson staging and Jay Russell as pressagent.

Harvey Sabinson has succeeded Leo Freedman as drummer for "Apple Cart."

Ira Wallach will do the lyrics for the off-Broadway musical version of "Volpone."

The opening of "Titus Andronicus" at the Shakespeare Workshop, N.Y., has been moved back to Nov. 27.

Eric Bentley will direct the Phoenix Theatre, N. Y., presentation of his new English version of Bertolt Brecht's "Good Woman of Setzuan."

A definitely affirmative review of "Major Barbara" was turned in by the N. Y. Post drama critic Richard Watts Jr. It was erroneously listed as moderately favorable in last week's VARIETY breakdown of firststringer appraisal.

Robert Porterfield's Eater Players, of the State Theatre of Virginia, will make its initial New York appearance at the Open Stage in December. The group will present "9 by Six," nine scenes acted by six players in styles ranging from the classic Greek to the present.

Dolores Gray has been pacted for the upcoming Broadway production of "But Not For Marriage" through June, 1958.

Applications are being taken for the second term of the American Theatre Wing's eight-week course in legit, radio-TV, voice, diction and singing, beginning Nov. 19.

Jack Landau's production of Chekhov's "Three Sisters" is currently in its fourth holdover week at Toronto's Crest Theatre.

The scheduled Playhouse, N. Y., presentation of Paul Shyre's adaptation of "I Knock at the Door," (Continued on page 77)

## Shows Out of Town

Continued from page 72

### Night of the Auk

tensity, presented by a first-rate cast. There remains, however, a big question mark of whether it can be commercially successful on Broadway or is better suited to off-Broadway or a television spectacular.

Oboler tells the story of a rocket expedition returning from the first successful trip to the Moon. In the rocket are five men—the sixth died on the Moon. There are three Army officers, a great scientist, and the man who got the private financing for the expedition.

On the way back, radio contact is made with the Earth, relayed from a man-made satellite in space, the base toward which the rocket is heading for its only stop enroute to the U. S. The whole world celebrates the great event. Each crew member makes a speech to the world and the President of the U. S. answers them.

But Dr. Bruner, the scientist, is brooding about craters he saw on the Moon. They remind him of a crater he saw after an atom bomb test, and he speculates that the Moon was once a planet, with inhabitants who discovered the atom bomb eons ago and wiped themselves out. From there on, the course of the plot is clearly charted.

Suddenly, flashes are noted on the Earth as it comes nearer and nearer. The world has gone mad. The U. S. has been attacked in a global nuclear war and is fighting back.

The satellite station is blown up by the enemy in a single flash of fire. Then, as the ship gets closer, the firing stops, and the Earth is revealed as a burnt-out planet of death.

The space ship with the two surviving crew members (the others have died in flight) heads down screamingly to crash to destruction and wipe out this pitifully small remainder of the human race.

Mixed in are hysteria, a sex deviate who murdered one crew member on the Moon, and a harangue that the nuclear scientists are as much to blame as anybody for the inevitable destruction because they don't do anything but talk.

Oboler has wandered in and out of a kind of free verse writing, apparently to add a note of philosophic beauty. Mingled with realism, it seems out of place.

There are spoken comments such as "Your restless, cynical mind, spinning its dialectical fairy tales," and an exhortation to crew members who may want to commercialize on the fame awaiting them on Earth. "Keep free of the huckstering foulness that would pollute this."

"Auk" is slow getting under way. Its first scene moves like kiddie hokum science fiction, space ship division. But as the story moves ahead, it gathers power and puts on long pants.

Fine performances are turned in by Claude Rains as the old scientist and Christopher Plummer as the psychopathic sponsor of the expedition, who seeks glory to overcome his sexual inferiority.

Wendell Corey adds a solid note as the military commander of the trip. Dick York, as a young electronics operator, supplies the light note to the otherwise unrelieved heaviness, and Martin Brooks finishes off the strong cast as another Army man on the trip.

Lowe.

## Off-Broadway Shows

### Three Premieres

Cherry Lane Theatre, in association with James Preston, presentation of three one-act plays, "Sidewalks and the Sound of Crying" by S. Lee Pogostin, "Once Around the Block" by William Saroyan, "This Property Is Condemned" by Tennessee Williams. Staged by Harold Loeb, Robert Kamlot and Charles Olsen respectively. Settings and lighting, Charles Brandon; costumes, Warren Travis. At Cherry Lane Theatre, N.Y., Oct. 30, '56; \$3 top.

Cast for "Sidewalks": Kathryn Young, Edward Knight, Addison Myers. Cast for "Block": Theodore Flicker, Edward Crowley, Monica May, Larry Hagman. Cast for "Property": Billy James, Sandra Kolb.

"Three Premieres" has a number of modestly ingratiating credits. Not necessarily in order of choice, there is the chance to see a couple of one-acters not previously produced professionally in N.Y., "Once Around the Block," a typical charade by William Saroyan, and "This Property Is Condemned," a bleak character study by Tennessee Williams. There is also the questionable opportunity to attempt to fathom S. Lee Pogostin's obscure "Sidewalks and the Sound of Crying," a dimly lit, dimly conceived riddle.

Continuing the credits, there are three neat sets by Charles Brandon that look as crisp, clean and appropriate as they must have on the drawing board and make good use of Cherry Lane Theatre's constricted facilities. There's also Charles Olsen's appreciative staging of the Williams' dissection, and there's Sandra Kolb as another of Williams' fallen women, this time a tragically young adolescent.

The Pogostin piece is wisely scurried through first and shelved. The easily forgotten Saroyan lark offers many chuckles and a few laughs as an open-faced policeman steals a diaphonous blonde from two sex-bent bachelors. Theodore Flicker and Edward Crowley are the amazed victims, Larry Hagman the smooth-talking cop, and Monica May the wench. Each contributes to the festivity.

Williams is interested in a poor-white girl whose sister was a prostitute. She is sadly wise for her years, with a future offering nothing but degradation and misery. Decked out in her sister's faded finery, the child walks in on a railway track, clutching her doll. She brags and fantasies to a lolling boy who becomes precariously interested, then leaves via the track, singing in a childish treble.

Obviously the play is the girl's and Sandra Kolb has probed acutely, her performance having technical competence whether in its childish fingers clawing the air in mute inexpressiveness or in bravely singing her feeble song. If in her proficiency Miss Kolb misses some of the girl's childlikeness, perhaps it's as well, for the audience is left sufficiently limp. As she forlornly takes her curtain call, there's a sense that Miss Kolb will be seen around.

Geor.

### Shoestring '57

Ben Bagley (in association with Edwin H. Morris) presentation of revue. Staged by Paul Lammers; dances and musical numbers staged by Danny Daniels; settings, William Riva; costumes, Jeanne Partington; sketches, Arthur Macrae, Kenward Elmalie, Herb Hartig, Tom Jones, Bud McGreevy, Lee Adams, Iryca, Paul Rosner, Mike Stewart, Carolyn Leigh, Harvey Schmidt, G. Wood, Norman Gimbel; music, Moose Charlapp, Claibe Richardson, Charles Strouse, Philip Springer, Shelley Mowell, David Baker; musical direction and arrangements, Dorothy Freitag. At Barbizon Plaza Theatre, N.Y., Nov. 5, '56; \$4.30 top.

Cast: John Bartles, Fay De Witt, Dody Goodman, Patricia Hammerlee, Maybin Hewes, Diki Lerner, Charlie Manna, George Marcy, Paul Mazursky, Bud McGreevy, Mary Ellen Terry, Dorothy Greener.

Theatre, Bagley isn't getting glamorized, but lets the same essentials of youth, speed and brevity prevail.

Bagley's only demand of his performers is that they be triple-threat, able to act, sing and dance. Since youth isn't necessarily blessed with each talent in equal abundance, there are inevitable compromises, but even when weak in a department, Bagley's company gives.

In its '57 incarnation, "Shoestring" is strong on the staff side. Wisely, Bagley has tapped Dorothy Greener and Dody Goodman of the initial version for further employment. A drawback is that Miss Greener seems less in evidence, though give her the Marceau-ish mime "Birth, Maturity and Death," or the rampant farce of Arthur Macrae's "Sweet Belinda," a spoof of the powdered wig era, and she makes every poker-faced twitch count.

Miss Goodman is a flashy blonde with a perpetually pained expression that's as useful when she's doing a dowdy clubwoman mildly in her cups as when she's cavorting on a couch in E. B. White's "Queen Bee," or tossing an "Am I boring you?" at the psychiatrist to whom she's just revealed liquidating her family by pushing them off high places.

The '55 alumni haven't it all their own way, however. There's Fay De Witt, a rasping, sumptuous strawberry blonde who, as a 19th century French model, allows that "it's easy to lose Toulouse-Lautrec." Mary Ellen Terry, a perky redhead, and south'n Maybin Hewes hoof willingly whenever allowed, and Patricia Hammerlee has a drolly histrionic moment with the psychologic "sick complications" that can arise over a simple cup of coffee.

This overlooks the male contingent, but so does the show. George Marcy does a few steps occasionally that pass for choreography, but the males are mostly so many smiling straight men. It's (Continued on page 77)

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## Touring Shows

(Nov. 12-25)

Anniversary Waltz (Russell Nye, Marjorie Lord)—Geary, S.F. (12-17).

Bells Are Ringing (tryout) (Gudy Holliday)—Shubert, Philly (12-24) (Reviewed in VARIETY, Oct. 17, '56).

Boy Friend—Blackstone, Chi (12-24).

Build With One Hand (tryout) (Elliott Nugent, Geraldine Fitzgerald)—Walnut, Philly (12-24).

Candide (tryout)—Colonial, Boston (12-17) (Reviewed in VARIETY, Oct. 31, '56).

Canadian Players—Boyden Aud., Salisbury, N.C. (12); College Aud., Greensboro, N.C. (13); Durham (N.C.) U. (15); College Aud., Nashville, Tenn. (18-19); Lexington (Ky.) (20); Municipal Aud., Louisville, Ky. (23).

Chalk Garden (Gudith Anderson, Ruth Chatterton)—American, St. L. (12-17); Lyceum, Mpls. (19-24).

Damn Yankees (3rd Co.) (Bobby Clark)—Shubert, Chi (12-24).

Everybody Loves Me (tryout) (Jack Carson)—National, Wash. (12-17); Locust, Philly (19-24).

Great Sebastians (Alfred Lunt, Lynn Fontanne)—Great Northern, Chi (12-17); Shubert, Cincy (19-24).

Happiest Millionaire (tryout) (Walter Pidgeon)—Walnut, Philly (12-17) (Reviewed in VARIETY, Oct. 10, '56).

Happy Hunting (tryout) (Ethel Merman)—Shubert, Boston (13-24) (Reviewed in VARIETY, Oct. 24, '56).

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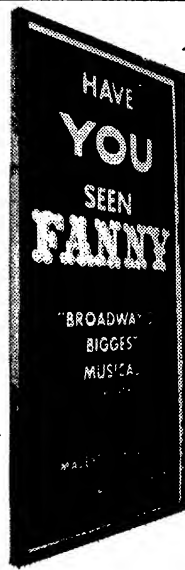
Happy Hunting (tryout) (Ethel Merman)—Shubert, Boston (13-24) (Reviewed in VARIETY, Oct. 24, '56).

Happy Hunting (tryout) (Ethel Merman)—Shubert, Boston (13-24) (Reviewed in VARIETY, Oct. 24, '56).

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Happy Hunting (tryout) (Ethel Merman)—Shubert, Boston (13-24) (Reviewed in VARIETY, Oct. 24, '56).

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MU 2-5780

# Chi Spotty But O.K.; 'Yanks' \$38,000, 'Sergeants' \$32,400, Lunts \$29,800

Chicago, Nov. 13. Legit was uneven here last week, but generally not bad considering the normal election slump. Receipts were off early in the stanza, but picked up fast at the weekend. The future booking list includes "Arsenic and Old Lace," Great Northern, Dec. 24; "Matchmaker," Harris, Jan. 7, on subscription, and "Janus," same theatre, Feb. 4, subscription.

**Estimates for Last Week**  
**Boy Friend**, Blackstone (8th wk) (\$5.50; 1,450; \$40,583). Nearly \$20,100; previous week, \$20,500; exits town Dec. 1 to resume tour.

**Damn Yankees**, Shubert (2d wk) (\$5.50; 2,100; \$68,000) (Bob Clark). Almost \$38,000 on subscription; previous week, \$24,300 for first three performances and a benefit preview.

**Great Sebastian**, Great Northern (3d wk) (\$5; 1,500; \$35,726) (Alfred Lunt, Lynn Fontanne). Nearly \$29,800 on subscription; previous week, \$27,400; leaves town Saturday (17) to continue tour.

**No Time for Sergeants**, Erlanger (9th wk) (\$4.95; 1,335; \$35,495). Over \$32,400; previous week, \$31,100.

**Witness for the Prosecution**, Harris (7th wk) (\$4.95; 1,000; \$29,347). Nearly \$10,000; previous week, \$15,000; on a week-to-week basis.

**Miscellaneous**  
**Desire Under the Elms**, Studebaker (2d wk) (\$4.50; 982; \$17,000) (Geraldine Page, E. G. Marshall). About \$3,200 for the stock operation.

# Holliday \$54,200, 'Baby' \$10,300, Hub

Boston, Nov. 13. Hub legit is still hitting a fast clip. Three shows were on the local boards last week and a similar lineup is current, including the holdover "Candide" at the Colonial, with "Happiest Millionaire" opening a one-week tryout stand last night (Mon.) at the Wilbur and "Happy Hunting" starting a three-week tuneup stint tonight (Tues.) at the Shubert to an advance sellout.

Future bookings include a tryout of "Uncle Willie," starring Menasha Skulnick, next Monday (19) at the Plymouth for two weeks, and a touring revival of "Arsenic and Old Lace," starring Gertrude Berg, due Nov. 28 at the Colonial for two-and-a-half weeks.

**Estimates for Last Week**  
**Candide**, Colonial (MC) (2d wk) (\$5.50-\$3.85; 1,500; \$37,000). Lillian Hellman-Leonard Bernstein tryout picked up a sober \$27,800; previous week, the same; exits Saturday (17) for New York.

**Very Special Baby**, Plymouth (D) (2d wk) (\$3.85-\$3.30; 1,200; \$29,728) (Sylvia Sidney, Luther Adler). Drew a mild \$10,300; previous week, \$12,600; moved out Saturday (10) for Broadway.  
**Bells Are Ringing** (Shubert) (MC) (3d wk) (\$6.25-\$4.95; 1,717; \$55,582) (Judy Holliday). Went clear at \$54,200 (passes accounted for the under-capacity figure; previous week, \$52,100; left Saturday (10) for Philadelphia to continue pre-Broadway polishing.

# 'BUILD' FAIR 13G IN 5 IN NEW HAVEN DEBUT

New Haven, Nov. 13. Pream of "Build With One Hand" last Wednesday-Saturday (7-10) drew a so-so \$13,000 for five performances at \$4.50 top at the 1,650-seat Shubert Theatre here.

Tryouts listed at the house include "Uncle Willie," starring Menasha Skulnick, opening tomorrow (Wed.) and playing through Saturday (17), followed by "Protective Custody," Nov. 21-24; "Speaking of Murder," Nov. 28-Dec. 1; "Small War on Murray Hill," Dec. 12-15, and "Eugenia," Dec. 19-22.

# 'Janus' Healthy \$18,600 For Solo Week, St. Loo

St. Louis, Nov. 13. "Janus," starring Joan Bennett, Donald Cook and Romney Brent, grossed a neat \$18,600 last week at the 1,513-seat American Theatre here at a \$4.48 top.

Judith Anderson and Ruth Chatterton opened last night (Mon.) in "Chalk Garden" at the house for a single-week stand at a \$4.48 top.

# 'CHILD' UP TO \$14,300 ON 2D WEEK IN WASH.

Washington, Nov. 13. Holdover of "Child of Fortune" at the National Theatre here last week climbed to \$14,300, about \$1,000 over the initial stanza. The 1,600-seat house was scaled to \$3.85, but Theatre Guild subscriptions held the take down somewhat. Capacity would have been \$32,000 for the tryout.

"Everybody Loves Me," starring Jack Carson, moved into the National last night (Mon.) for a one-week tuneup. "Night of the Auk," by Arch Oboler, checked in at the Shubert Theatre last night for a fortnight tryout. It is on subscription.

# 'Millionaire' Rich \$30,000 For Solo Week, Toronto

Toronto, Nov. 13. Walter Pidgeon in "Happiest Millionaire" smiled nearly \$30,000 worth last week at the Royal Alexandra Theatre here. The 1,525-seat house was scaled at \$4.40 top. The tryout sold out except at the matinee. Revisions continued during the stand.

Play is currently at The Wilbur, Boston.

# 'Everybody' Only \$5,700, 4-Show Bow, Princeton

Princeton, Nov. 13. "Everybody Loves Me," starring Jack Carson, grossed a weak \$5,700 in four performances last Thursday-Saturday (8-10) at the McCarter Theatre here. The comedy is current at the National Theatre, Washington.

"An Evening With Joyce Grenfell" is due at the McCarter for two evening performances next Friday-Saturday (16-17). Princeton U's Triangle Club then takes over the house for a month of rehearsals of its annual musical show, prior to opening Dec. 10 for a week's run.

# 'Wind' 25G, Detroit

Detroit, Nov. 13. Third and final stanza of "Inherit the Wind," starring Melvyn Douglas, grossed another good \$25,000 last week at the 2,050-seat Shubert Theatre. Potential capacity was \$34,000 at a \$4 top.

Current at the house is "The Lark," starring Julie Harris, in for two weeks. Upcoming is "Hatful of Rain," starring Vivian Blaine, beginning a fortnight's engagement Nov. 26.

The 1,482-seat Cass remains dark.

# British Shows (Figures denote opening dates)

**LONDON**  
**Boy Friend**, Wyndham's (12-1-53).  
**Chalk Garden**, Haymarket (4-11-56).  
**Devil's Disciple**, Wint. Gard. (11-8-56).  
**Devil Was Sick**, Fortune (11-13-56).  
**Doctor in House**, Vic. Pal. (3-20-56).  
**Doctors Dilemma**, Saville (10-4-56).  
**Dry Rot**, Whitehall (8-31-54).  
**For Amusement Only**, Apollo (6-5-56).  
**Good Woman of Setzuan**, R. 1 Ct. (10-31-56).  
**House by Lake**, York's (6-9-56).  
**Kismet**, Shaftesbury (11-7-56).  
**Likely Tale**, Globe (3-22-56).  
**Mousetrap**, Ambassadors (11-25-52).  
**Mr. Boffin**, Aldwych (8-30-56).  
**Night of the Garter**, Her Maj. (8-23-56).  
**Nude With Violin**, Globe (11-7-56).  
**Pajama Game**, Coliseum (10-13-55).  
**Plaintiff in Hat**, Duchess (10-11-56).  
**Plume de ma Tante**, Garrick (11-3-55).  
**Reluctant Debutante**, St. Mart. (3-31-56).  
**Reluctant Debutante**, Cambridge (9-24-55).  
**Repertory**, Old Vic (9-7-55).  
**Romanoff & Juliet**, Piccadilly (6-17-56).  
**Rosalind Fuller**, Arts (10-8-56).  
**Sailor Beware**, Strand (2-18-55).  
**Soldiers Dilemma**, Saville (10-4-56).  
**Soldiers Dilemma**, New (9-20-56).  
**Sorcerer's Apprentice**, New Lind. (10-2).  
**South Sea Bubble**, Lyric (4-25-56).  
**Ten Min. Alibi**, Westminster (11-2-56).  
**Towards Zero**, St. James's (10-4-56).  
**Under Milk Wood**, New (9-20-56).  
**View From Bridge**, Comedy (10-11-56).  
**Waltz of Terrors**, Criterion (3-27-56).  
**Zero Hours**, St. James's (4-9-56).  
**Double Image**, Savoy (11-14-56).  
**La Misanthrope**, Palace (11-14-56).  
**Fanny**, Drury Lane (11-15-56).

**ON TOUR**  
**Archadians**, Bachelors Borne.  
**Call Girl**, Canterbury.  
**Clouy**, Aunt.  
**Dry Rot**, Follies.  
**Follies**, Follies.  
**French Mistress**, Follies.  
**Hot and Cold**, Follies.  
**King and I**, Follies.  
**Like Time**, Follies.  
**Oh Men, Oh Women**, Follies.  
**Snake in the Grass**, Follies.  
**Spider's Web**, Follies.  
**Summer Song**, Follies.  
**Water Babies**, Follies.

# 'Hatful' Fairish \$11,200 For 4 Shows, Columbus

Columbus, Nov. 13. "Hatful of Rain," starring Vivian Blaine, grossed \$11,200 in four performances last Thursday-Saturday (8-10) at the 1,634-seat Hartman Theatre here. The play, a subscription offering, was scaled to a \$4 top.

Next at the Hartman is "Pajama Game" for three days beginning Nov. 22.

# Merman \$60,354, Shelley \$22,200 'Abner' 53G, Phila.

Philadelphia, Nov. 13. Four theatrical changes are on the books this stanza, but local legit stayed pat last week with three musicals and a comedy drama. Business continued on the upbeat.

"Build With One Hand" opened a tryout stand last night (Mon.) at the Walnut. Touring production of "Inherit the Wind," with Melvyn Douglas starred, arrives tonight (Tues.) at the Forrest. The musical tryout, "Bells Are Ringing," starring Judy Holliday, is due tomorrow (Wed.) at the Shubert to an advance sellout. The annual show of the Penn Mask & Wig Club opens Thursday (15) at the Erlanger.

Lone newcomer next week is the tryout, "Everybody Loves Me," starring Jack Carson, at the Lo-cust.

**Estimates for Last Week**  
**Li'l Abner**, Erlanger (MC) (3d wk) (\$6.40; 1,880; \$54,000). Musical version of comic strip series went virtually clean, after building steadily from the first week. Boff \$53,000; previous stanza was underquoted, the correct figure having been \$49,500; departed Saturday (10) for Broadway.

**Pajama Game**, Forrest (MC) (4th wk) (\$6; 1,760; \$45,000) (Larry Douglas, Buster West, Betty O'Neil). Touring tuner finished with a so-so \$29,700, previous week, \$30,800; moved out Saturday (10).  
**Happy Hunting**, Shubert (MC) (3d wk) (\$6-\$7.20; \$60,200) (Ethel Merman). Got all the standees the fire marshal would permit, for another new house record at \$60,354; previous week, \$60,280; left Saturday (10) to continue shakedown in Boston.

**Girls of Summer**, Walnut (CD) (2d wk) (\$4.20-\$4.80; 1,340; \$36,000) (Shelley Winters). With strong subscription, this one was guaranteed good returns; okay \$22,200, previous week, \$22,800; exited Saturday (10) for N. Y.

# 'LARK' \$31,700, CLEVE., DESPITE PRESS TIEUP

Cleveland, Nov. 13. Despite the national election and furore over three newspapers shuttered by strikes or lockouts, "The Lark" soared to a nifty \$31,700 at the Hanna here last week. Top was \$4.50 in the 1,515-seat house. Dark this week, the Hanna re-opens next Monday (19) with Vivian Blaine in "Hatful of Rain."

# 'Waltz' \$10,300, Frisco

San Francisco, Nov. 13. Third week of the return engagement of "Anniversary Waltz" did a mild \$10,300 at the Geary last week, down about \$1,000 from the previous frame.

Other local legit houses were dark.

# Off-B'way Shows

**Arms & Man**, Downtown (10-1-56).  
**Escorial & Lesson**, Tempo (10-2-56).  
**Hamlet**, St. Ignatius Church (10-27-56).  
**I Am A Camera**, Actors Playhouse (10-9-56); closes next Sunday (18).  
**Iceman Cometh**, Circle in Square (5-9-56).  
**Me Caudillo**, Greenwich Mews (10-15-56).  
**Misanthrope**, Theatre East (11-12-56).  
**Shoestring '57**, Barbizon-Plaza (11-5-56).  
**Take a Giant Step**, Jan Hus (9-22-56).  
**Thor**, With Angels, B'way Congregational Church (10-14-56).  
**Three Premieres**, Cherry Lane (10-28-56); closes Nov. 25.  
**Threepenny Opera**, de Lys (9-20-55).  
**Closed Last Week**  
**Sea Gull**, 4th Street (10-22-56).

# B'way Uneven; 'Journey' \$22,400 (5), Roz 43 1/2 G, 'Cart' 28 1/2 G, 'Diary' 21 1/2 G, 'Sgts.' 34G, 'Prince' \$33,300, 'Deb' 23G

Broadway was spotty last week. Receipts continued downbeat for some shows, picked up for others, and in some cases held steady. As expected, the Presidential election dampened biz the earlier part of the week.

The capacity lineup included "Auntie Mame," "My Fair Lady," "Separate Tables" and the newcomer, "Long Day's Journey Into Night." Other preems were "Diary of a Scoundrel" at the Phoenix Theatre and "Teahouse of the August Moon" at the City Center. There were two closings, "Will Success Spoil Rock Hunter" and "Too Late the Phalarope." This week's starters are "Child of Fortune," "A Very Special Baby" and "Li'l Abner."

# Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and . . . . Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

**Apple Cart**, Plymouth (C) (4th wk; 28; \$5.75; 1,062; \$34,000) (Maurice Evans). Previous week, underquoted, was nearly \$29,600; last week, almost \$28,500.

**Auntie Mame**, Broadhurst (C) (2d wk; 13; \$6.90-\$5.75; 1,182; \$43,000) (Rosalind Russell). Previous week, \$37,700 for first five performances and two previews; last week, over \$43,500.

**Cat on a Hot Tin Roof**, Morosco (D) (86th wk; 684; \$6.90; 946; \$31,000) (Thomas Gomez, Marjorie Steele, Alex Nicol). Closes next Saturday (17), to tour. Previous week, \$21,500; last week, almost \$22,600.

**Damn Yankees**, 46th St. (MC) (80th wk; 636; \$8.05; 1,297; \$50,573) (Gwen Verdon). Previous week, \$47,800; last week, over \$40,300.

**Diary of Anne Frank**, Cort (D) (58th wk; 461; \$5.75; 1,036; \$28,854) (Joseph Schildkraut). Previous week, \$26,500; last week, over \$21,500.

**Fanny**, Majestic (MD) (106th wk; 844; \$7.50; 1,625; \$62,968) (Billy Gilbert). Previous week, \$35,100 on twofers; last week over \$34,800 on twofers; moves Dec. 4 to the Belasco Theatre for two weeks and will then move to another Broadway house, providing a suitable one is available. If not, the show is expected to tour. Lawrence Tibbett has withdrawn from his co-starring assignment because of an intestinal ailment.

**Inherit the Wind**, National (D) (69th wk; 550; \$5.75-\$4.60; 1,162; \$32,003) (Paul Muni). Previous week, \$25,000; last week, almost \$25,000.  
**Long Day's Journey Into Night**, Helen Hayes (D) (1st wk; 4; \$6.90; 1,039; \$30,000) (Fredric March, Florence Eldridge). Opened last Wednesday (7) to unanimous approval, ranging from enthusiastic to rave notices (Atkinson, Times; Chapman, News; Coleman, Mirror; Donnelly, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); almost \$22,400 for first four performances (evenings only) and one preview.

**Loud Red Patrick**, Ambassador (C) (6th wk; 45; \$5.75; 1,155; \$36,500) (Arthur Kennedy, David Wayne). Previous week, \$23,200; last week, over \$26,700.

**Major Barbara**, Beck (C) (2d wk; 15; 1,280; \$43,000) (Charles Laughton, Burgess Meredith, Glynnis Johns, Eli Wallach, Cornelia Otis Skinner). Previous week, \$40,400 for first seven performances and one preview; last week, nearly \$40,700 for a new house record.

**Matchmaker**, Royale (C) (49th wk; 392; \$5.75; 1,050; \$31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Moved last Monday (12) to the Booth Theatre where it remains until Jan. 5, then tours. Previous week, \$21,600; last week, almost \$21,600.

**Middle of the Night**, ANTA (D) (32d wk; 253; \$5.75; 1,185; \$39,116) (Edward G. Robinson). Previous week, \$38,700; last week, nearly \$37,400.

**Most Happy Fella**, Imperial (MD) (28th wk; 220; \$7.50; 1,427; \$57,875). Previous week, \$58,400; last week, almost \$55,900.

**Mr. Wonderful**, Broadway (MC) (34th wk; 263; \$7.50-\$6.90; 1,900;

\$71,000). Previous week, \$38,400; last week, nearly \$43,200.

**My Fair Lady**, Hellinger (MC) (35th wk; 275; \$8.05; 1,551; \$67,696) (Rex Harrison, Julie Andrews). Previous week, \$68,700; last week, same.

**New Faces**, Barrymore (R) (22d wk; 172; \$7.50-\$6.90; \$38,577). Previous week, \$17,400; last week, nearly \$22,400.

**No Time for Sergeants**, Alvin (C) (56th wk; 444; \$5.75-\$4.60; 1,331; \$38,500). Previous week, \$35,100; last week, almost \$34,000.  
**Old Vic Co.**, Winter Garden (Repertory) (3d wk; 23; \$5.75; 1,494; \$45,000). Previous week, \$36,100 for eight performances, split between "Macbeth" and "Romeo and Juliet"; last week, almost \$36,400 for eight performances of "Richard II."

**Pajama Game**, St. James (MC) (131st wk; 1,036; \$6.90; 1,615; \$52,118) (Fran Warren). Moved last Monday (12) to the Shubert Theatre where it closes Nov. 24, having to exit the house to make way for the Nov. 29 opening of "Bells Are Ringing." Previous week, \$28,500; last week, almost \$28,500.

**Reluctant Debutante**, Miller (C) (5th wk; 38; \$5.75; 946; \$27,100) (Adrianne Allen, Wilfrid Hyde White). Previous week, \$23,100; last week, over \$23,000.

**Separate Tables**, Music Box (D) (3d wk; 20; \$5.75, 1,010; \$31,021) (Eric Portman, Margaret Leighton). Previous week, \$31,200; last week, nearly \$31,300.  
**Sleeping Prince**, Coronet (C) (2d wk; 12; \$6.90; 1,001; \$36,500) (Michael Redgrave, Barbara Bel Geddes). Previous week, \$25,800 for first four performances and two previews; last week, nearly \$33,300.

# Miscellaneous

**Diary of a Scoundrel**, Phoenix (C) (1st wk; 8; \$3.85; 1,150; \$25,000). Nearly \$6,500 for first eight performances; closes Nov. 25; "Saint Joan," with Siobhan McKenna, begins a two-week return stand Nov. 27.

**Teahouse of the August Moon**, City Center (C) (1st wk; 8; \$3.80; 3,090; \$45,000) (Rosita Diaz, Gig Young). Opened last Thursday (8) to five favorable reviews (Atkinson, Times; Beckley, Herald Tribune; Coleman, Mirror; McClain, Journal-American; Watts, Post) and two yes-no (Donnelly, World-Telegram, McHarry, News); almost \$28,100 for first five performances and three previews.

# Closed Last Week

**Too Late the Phalarope**, Belasco (D) (5th wk; 36; \$6.60-\$5.75; 1,037; \$33,000) (Barry Sullivan). Previous week, \$15,200; last week, around \$12,000. Closed last Saturday (10) at an approximate loss of \$100,000 on a \$110,000 investment.

**Will Success Spoil Rock Hunter**, Shubert (C) (57th wk; 452; \$5.75; 1,453; \$41,668) (Jane Kean, Martin Gabel). Previous week, \$6,100; last week, almost \$6,800. Closed last Saturday (10), with a small profit (including forthcoming revenue from the 20th-Fox film deal) on a \$100,000 investment.

# Opening This Week

**Child of Fortune**, Royale (D) (D) (\$5.75; 994; \$29,000). Play by Guy Bolton, adapted from Henry James' novel "Wings of the Dove," presented by Jed Harris. Production financed at \$75,000, cost about \$70,000 to bring in, and can break even at around \$17,500 gross. Opened last night (Tues.).

**Very Special Baby**, Playhouse (D) (\$5.75; 994; \$30,000). Play by Robert Alan Aurthur, presented by David Susskind, in association with Michael Abbott; production financed at \$100,000 cost about \$80,000 to bring in, and can break even at around \$17,000 gross. Opens tonight (Wed.); remains through Nov. 24 on interim booking.

**Li'l Abner**, St. James (MC) (\$8.05; 1,028; \$58,100). Musical comedy based on the Al Capp comic strip, with book by Norman Panama and Melvin Frank, lyrics by Johnny Mercer, music by Gene De Paul presented by Panama, Frank and Michael Kidd; production cost about \$285,000 to bring in and can break even at around \$35,000 gross. Opens tomorrow (Thurs.) night.

**Bob Rapoport**, general manager for Maurice Evans' productions, planned to Miami over the weekend to catch the Coconut Grove Playhouse presentation of "Teahouse of the August Moon," produced on Broadway by Evans (in association with George Schaefer).



# Exhausted Dancers Draw Catcalls

## Cuevas Ballet Opens Sans Luggage and Argentine Fans Show Anger as Well as Sympathy

Buenos Aires, Nov. 6. The Marques de Cuevas Ballet, here for the second time in two years, received a mixed reception from local balletomanes when it offered a "show-must-go-on" improvisation for its opening performance. The troupe's costumes and sets were delayed in Customs and the cast was exhausted from the plane journey. The informal performance was greeted by both cheers and cat-calls.

Local aficionados, who have a passion for good ballet and who have a high discriminatory taste, have been disturbed by other breakdowns in the group's performance here. Principal complaint revolves around the exhaustion of the two top performers, Jacqueline Moreau and Vladimir Skouratoff, who are being required to dance too often to compensate for the lack of other big "names" in the cast brought here.

Marques de Cuevas group was booked through ex-dancer Serge de Korvex, now a resident, and the Sociedad Musical Daniel. The Marques de Cuevas came here in person to make sure that his company was presented on a good-sized stage. On the troupe's previous visit, it was booked through Pablo Williams and was forced to dance on the too-small stage of the Metropolitan Theatre, a film house. The result was generally adverse comments.

The Opera stage, where current performance is being offered, is adequate, but not spacious enough for a full-scale ballet and the performance of "Giselle" lost perspective as a result. Miss Moreau and Skouratoff gave fine performances despite evidence that they are still suffering from the strain.

More suitable for the theatre and less exacting for the cast was "The Bridge," with music by Franklin Marks, choreography by James Starbruck, and costumes and sets by Jean Robier. A performance of Ravel's "Bolero," with Nijinski's choreography and costumes and sets by Nathalie Gontcharova, was disappointing to an audience accustomed to the finest flamenco music and dancing. There many departures before the curtain went down.

Admissions are scaled at \$1 to \$4 and business has been good although not entirely sold out.

## NEW BEETHOVEN HALL GETS GOTHAM LEG-UP

City of Bonn in W. Germany is kicking in \$1,000,000 toward a new Beethoven Hall overlooking the Rhine and due to open in the spring of 1958. Main concert hall, one of several in structure, will seat 1,400.

Remainder of needed funds, the amount undisclosed, is being raised internationally. In N. Y. on Dec. 5 at Carnegie there will be a fund-raising concert by Andor Foldes with the Carl Schurz Memorial Foundation fronting and Roy Bernard handling the promotion.

## Ex-Hurler Walter Brown Exits Columbia Mgmt.

Walter P. Brown, positively the only former pitcher for the New York Yankees ever to enter the concert management business, is not leaving it. Brown is selling his stock back to Columbia Artists Management, of which he's been executive vee. It ends 20 years connection. Brown will switch to another branch of the business there is none like.

Columbia's units now comprise Judson, O'Neil & Judd, Coppicus & Schang (sans Brown), Andre Mertens, Kurt Weinhold, Horace Parmalee, and newest of all, Humphrey Doulens' tv division.

## Rosenstock Re-Nips

Joseph Rosenstock, New York City Opera Co. batonier, will again conduct the NHH Symphony Orchestra winter subscription series in Japan. The opening concert of the five-month season will be Nov. 29 at Hibiya Hall, Tokyo.

Rosenstock will conduct 50 concerts, including radio and tv broadcasts.

## Concert Smallfry

Emergency surgery prevents French pianist Henriot from appearing at Town Hall, N. Y., Nov. 26 with Thomas Scherman's Little Orchestra. In her place an 11-year-old pianist, Albert Hollander, will perform. Boy had been booked originally only for the "dress rehearsal" of the program at Hunter College.

Meanwhile another youth, Josey Alfidi, this one only 7, will baton Symphony of the Air at Carnegie Nov. 18, conducting, among others, Beethoven's Fifth.

## South Africans in Swoon For Margaret Fonteyn; Tickets Scaled to \$12

Johannesburg, Nov. 6. Margaret Fonteyn, Giuseppina di Stefano and Claudio Arrau emerge as the three top wows of Johannesburg's 70th birthday Festival. British ballerina gave four performances at His Majesty's Theatre and one in the open air at the Zoo Lake. All were sold out by mail weeks before. She was on the stage for not more than 20 minutes—as the swan princess in Act 2 of "Swan Lake." But in those few minutes she made everyone else on the stage, excepting partner Michael Somes, look earthbound.

Johannesburg's dressiest audience of the year in \$12 seats forgot to be sophisticated and howled, stamped and cheered its appreciation of Fonteyn. At The Zoo Lake, where she gave her final performance, she made 6,000 people forget the rain. They had paid \$3 apiece. Milan's La Scala mounted three operas, "Elisir d'Amore," "Secret Marriage" and "Cosi Fan Tutte." Tenor Giuseppina di Stefano and conductor Guido Cantelli drew heaviest applause. Stefano also gave a one-man recital at the City Hall and received for his Neapolitan songs and operatic arias a bobbysox reception from a normally staid audience.

In a series of recitals and orchestral concerts, Claudio Arrau from Chile proved that he is Johannesburg's favorite pianist. It was his third visit to South Africa.

Other successes in the Festival were:

- Andres Segovia on the guitar.
- Yehudi Menuhin.
- Anna Russell burlesquing just about every kind of music.
- Sir Malcolm Sargent, putting a local orchestra through its paces.
- Jascha Horenstein, conducting the London Symphony Orchestra as standin for Josef Krips, who couldn't make the trip on account of health.

## LEBANON BUT NOT IRAN

### Ballet Theatre Route Switch Follows Egyptian War

Beirut, Nov. 6. Ballet Theatre came to this Lebanese city within the Arab bloc sympathetically though, largely Christian despite the Near East crisis. Lebanon's president attended opening. Dancers were enthusiastically received by a capacity house.

However Ballet Theatre has cancelled a date in Teheran in Iran (Persia) and is flying to Rome where it will open Nov. 16.

## Hurok Books Israeli Boy Pianist for America

Tel Aviv, Nov. 6. Daniel Barenboim, Israeli boy pianist born in Buenos Aires, will be introduced to American audiences by impresario Sol Hurok next January, after playing a number of recitals in Israel under the auspices of the American Fund for Israeli Institutions.

Lad, who will be 14 on Nov. 16, came to Israel with his parents at the age of nine. Conductor Igor Markevich, who heard him here, invited him to study at Salzburger in 1952, and since then he's been a regular visitor to the conducting classes and on the art platform in the Mozart City.

## REVIEWS

### Mattiwilda Dobbs

This 28-year old light-complexioned Negro soprano managed by Sol Hurok exhibited in her Metropolitan Opera debut as Gilda in "Rigoletto" everything except the grand manner. Her voice is rangey, controlled, sweetly ripe and, one supposes, good for long tenure in fat roles. The dramatic tricks she still needs have nothing to do with her vocal coach but a lot to do with stage department. She moves too self-consciously, needs to learn how to manage a long skirt while walking upstairs, and little things like that.

Miss Dobbs sang free of apparent tension when working Friday evening (9) with the masterly baritone, Leonard Warren, who fostered and fathered her while on stage. In her big second act solo aria she progressed promisingly until developing some unsteadiness, more psychological than musical, as if she suddenly realized where she was. At that moment the lass from Atlanta may be pardoned a twinge of cosmic lonesomeness. That will pass and her gift (for this is a voice of exceptional appeal) will remain. All in all her debut was socko, though audience ecstasy was properly reserved for the splendors of Warren's performance. (Jan Peerce seemed off-dynamo as the Duke but he's better on a poor night than many a tenor in top form).

For the record, Miss Dobbs is the third Negro singer enrolled by Papa Bing, her predecessors having been Robert McFerrin and Marian Anderson, the latter at the end period of her career rather than on the way up. Land.

### Iva Kitchell

Luben Vichey, the basso turned entrepreneur, booked Iva Kitchell, the satirist of terp, into the Bijou Theatre for a 10-day run, perhaps in the hopes that lightning will strike her, as it did the not-so-melancholy Dane, Victor Borge. Should the impish femme, by some legerdemain magic, "catch on" and become a Broadway legit attraction, she would, of course, be catapulted into the ranks of big-money entertainers. It's more likely, however, that by the present show-casing, her managers (NAC) expected to attract the press attention that would increase Miss Kitchell's bookings, both in numbers and fee-wise, for her one-night concert stands. She's a fine entertainer, but for the Main Stem, hers is doubtful fare at \$4.60.

Miss Kitchell has a repertoire of some 26 dance-characterizations. Of these, she does a dozen or so each night. The program lists all of them, and the gifted zany announces her numbers from the stage. There are no props except a dressing-table and a rack full of costumes. She makes up and changes costumes on the stage, and in those interludes between her dances are some of the most enjoyable moments of the evening. Her mugging as she creams her face, her manipulations of a series of distinctive hair-dos to match the character to be portrayed, her miming and general deportment are amusing and even when she repeats a bit of business, it often brings guffaws. Her only conspirator is the expert pianist, Harvey Brown who performed valiantly at the Steinway and occasionally emerged from the wings for a bit of business. The costumes are effective and add to the mockery. Wein.

### Eger Players

The Eger players at Town Hall concert (10) played an unusual program of classical and jazz compositions. The ensemble features Joseph Eger, young, American and an outstanding French horn player who has forced a pace for his horn among the great solo instruments. His three supporting players Charles Libove, violinist, Nina Lugovoy, pianist, Sterling Hunkins, cellist, have somewhat less artistry but the group is a personable one, headed for success.

After classical selections like a Haydn Horn Trio and Brahms, some Bartok and a delightful piece by Leonard Bernstein "Elegy for Mimby I" (a doodle!) the group performed a number of American "firsts" like Britten's "Canticle III" (words by Edith Sitwell) with tenor Leslie Chabay as guest artist and "Fantasy" by Peter Korn which proved slightly long for the amount of inventiveness these compositions had to offer. The group is fortunate to have a jazz composer like Hal Schaefer who writes music for them. Goth.

## Lieder to a Sellout

San Francisco, Nov. 13. Proof that even a fairly abstruse program of German Lieder can be terrific at the boxoffice—if the performer is right—was given at the 1,780-seat Curran Nov. 4. The performer in this case was soprano Elisabeth Schwarzkopf, who had just finished with San Francisco Opera and who left the Curran only 100 seats short of a sellout for the Sunday afternoon concert. Take, after taxes, for the concert presented by Spencer Barefoot was \$3,400. House was scaled at \$3.

## Composers As Critics; What Dramatists Guild Could Learn From Verdi

By ROBERT J. LANDRY

Have composers through the centuries been better critics than the critics? It might well be presumed after an extensive reading of a new anthology published this week. Granted that editor Sam Morgenstern has culled the best and in some instances offers only snippets, quips, pithy distillations; nonetheless, the riches of insight and intellect revealed by composers when writing of their own or other works add up a case for their superiority as critics. Of course, it is necessary to explain that many composers, even down to our own time, have been critics by side-profession in order the better to make a living.

The book to which reference is made (and it automatically is a book of reference as well as of illumination) bears somewhat, pedestrianly, if accurately, the title, "Composers on Music." Pantheon is the publisher and the retail price is \$7.50. Pages: 584.

As to the matter of making a living, Gounod pointed out in his own day that a composer's only chance lay in writing successful operas. In short, the boxoffice was then king, too, and performance royalties amounted to worldly success.

Opera is the subject of many of the comments by 90-odd composers "from Palestrina to Copland." Amusingly, Marcello in the early 18th century lampooned the corruption and decadence of opera, in a different vein but in the same spirit of Wagner 150 years later. Also Verdi complained in 1853: "Our opera nowadays sins in the direction of too great monotony."

Economics—or lack thereof—has haunted music always. Morgenstern reproduces in its entirety an article Anton Dvorak wrote on American music for Harper's Magazine in 1895. It still reads almost—quite—like a modern tract. Dvorak was "surprised" by the prejudice against the arts in America. Public-spirited men helped schools, universities, libraries, hospitals. "I can only marvel that so little has been done for music." The Czech composer, then director of the National Conservatory of Music in Manhattan, made the comment: "Art, of course, must always go a-begging, but why should this country alone, which is so justly famed for its generosity, close its door to the poor beggar? In the Old World this is not so. Since the days of Palestrina . . . princes and prelates have vied with each other in extending a generous hand to music."

"Composers on Music" has a fascination of detail and multiple viewpoint which no ordinary history of music could match. Today's Dramatists Guild considers itself pretty powerful to have a right of veto over casting, but Verdi had a clause granting him the right to withdraw any opera "up to its dress rehearsal" if he disapproved of the production in any way. Verdi it was who in 1847 laid down the law to Ricordi:

"In order to prevent changes which theatres make in musical works, it is forbidden to insert anything into the score, to make cuts, raise or lower a key, or in general to make any alteration which would entail the slightest change in instrumentation, on pain of 1,000 francs fine which I shall demand of you for every theatre where a change is made in the score."

Verdi wrote widely on music and on his contemporaries. He complained that Paris was too sticky in its snobbish demands, saying, "If you terrify the man of genius with

## Private Opera Leads Chutro To Bankruptcy

Miami, Nov. 13. Attempt to stage opera here last winter in competition with the strongly entrenched and civic-group backed Miami Opera Guild was a financial flop, it was revealed in Federal Court this week, when Dimitri Chutro, producer of the ill-fated project, filed a bankruptcy petition.

According to Chutro, the financial fiasco was due to "unusual opposition of organized groups within this area." Without directly referring to Arturo di Filippi and his Miami Opera Guild, the petition went on to state: "The petitioner, not being familiar with the unusual situation peculiar to Miami music circles—which, to the best of his knowledge exists nowhere else—did not expect the active opposition."

Music circles here last year were titillated by verbal arguments between DiFilippi and Chutro, with many reportedly recipients of cards urging them to disregard the new competition to Guild stagings. DiFilippi is founder and artistic director of the civic group-adopted Guild.

The Chutro presentation of "Boris Godunoff" at Dade County auditorium last February, although favorably reviewed by the local critics, netted \$2,794 with costs hitting \$7,074. According to the producer, he used up all his worldly goods in raising money to pay the bills but still owes \$2,011 and has assets today of only \$26.85. Withal, Chutro, who formerly operated a Miami ballet studio, has booked the Auditorium for next Feb. 3 when he hopes to present "Mignon."

The Miami Opera Guild will present Metropolitan Opera lead singers this winter, in "Faust" Jan. 14, 15, 16 and "Don Pasquale" Feb. 18, 20 and 23, with the subscription lists sold out and general ticket sales being pushed through cooperation of local cultural organizations.

## 'UNIRKED' WM. WARFIELD

### U. S. Singer Cut German Lieder On N. Y. Advice Re Israel

Respecting the VARIETY news story from Israel anent Negro baritone William Warfield being "irked" by the unofficial ban on German tongue in that state, the singer's N. Y. manager Larney Goodkind points out that Warfield and his pianist Otto Herz had carefully canvassed the language problem even before leaving Manhattan.

Warfield himself eliminated German Lieder from his Tel Aviv program after talking with Reuven Dafni, Israel consul-general in N. Y. Hungarian tunes were substituted, but segments of the Israeli audience requested German Lieder as encores.

your wretched measured criticism, he will never let himself go and you will rob him of his naturalness and enthusiasm."

Wagner the critic was indistinguishable from Wagner the controversialist. A composer who was his own librettist, his dictum still bristles with challenge: "A means of expression (music) has been made the end while the end of expression (the drama) has been made a means."

Composers were frequently very generous to other composers. Liszt said that Beethoven constituted "a perpetual command, an infallible revelation." Schumann declared, "Chopin might now publish anything without his name. The world would nevertheless immediately recognize him."

Coming down to the modern day, Aaron Copland is quoted at some length, among his paragraphs this one: "Most people use music as a couch; they want to be pillowed on it, relaxed and consoled for the stress of daily living. But serious music was never meant to be used as a soporific. Contemporary music, especially, is created to wake you up, not to put you to sleep. It is meant to stir and excite you—it may even exhaust you. But isn't that the kind of stimulation you go to theatre or read a book for? Why make an exception of music?"



## Literati

**Peter Witt's Literary Agency**  
Talent agent Peter Witt has expanded his percenter's service into the literary field. Heretofore confining itself to the representation of thespians for legit, pix, and television, the Witt firm, with offices in New York and Hollywood, will also represent writers, scripts, and directors in all media.

Virginia Viertel will head the new department. Mrs. Viertel, formerly with Samuel Goldwyn's story department and west coast editor of E. P. Dutton, has moved from Hollywood to New York to begin her new assignment immediately.

**Hentz's N. Y. Times Replica**  
H. Hentz & Co. is circulating an exact replica of the N. Y. Daily Times (as it was then called), dated Saturday, Nov. 15, 1856, in commemoration of the centennial of the Wall Street brokerage house founded by Henry Hentz.

Replica of the first ad of the firm founded 100 years ago read: "Gentlemen of Capital will be greatly interested to learn of our very handsome, newly formed brokerage office located at No. 5 Hanover Street. Commencing at 9 1/2 o'clock today, and daily thereafter, this house will conduct business in the market as commission broker and business counsellor. Patrons are assured that the undersigned will give his personal attention and supervision to all transactions entrusted to him. (Signed) Henry Hentz."

**Krutch, Stanley Tome**  
Columbia U. prof-critic-essayist Joseph Wood Krutch has done a treatment of natural evolution, "The Great Chain of Life," appearing via Houghton Mifflin in January.

HM this month publishing a book on the manner and way of English entertainment in Louis T. Stanley's "The London Season."

**British Legit Annual**  
"Theatres 1955-56," by Ivor Brown (Max Reinhardt, London; \$2.95), is the author's second annual review of the British stage, and apart from being a book of reference, contains the author's own opinions on individual productions of importance, in and out of London, and his impressions of the state of the British theatre in general.

Cast lists of major productions are again included, as the specialist yearly review of the foreign scene. This year's subject is the French Theatre, contributed by Thomas Quinn Curtiss (who also corresponds for VARIETY).

Henry Sherek has also contributed an article on "Playwrights," in which he states that the essential basis of a healthy theatre lies in the hands of playwrights, and adds that at the moment Britain is having a thin time of it in that respect.

**No Cuffo USIA Mss.**

Following a protest from the Authors Guild that writers alone were being asked to "donate" talent to the overseas propaganda of the U. S. Information Agency (State Dept.), the latter is now paying for all writings reproduced in foreign languages or periodicals.

USIA is paying at least a token fee of \$25, but more for specific material when negotiated. Though the payment is merely nominal it is viewed by the Authors Guild as a principle and precedent of importance.

Also gratifying to the Guild is the acceptance by USIA of the concept of leasing (five years) rather than outright sale.

**New Book by ABC's Paul Harvey**  
"The Rest of the Story," feature on Paul Harvey's daily ABC-Radio news program, has been put into book form and will be published by Hanover House Nov. 5.

Little-known true stories about famous people, the tales in "The Rest of the Story" give new insights into the careers of such famous personages as Paul Revere, Mary Martin, Dwight D. Eisenhower, Ronald Colman, the brother of Jesse James, J. C. Penney, and others.

Harvey, who lives in River Forest, Ill., conducts the program which is carried by 265 stations of the American Broadcasting Co. He is also the author of a syndicated column.

**Cuffo, Tourist Baiter**

Reaching the "travel-minded" Ivy League student is the avowed aim of Ivy League Publications which contemplates a January debut for the first issue of an annual mag that will cover the tourist field. Titled Holiday in Havana, publication will be staffed by James A. Kern, Yale '56, and

Charles D. Marks, Yale '55, as editor and business manager, respectively.

Inaugural issue will be 40 pages and will be distributed free on a "one-to-a-room" basis throughout some 16 colleges. Press run will be more than 20,000 copies.

**Revised 'Best Jokes'**

A couple of major revisions have been made on the 11th edition of "Best Jokes for All Occasions," which Pocket Books was slated to release last week. Chapters entitled "Negro Jokes" and "Jewish Jokes" were dropped, with editor Jerry Lieberman substituting a chapter tagged "Jokes About People in General."

B'nai Brith expressed disfavor over the "Jewish" chapter, which was a part of the original book 15 years ago. Feeling is that there is a greater sensitivity today to anything that might cast unfavorable racial or religious reflections, Lieberman explained. He added that it was not the intention of Doubleday, original publisher, to suggest any type of bigotry.

**Chambers' Journal Suspends**

The second oldest surviving monthly in Great Britain, Chambers' Journal, published from Edinburgh, Scotland, is to cease publication as from the December issue.

Founded in 1832, it had a circulation of 80,000 at the turn of the century, but this has fallen to 10,000, and increased costs of production have compelled it to cease publication.

**Durante's 3d Biog**

Maurice Zolotow's personal story on Jimmy Durante for the Saturday Evening Post is an introspective approach to the comedian's personal attitude on life, religion, his fellow-man, along with general show biz. He is calling it, tentatively at least, "I Got A Million of 'Em." It's intended for ultimate book publication.

Gene Fowler recently did "Great Schnozzola" and there has been a previously published biog on the comedian.

Zolotow's closeup on the Lunts in the current Woman's Home Companion may also develop into a book, with the permission, of course, of Alfred Lunt and Lynne Fontanne. This has been the first time the Lunts invited a writer to live with them at their Genesee Depot, Wisc., farm-retreat. The mag article is called "Design for Happy Living (or How to Stay Happily Married Forever)."

Another Zolotow piece, with a show biz flavor, is on the vodka crazy for the December Cosmopolitan.

**Chapman's Annual**

"Theatre '56," edited by John Chapman (Random House; \$5), continues the series of stage annuals in which the N. Y. Daily News critic digests a "golden dozen" of Broadway's yearly best. This season's crop includes "Diary of Anne Frank," "The Lark," "Tiger at the Gates," "Chalk Garden," "No Time for Sergeants," "Hatful of Rain," "Time Limit," "The Ponder Heart," "Mister Johnson," "Matchmaker," "View from the Bridge" and "Most Happy Fella."

Critic-editor also submits his own backward glance at the season. George Freedley writes of the theatre in Canada and the U.S. London is covered by C. B. Mortlock.

By comparison with Louis Kronenberger's "Best Plays" (Dodd, Mead), illustrative material is less copious here. Romo.

**H. Allen Smith's Next**

H. Allen Smith and the missus (Neill), who acts as interpreter, will winter in Mexico City on a book which will embrace the local film and tv business, Mexican vaudeville, Cantinflas, "the bean, the burro, the hot pepper, the Aztec two-step, the expatriates plus many other things."

Humorists' new book, "Write Me a Poem, Baby," has just been published by Little, Brown.

**The John Scarnie Story**

Card wiz and crooked gambling exposé extraordinary, who has mingled on intimate terms with curious mobsters and been retained by legit casinos, just as Uncle Sam enlisted his services to teach the GIs the fallacies of gambling with strangers, or the hazards of card and dice sharpsters, has virtually written a biopic potential for himself. "The Amazing World of John Scarnie" (Crown; \$5) name-drops mobsters and tycoons, show biz names and celebs from the headlines with ease and

authority because, in his way, he's a unique showman all his own.

Author of several books on cards, dice and tricksterings with both (as against innocent magico stuff), plus inventor of several successful home games (Teeko, Scarnie, etc.), this is his definitive autobiography. It reads like a whodunit in several instances. The mobster stuff is grimly funny because even the kiddies who make with the fast-shuffle got curious on how Scarnie does his stuff. He baffled them with their own cards.

It's good reading and will make a swell film. Especially if keyed to his GI work, which got him official commendations from a grateful Government. Abel.

**Eddie Davis' New One**

Softcover rights to Eddie Davis' new "Laughter in Bed" have been assigned to Popular Library. Meanwhile, gagster is busying himself with the writing of a tele-spec, "Hold Onto Your Hats," which starred the late Al Jolson on Broadway, and scripting of a legit musical.

**Fractured Noah**

The Fractured French and "sillynoms" aficionados will like "Mr Webster's Bloomers (Or English Bashed and Unbashed)," a delightful anthology of malapropisms by John Bailey, Helen Furnas and J. C. Furnas (Morrow; \$1.95). Bailey also did the illustrations.

The "vocabulary" is as funny as it is ingenious. Samples: "Teutonic: not enough gin"; "teetotaler: a golf scorecard"; "tapioea: a Brazilian tapdance"; "subservient: a servant willing to wait on people only in the cellar." This gives the idea. Very funny and may well start a whole new national game. Abel.

**CHATTER**

James Seager, editor-in-chief of Edinburgh Evening News, retired after 52 years, succeeded by W. D. Barnetson.

The Wall St. Journal did a bullish biz in strike-bound Cleveland which has had to rely on newscasts for topical news.

Imperial Books Inc. authorized to conduct a publishing business in New York. Directors include Frederick V. Fell and Norman Jay; Bernard A. Grossman, filing attorney.

Richard H. Larsh, feature editor of the Pacific Stars & Stripes and VARIETY correspondent in Tokyo, returned there this weekend, after a three-month holiday (built-up leave), most of which he and his wife spent touring European capitals; their first time over.

## Beefs Vs. Critics

Continued from page 71  
and then writes coherent reviews. Another is apparently only a fairly recent and sporadic offender.

A source of growing annoyance among managers is the frequent failure of critics, drama editors and other press-list individuals to return unused tickets to the box-office or producer, at least in time for sale to someone else. This practice takes several forms.

Persons on the press list occasionally (in some instances, frequently) don't use the tickets themselves and either give them away or notify the management so late that there's little time to make the best use of them. One noted tv personality is especially prone to allow the seats to go unused at all, so his aisle locations are frequently empty.

There's no idea of complaints about habitual scribe "borrowers." The general attitude of managers is that it's an individual matter, and anyone who's a victim should have known better. However, it's been suggested that the League should send a general form letter to all names on the first-night and second-night press lists, explaining the problem and asking cooperation.

## Off-B'way Shows

Continued from page 74

**Shoestring '57**  
only that it's ladies' night, which has never been known to hurt b.o. The sketches are frequently sharp in substance, weak on black-out, and there are no musical memories, though Harvey Schmidt's inane innocuous "Doop-De-Doop" could be contagious.

The Bagley formula seems to be show 'em some pretty girls and handsome boys, throw a couple of barbs at psychiatry and show business, don't get deep or arty, let everybody do everything at least once, remember sex. Pretty soon Bagley will be 24. What next? Geor.

## More Mail Order Gripes

Continued from page 71

the 18c postage loss. That's the last they'll hear from me."

What might they have done? In addition to what I have already pointed out, they might have sent me a note stating that they would hold tickets for New Years pending receipt of additional funds within a specified time. I would have sent the additional funds and everybody would have been satisfied.

Let's face it. Theatre seats are not cheap. It behooves the managements of show companies to treat patrons as customers, not as transient panhandlers. It may take a bit of investment to staff boxoffices with competent personnel and efficient systems, but it will pay off in the long run. Albert Boyars.

**Theatre Manager Answers**  
New York.

Editor, VARIETY:

That story about mishandling of mail orders for Broadway shows appears to boil down to a single individual who has, by his own testimony, had seven of his 10 applications this season handled "promptly and efficiently." On the face of it, that appears to be a fairly good record, even assuming that the other three of his orders were correctly and clearly drafted.

I cannot speak for the other two shows mentioned, but in the case of "Major Barbara," I cannot believe the handling of the mail order was "irresponsible." If the unidentified individual cares to reveal his name, I'll investigate the case and, I am confident, discover a reasonable and satisfactory explanation.

Without knowing the specific circumstances, however, I can offer only a few general observations. First, "Major Barbara" involved special difficulties for advance orders, since the play was booked at the Martin Beck Theatre for only a few weeks, then moves to the Morosco Theatre. That means not only different numbers and arrangements of seats, but different boxoffice staffs.

Second, in the management of both the Martin Beck and the Morosco, we have a transparently simple attitude: We love to take in money. Therefore, we try our very best never to disappoint a customer. If anyone mails us an order for tickets, we fill it if we possibly can, even if it means letting the brokers do without.

Mail order applicants are sometimes disappointed, particularly if they've specified certain seat locations and only a few alternate dates. Also, unfortunately, not all mail orders are clear or even correctly made out. Finally, it is true, we do make occasional mistakes. Like the mail order applicants, we are human.

In general, however, I believe that theatregoers are getting fairer, more efficient and more satisfactory ticket service now than ever before, particularly as to mail orders, and that the situation is being steadily improved.

Louis A. Lotito.

(The writer is general manager of the Martin Beck Theatre and president of City Playhouses, Inc., which owns the Morosco, 46th Street, Helen Hayes and Coronet Theatres.)—Ed.)

**Another Complaint**  
New York.

Editor, VARIETY:

Let me add my small voice to those of other irate ex-theatregoers. Living in New York, I have what my out-of-town friends call a wonderful opportunity to view the best the American stage has to offer. All I can do, however, when I hear that phrase, is to snicker sarcastically.

For instance, over a month ago I sent for tickets for "Auntie Mame." I neglected to enclose a self-addressed, stamped envelope. I remedied the oversight a few days later, enclosing an explanatory letter. My check was cashed promptly and I received it back from the bank. However, the tickets were not so prompt. In fact they were very slow.

After several weeks, I attempted to call the Broadhurst Theatre. That, as you probably know, is fruitless and nerve-wracking. Busy signals and/or no-answers were all I got in three days of almost continuous phoning. I wrote other letters, two of them, I think, en-

closing a stamped, self-addressed envelope in each.

Finally, the other day, the tickets arrived, not for Nov. 15, which my original order had specified (I had plans to go with some of those envious out-of-towners), but for next March 1. Also, the seats, costing \$4.05 each, were in just about the worst possible location. Judith Trotsky.

**Claims 'Maine' Runaround**  
Editor, VARIETY:

It was with something like wonder that I read the article in today's (Nov. 7) issue concerning the mishandling of mail orders. It was with joy and "I am so glad" that I finished reading it and sat back with a smile.

For all last season I had the same problem and so this season I decided I wouldn't get caught without a ticket to all the big shows. Little did I know. "Auntie Mame" advertised and I immediately sent in for a single ticket and listed 18 other dates. Six weeks passed and "Auntie Mame" was due to open the next day when I finally got the phone to be answered at "Mame" only to have the girl laugh in my face when I told her I wanted my tickets. Her reply, "We're sold out and have been for weeks." And when I mentioned that I had sent my order six weeks before, she only laughed again and made some remark about "it was too bad" and hung up. The next morning I received my check back and a little blue card saying the management was sorry but my price range had been sold out and that if I'd return the check with a note saying the first available date then I'd get my ticket. I just don't know what I'll be doing six months hence, so I just tore my check up and said the heck with it. Practically the same thing happened with "Bells," and so I'm not seeing that, either.

I know of several people that are having to cancel or sell tickets to shows because of ordering by mail they got two shows the same night.

Thanks for bringing this to the eyes of the public. This situation is just rather disgusting, I think. E. Lewton Smith.

## Legit Bits

Continued from page 74

the first volume of Sean O'Casey's autobiographical series, has been cancelled.

The Hudson Guild Community Theatre, N. Y., will present "Detective Story," beginning next Saturday (17).

Bunny LeVoe has exited the Feuer & Martin office.

Helen Hoerle has exited as pressagent for the touring production of "Chalk Garden" to take over in that capacity on the Coast presentation of "Sleeping Prince," with Madi Blitstein replacing her on the former show.

Philip Bournout and his wife, Frances Reid, are back in New York after appearing together in "Androcles and the Lion" at the Studebaker Theatre, Chi.

Stewart Chaney will design the scenery for "Hidden River."

Mordecai Gorelick will do the sets for the forthcoming off-Broadway musical version of "Volpone."

Costumes for the upcoming off-Broadway production of "Misanthrope" will be designed by Althea Douglas.

"Ghosts," starring Eva LeGalienne, will be the third offering of the current season at the Fred Miller Theatre, Milwaukee, beginning Nov. 26. The second entry, "Jenny Kissed Me," starring Leo G. Carroll, is current.

Lyle Talbot is starring in "Time Out for Ginger" at the Music Box, Hollywood, repeating role he played last season for Pasadena Playhouse.

The touring "Hatful of Rain," starring Vivian Blaine, is due Jan. 21 at the Huntington Hartford Theatre, Hollywood, for a fortnight's stand.

Charlton Heston will open his own strawhat theatre next summer on his farm at St. Helen, Mich., opening with "Detective Story," in which he and his wife, Lydia Clarke, will costar.

Theatre 200, an investment-production syndicate headed by Edward Spector, will be partnered with Gertrude Macy in a contemplated Broadway presentation of Bentz Plagemann's comedy, "This Is Goggle," which Charles Laughlin will direct.

## Broadway

William Morris agency topper Abe Lastfogel in and out of town over the weekend on urgent tv biz.

The Pat O'Briens, actor Leo Genn and writer-producer Anthony Barkley in from Europe yesterday (Tues.) on the Queen Mary.

Paramount Pictures' Italian chieftain, Pilades Levi, in on a Gotham holiday with his 75-year-old mother, who has never been in the U.S.

Stanley Fellerman, son of Max Fellerman, v.p.-general manager of Loptet Films which operates the Astor and Victoria Theatres in N.Y., engaged to Carol Nancy Lee.

The Hotel St. Moritz's prexy, Charles G. Taylor, is carrying the "Weekend at the Waldorf" package idea a step further with a gift certificate for "a weekend in New York."

Fifth annual memorial mass for the late Jack McInerney at St. Jean Baptiste Church, 76th Street and Lexington Avenue, Saturday noon (17).

Harmonicist Larry Adler may be back in the U.S. the end of this month from London where he just returned following an extensive South African tour.

Georgie Price, Wall Streeter-comedian, expects to become a grandpappy any day; daughter Georgain (Penny) (Mrs. John Larsen of Philadelphia) is expecting her first baby.

Topical joke: changing the signs at the Criterion, where "10 Commandments" just opened, to "Thou Shalt Not Smoke!" Another: "Instead of charging admission they'll pass the plate."

Carole Chantier, widow of VARIETY scribe Roy (Char) Chantier, wed Harry Redman Oct. 11 at her mother's home in Meridian, Miss. Bride and groom are planning a Gotham visit shortly.

Harry Kurnitz has been sparking a "Bad Taste Revue," series of blackouts, preposterous in the main, with puns on well-knowns (show biz, literati, etc.), which may develop into another form of "Fractured French."

Organist Milt Herth has decided to make Las Vegas his home; bought a house there and, in light of the 13-month consecutive run at the Desert Inn, where he reopens Nov. 23, figures that perhaps the job is steady after all.

Quite a show biz turnout at Johnny Johnson's 2d Ave. Charcoal Room last Thursday night (8) for Paul Whiteman to launch his new Golden Jubilee \$9.98 album of all-stars, just produced by Grand Award, the Enoch Light label.

Armando Armanni, managing director of Hotel Excelsior, Rome, after a brief Gotham holiday, is now in Chicago for the Travel Agents' convention, thence on holiday to Texas, Florida and back in N. Y. on Dec. 3 before heading back to Italy.

A special "Cocktails Against Communism" protest meeting against the "rape" of Hungary is being sponsored tomorrow (Thurs.) at the Hotel Savoy-Plaza, N. Y., by Aware Inc., the anti-Communist unit in show biz. Hungarian-born Ilona Massey will be guest of honor.

The Turtle Bay sector getting to be quite a show biz and literati colony, among them being Mary Martin, the Garson Kanins (Ruth Gordon), Katharine Hepburn, J. P. McEvoy, Arthur Wiesenberger (Wall Streeter w.k. in show biz), Jerome Lawrence, Dorothy Thompson. Wiesenberger calls the fringe house-owners the "Mock Turtle" Bay residents.

Other than the admonition "bring money," Lucille and Harry E. Gould experienced only one larcenous casualty at the luxury hotel (which will remain nameless at this moment) at which they were staying: somebody stole the shoes from his shoes parked outside the apartment for the valet. The shoes otherwise were there, nicely polished, etc.

Jerome Lawrence (and Robert E. Lee), young playwrights who have two hits concurrently on Broadway ("Inherit the Wind" and "Auntie Mame"), will deliver the opening address Jan. 22 at the new Fairmont (old Euclid Ave.) Temple, Cleveland, his home town. Rabbi Barnett R. Birkner, leader of the synagogue, is an old friend of his mother, who incidentally came east for the "Mame" preem last week. Writer's thesis will be "The Art of Laughter."

Harry Hersfield, Barry Gray and Jerry Marshall will split emcee chores with George Jessel at the 23d annual "Night of Stars" at Madison Square Garden, N. Y., next Monday (19). Talent lineup for the benefit program includes Judy Garland, Robert Merrill, Sammy Davis Jr., Alan King, Beatrice Kraft, Myron Cohen, Lucy Monroe, The Ashtons, Janik & Arnaut, Ocie Smith, Killer Joe & Debbie, Tito Puente rhumba orch

and the Radio City Music Hall Rockettes.

Death at '80 last week of George F. Trommer, onetime head of John F. Trommer, the Brooklyn brewery founded by father, removed a familiar gadabout from the Manhattan nitery scene; he covered the Broadway beat with more regularity than many a professional newsgatherer. He was seen everywhere, every night, often with Christo (ex-John & ), operators of many midtown top spots pre- and during Prohibition. John Steinberg (& Cristo) was g.m. of Hillcrest Country Club, BevHills, until his retirement last year.

## Paris

By Gene Moskowitz

(28 Rue Huchette Odeon 4944)

Magyar Cirkusz, Hungarian Budapest circus now at the Medrano here, removed Russo hammer and sickle from its flag during presentation.

Marya Saunders, U.S. vidpix thesp, here for a stint in a U.S. tv-film series to be made for U.S. by Louis Dolivet. Pat Crowley is to star.

Roger Sardou, Columbia Films publicity chief here, quitting his post this week; spot taken over by Jack Wiener. Sardou joins a Gallic pic outfit, SIPA.

Marcel Pagnol to direct his pic, "Premier Amour" (First Love), here as a French-American coproduction, in two lingos, with Robert Wyler producing. Charles Boyer is to star.

Seasonal toppers are now the Gallic "Gervaise," "Trapeze" (UA), "Rains of Ranchipur" (20th), "Court Jester" (Par), Jean Renoir's "Elena Et Les Hommes" and "Picnic" (Col). Moving up fast are "The Man Who Knew Too Much" (Par), "Attack" (UA) and "Bus Stop" (20th).

Gloria Swanson and Eric Von Stroheim present at gala preem of "Queen Kelly" at the arty Le Pagode here. Pic was made 27 years ago but never released here before. A regular in world Film Museums though usually shown without an ending - because Stroheim ankled the pic and it was finished by Miss Swanson.

## Boston

By Guy Livingston

Guy Lombardo current at Blins-trub's.

Judy Holliday guested at Combined Jewish Appeal luncheon.

Hotel Bostonian's Jewel Room gets refurbishing for bow as new night spot.

Carmel Quinn in for visit at Blins-trub's and arrangements for her concert at Symphony Hall Nov. 18.

"Candide," in third week of try-out at the Colonial, beset with accidents. Max Adrian broke his toe and two chorus members sprained their ankles.

Bob Crites, formerly of KASH, Eugene, Oregon, arrived here to take over new duties as promotion manager for Allied, Columbia Records distributors here.

Walter A. Brown, Boston Garden-Arena Corp. prexy, gets a testimonial dinner Nov. 17 at Somerset Hotel. Charles E. Kurtzman, northeast division chairman Loew's, is chairman. Proceeds go to 1956 Thanks-Giving Crusade.

## Copenhagen

By Victor Skaarup

"The Bat," old Strauss operetta, big hit at Norrebro Theatre.

Lindsey-Crouse's hokey "Arsenic and Old Lace" the same at Apollo, with Rodil Steen and Marguerite Viby.

Many American jazz personages are visiting this winter. Kid Ory and Count Basie played here recently. Lionel Hampton due Nov. 19.

Rock 'n' roll competitions have been forbidden by the police both in Copenhagen and the provinces after much publicized riots. But several revues exhibit rock 'n' roll dancing on the stage without any disturbances.

New Danish films: Saga's "Faergeskroen" (The Ferry Inn) in its 4th week, Palladium's "Vi, der gaar stjernevejen" (We, who follow the starry road), elegant comedy, and Asa's "Far til fire i Byen" (Father of Four in the City), the 4th in a very popular series about a well-known comic strip family.

Eugen Hartkopp left his post as head of the Skandinavisk Gramophone Co. after having been with the firm 30 years. His father was the company's first president. Skandinavisk Gramophone Company is representing "His Masters Voice" and "Capitol" and MGM Records in Denmark. Albert Kleinfert from music firm Imudico has been appointed temporary manager. Hartkopp is going into the publishing business.

## London

(Temple Bar 5041/9952)

Sir Michael Balcon set an April production date for "Dunkirk," after 18 months of research.

M. P. Elms, formerly of Bank of England film division, named secretary to Warwick Film Productions.

Harold G. Boxall named a director of Film Casting Assn. to fill vacancy created by resignation of Leslie F. Baker.

Bill Batchelor took over as studio publicist for "The Sleeping Prince" from Alan Arnold, who is now in America.

S. W. Smithers appointed head of BBC Television News in succession to W. J. Breathing, retiring after 17 years' service.

Peter Cushing signed by Exclusive Films to play Baron Frankenstein in their upcoming production of "Curse of Frankenstein."

Pat O'Brien, Leo Genn and Anthony Bartley among the show biz passengers sailing for N.Y. on the Queen Mary. Hugh Wontor, Savoy Hotel chairman, is also on the liner.

Derek Walker-Smith, parliamentary secretary to Board of Trade, to be guest of honor at annual dinner of London branch of Cinematograph Exhibitors Assn. next month.

Vivien Leigh attended yesterday's (Tues.) nomination lunch of the Variety Club to receive a check on behalf of the Actor's Orphanage for coin raised by "Trapeze" preem last summer.

Vincent Korda planed to Vienna to get news of his son, who was one of four undergraduates who went on a mercy mission to Hungary and had been reported captured by the Russ.

## Cleveland

By Glenn C. Pullen

Carmen MacRae singing one-weeker at Cotton Club.

Elvis Presley set for "concert" at Cleveland Arena Nov. 23.

Dick Jackson, local booker, setting Monica Boyer in Alpine Village Nov. 19 and Penny Singleton at same spot Dec. 6 for 10 days.

Sam and Larry Firsten, nitery owners, co-sponsoring Benny Goodman jazz concert at Public Music Hall today (14), their first venture in this field.

Cecil B. DeMille reaped buffo publicity on press-luncheon visit here, plugging "Ten Commandments" which goes into Loew's Ohio tomorrow (15).

Touring legit pressagents in tizzy over blackout of three newspapers having strike and lockout headaches, leaving them few places to plant publicity for Hanna's roadshows, outside of new Newspaper-Guild-operated sheet, the Cleveland Reporter.

## Philadelphia

By Jerry Gaghan

Morris Duane, veepee and trustee of Presser Foundation, elected to ASCAP.

Don Walker replaces Ted Royal as arranger for "Happy Hunting," musical at Shubert.

Embassy Club, town's longest continuously operating nitery (20 years), up for auction again.

Mingo Maynard, last appearing here at Valley Music Fair, in Jefferson Hospital for foot operation.

Adrian Siegel, Philadelphia Orch cellist and lenseer of musical greats, has exhibition running in Tokyo.

Jolly Joyce inked blues singer Joe Turner and comic Jimmy Casanova to accompany Bill Haley and the Comets to Australia and Philippines in January.

Lee Guber and Frank Ford, impresarios of the Valley Forge Music Fair, promoting series of Benny Goodman concerts, at the Academy of Music (Nov. 16), and later in Cleveland, Buffalo and Allentown.

## Scotland

By Gordon Irving

(Glasgow: Kelvin 1590)

Morecambe & Wise, comedy duo, to Glasgow on vaude layout.

Italian Opera Co. playing to mild biz in three-week stint at Theatre Royal, Glasgow.

Jack Buchanan due at King's, Glasgow, in play, "The French Mistress," Nov. 19.

"Moby Dick" (WB) set for Scot opening at Regal cinemas in Glasgow and Edinburgh Dec. 31.

"Oklahoma" (RKO) given special trade-screening at Gaumont, Glasgow; due to open at Odeon in January.

Ross Bowie, local show promoter, will join Tom Arnold outfit to manage his Christmas revue in Glasgow.

"King and I" (20th) doing so big at La Scala, Glasgow, that "D-Day,

Sixth of June" (20th) likely will be held back several weeks.

an Mann pacted as Principal Boy in Howard & Wyndham pantomime "Babes in the Wood" at Alhambra, Glasgow, opening Nov. 30.

Holiday on Ice (Great Britain) Ltd. presenting musical on ice, Ivor Novello's "Glamorous Night," for four weeks at Alhambra, Glasgow.

Harry Gordon home after quickie trip to Paris and London, and readying role in "Robinson Crusoe," pantomime at Theatre Royal, Glasgow.

## Madrid

By Ramsay Ames

(Castellana Hilton; 372200)

Johnny Meyer and his wife arrived from Paris, enroute to Guadix, a tiny pueblo near Granada, where his company's (Claridge Films) "Action of Tiger" crew is location-shooting. Metro-released "Tiger" stars Martine Carole and Van Johnson, and is directed by Terence Young.

Spain has inaugurated its first TV station, under the auspices of Radio Nacional de Espana, named TVE, meaning TeleVision Espana. Initial program featured Roberto Inglez orch, songs by Mexico's Tres Diamantes, a group of Spanish dancers and a recital by favorite Cubiles.

The Bernard Brothers at cabaret Parilla del Alcazar.

Lyric soprano Consuelo Rubio left for a series of concerts in Paris and London.

"Don Juan Tenorio" opened last week, as every year, at the Teatro Espanol. This year, Jose Maria Seoane alternates with Manuel Dicenta in the role of Don Juan.

Celia Gamez and her "El Agulla de Fuego" (Eagle of Fire) passed 450th performance at Teatro Maravillas.

"Brigadoon" opened last night at the Cine Gran Via; ditto Mexico's "La Bestia Magnifica" (The Magnificent Beast), which stars the late Miroslava, at Actualidades and the Beatriz; and Spain's "Torrepartida," in Technicolor and Cinemascope, at the Carlos III and Roxy A.

Warwick Productions' "A Prize of Gold," starring Richard Widmark and Mai Zetterling, opened at the Real Cinema.

## Pittsburgh

By Hal V. Cohen

Solly Solomon took over promotion for Mercury records in this area.

Herkie Styles, four months in Miami Beach, opened Monday at Copa.

Joe Flynn in town beating drums for Nixon's opener, "Inherit the Wind," Nov. 28.

Irene Hervey accompanied her husband, Allan Jones, to town for his nitery booking.

Circus Saint and Sinners honoring Joe E. Brown as "fall guy" at Ankara banquet Sunday night.

Dancer Donnajean Young home again for booking at Greater Pittsburgh Airport's Horizon Room.

Ed Young, summer opera company biz manager, to Miami Beach to confer with opera officials there on subscription plan.

## Frankfurt

By Hazel Guild

(24 Rheinstrasse; 776751)

Prague Philharmonic here for a two-week tour of West Germany.

Columbia planning to shoot a CinemaScope documentary about Vienna, to show in 87 lands.

Henry Koster plans to make a film starring Maria Schell this fall in Germany, titled "Fraulein."

Director Fritz Lang being feted in Germany during his trip here after a 23-year absence from homeland.

Frankfurt Opera to present "The Storm" by Frank Martin early in November, one week after its preem in Vienna.

First German theatre in Roumania since the war has just opened in Temesvar, with Lessing's "Minna von Barnheim."

German actor Willy Reichert receiving the Great Service Cross of the West German Republic from President Theodor Heuss.

Historic Theatre an der Wien in Vienna, in which Beethoven's "Fidelio" had its first performance, being turned into a garage.

Joseph Conrad's "Home Agent," currently at the German Schaupielhaus in Hamburg, is first time it's ever been done in Germany.

Stage director-producer Fritz Remond, whose Little Theatre in the Zoo was for a long time closed because of remodeling, will open his new Little Theatre in the Zoo next Christmas, with G. B. Shaw's "Man and Superman" as first production.

## Hollywood

Allen Reisner in town after N.Y. huddles.

Lew Schreiber back from four weeks in Europe.

Liberace returned from European concert tour.

Frank Sinatra new Abbott of Friars Club of California.

Roger Edens checked in at Paramount after month in Tokyo.

William Dozier returned after three weeks in the Far East.

George Glass and Walter Seltzer organized a new public relations firm.

Milton R. Rachmil in from N.Y. for huddles with UI studio executives.

Milt Watt joined Warner Bros. flackery to head studio's exploitation dept.

Walter Branson in for talks with Daniel T. O'Shea and William Dozier at RKO.

Cecil G. Bernstein, managing director of Granada Theatres, here from London.

Ginger Rogers will be honor guest of Hollywood Women's Press Club Yule party Dec. 18.

Ten RKO Studio employees of 25 years' standing were honored at Studio Club's annual dinner. They were Rudolph Becker, Blanche Forst, Vernon Harbin, Edwin Harman, Wilkie Kleinpell, Marianne Macklem, Richard Mahn, William Robey, Minerva Searles and James Vaiana.

## Chicago

Charlie Chaney into Steak House for four weeks.

Singer Peggy Connelly into Mr. Kelly's for a week, starting Nov. 26.

Gene Lockhart in yesterday (Tues.) for appearance at the Sinal Forum.

Congress Hotel's Leonard Hicks, a former vaude topper, feted by Greater Chicago Hotel Assn. on his 70th birthday last week.

Sun-Times columnist Irv Kupcinet and Jerry Lewis will emcee the annual Harvest Moon Festival Saturday night (17) at Stadium with coin going to newspaper's Hospitalized Veterans Fund. Talent roster includes Eddie Fisher, Charlton Heston, Zsa Zsa Gabor, Louie Armstrong and Cleo Moore.

## Miami Beach

By Lary Solloway

Charlie Spivak bought a \$45,000 manse in Coral Gables.

Eden Roc set Lena Horne for March date at Cafe Pompeii.

Toni Spitzer resigned as publicity director's post at Eden Roc.

AGVA to stage 1957 national convention at Delano Hotel in June.

Molly and Walter (Tarleton hotels) Jacobs toasted 19th wedding anni last week.

Di Lido Hotel discarded show ideas for its Moulin Rouge and will feature Pupi Campo orch instead.

Bea Kalmas resumes her annual season series of midnight aairs via WMIE from Di Lido Hotel Nov. 30.

Herb Snusman, NBC-WWW producer, at Fontainebleau finalizing details on upcoming all-Florida program due for telecast Nov. 11.

Herb Sussan and NBC production crew headquartered at Fontainebleau all last week; setting up "Wide Wide World" Sunday (11) telecast.

## Minneapolis

By Les Rees

Rose LaRose due at Alvin this month.

Warbler Cynthia Hayes into White House nitery.

Doran Bros. into Hotel Radisson Flame Room for third time.

Minnesota U.'s homecoming show was Broadway musical hit, "On the Town."

Record season opening audience of 4,100 greeted Minneapolis Symphony.

"Chalk Garden," Lyceum's second legit offering this season, due next week.

Augie's has George Kelly Trio and exotic dancers Sandra and Charmette.

Comic Bill David, Nine Singing Upper Classmen and the Copy Cats opened at the Starlight Club.

Minnesota U. six home football games now assured of total attendance in excess of 360,000, or an average of more than 60,000 per.

Murray's, one of town's top restaurants, inaugurating entertainment with pianist-singer Herb George who jumped here from N. Y. Copacabana lounge. MCA is booking.

St. Paul's only two daily newspapers, under same ownership, again refusing to accept advertising of legit attractions playing their Twin Cities' engagements exclusively at local Lyceum, also ignores the shows' presence in their news columns.



## OBITUARIES

### JACOB WILK

Jacob (Jake) Wilk, 70, former manager of the story department and eastern production for Warner Bros., died Nov. 12 in New York.

Further details in Pictures.

### LARRY SPIER

Larry Spier, 55, veteran music publisher and composer, died of a heart attack Nov. 10 in New York. Details in the Music Section.

### VICTOR YOUNG

Victor Young, 56, composer of pops and film scores, died of a heart attack Nov. 10 in Palm Springs, Cal. Among his pop hits were "Sweet Sue," "Love Me Tonight," "Street of Dreams," "Ghost of a Chance" and "Can't We Talk It Over." He scored more than 300 films, most recent of which was Mike Todd's "Around the World in 80 Days," which he published via his own firm. "Sweet Sue" was his first hit.

Among other of his w.k. pic scores are "Golden Earrings," "For Whom the Bell Tolls," "The Big Clock," "Love Letters," "Frenchman's Creek," "To Each His Own," "Samson and Delilah" and "Lady in the Dark." He also composed the music for the opening of the tv program, "Medic," in 1954.

In addition to composing, Young also functioned as an arranger. He was musical director for Decca Records in 1935, for which he's

appeared in "Country Girl" opposite Uta Hagen.

His film career began in 1933 with "Broadway Through a Keyhole," followed by such pictures as "Love Captive," "Flight Command," "Mr. and Mrs. North," "Tarzan's New York Adventure," "Flying Tigers," "The Painted Hills," "Springfield Rifle," "Split Second," "Gunsmoke," "Duffy of San Quentin" and "The Square Jungle." His last film, recently completed, was "Bail Out at 43,000."

His wife, three sisters, two brothers and an adopted daughter, survive.

### PHIL BLOOM

Phil Bloom, 53, veteran agent and booker, died Nov. 12 in Hollywood following surgery for a brain tumor. He had been ailing for the past five months.

Bloom came to the Coast 10 years ago as an executive in Music Corp. of America offices there after a long career in New York as a leading vaude agent. Before moving to the Coast, he was instrumental in launching MCA's operation in the legit field.

Shortly after arriving in Hollywood, Bloom left MCA to become an independent agent and booker. His last assignment was booking talent for the now-defunct "Colgate Comedy Hour" on NBC-TV. Surviving are his wife, son, four

He was once w.k. on BBC radio and for many years on both radio and television over CBC webs, continuing on the Canadian networks after retiring in 1954. His wife survives.

### EARLE D. TRUMP

Earle D. Trump, 70, onetime acrobat on the RKO vaude circuit in the early 1900s, died in Lincoln, Neb., Nov. 6 of a heart attack. Survived by wife, Gertrude, and son, Glenn. Latter is the Omaha VARIETY correspondent, now public relations director for the civic org Ak-Sar-Ben and formerly amusement editor of the Omaha World-Herald.

### ISAAC ARCO

Isaac Arco, veteran Yiddish actor, died Nov. 4 in New York. He toured extensively throughout Russia before coming to the U. S. He played here with Maurice Schwartz and other Yiddish groups. He was a son-in-law of Abraham Fishson, founder of the first Yiddish theatre in Russia.

Wife and daughter survive.

### RAE ROBERTSON

Rae Robertson, 63, concert pianist and member of the duo piano team of Bartlett & Robertson, died Nov. 4 in Los Angeles. Robertson and his wife, Ethel Bartlett, toured throughout the world and had given concerts in L. A. during the last 20 years.

His wife survives.

### KATHERINE BELLAMAN

Mrs. Katherine Jones Bellaman, 79, poet and novelist and widow of Henry Bellaman, author of "Kings Row," died Nov. 8 in Jackson, Miss., after a long illness.

Two sisters and a brother survive.

### MIKE KURLAN

Mike Kurlan, 43, headed the Modern Distributing Co., for Coral Records in Los Angeles, died Nov. 11 in that city.

Wife, daughter, father, two brothers and a sister survive.

Frank Gilford Helmick, 62, motion picture projectionist for nearly 40 years, died Nov. 6 in Washington. A Washington resident since 1936, he had worked for Gem Theatres since 1918.

Frances MacMahon, a director of George Green Ltd. Cinemas, Scotland, died recently in Glasgow. She was elder sister of Fred and Herbert Green, film directors.

Samuel Schnitzer, 38, head of Hecht-Lancaster budget dept., died of a heart attack Nov. 3 in Hollywood. His wife and two sons survive.

Father of Douglas S. Cramer, playwright whose "Call of Duty" was done at N.Y.'s Provincetown Playhouse last summer, died Oct. 30 in Cincinnati.

Mother, 78, of Joe Chastek, operator of Vagabond House, Los Angeles, and who owned Zamboanga and Trade Wind niteries, L. A., died Nov. 6 in Minneapolis.

Frank Gilmore, 62, accordionist and bandleader at Frisco's Winter Garden ballroom in the 1920s, died Nov. 4 in San Francisco. His wife and two children survive.

Father, 72, of Thomas Velotta, veepee and administrative officer of special events, sports and public affairs for ABC, died Nov. 7 in New York.

Edward L. Gershman, 46, president of Academy Pictures, died Nov. 2 in New York. Wife, two sons, two daughters, two brothers and two sisters survive.

Moses Meshaloff, 76, a member of the Metropolitan Opera chorus for 30 years before his retirement in 1947, died Nov. 5 in New York.

Mrs. Ada Steinberg Siegel, 39, a Canadian Broadcasting Corp. broadcaster on United Nations affairs, died Nov. 6 in New York.

Charles E. Whitton, 60, assistant animator at Warner Bros. cartoonery, died Nov. 3 in Hollywood. Surviving are a brother and sister.

Catlow Greenhalgh, 84, pioneer exhibitor, died Oct. 26 in Manchester, Eng.

Louis Stoneman, 78, a retired musician, died Nov. 7 in New Hyde Park, L. I.

Roy L. Brockman, 67, former theater operator, died in McKinney, Tex., Nov. 6 after a heart attack.

Mother, 75, of singer James Melton, died Nov. 10 in Jacksonville, Fla.

Rich Taylor, vet ventriloquist, died Oct. 20 in Blackpool, Eng.

## MARRIAGES

Jean Dow to Ernie Cromar, Las Vegas, Nov. 3. Bride is a member of UI's publicity dept; he's a studio electrical dept. staffer.

Vella Davenport to Karl Gothner, Southern Pines, N.C., Nov. 10. Bride is an actress.

Mary Callahan to Lt. S. G. Mowrey, USN, Washington, D.C., Oct. 25. Bride's the daughter of George F. Callahan Jr., of Exhibitors Service in Pittsburgh.

Joyce Walmack to Mike Ebert, New York, Nov. 10. Bride and groom are both stage players.

Margaret Leggett to Alan Stewart, Great Yarmouth, Eng., Oct. 28. Bride's a member of Three Skylarks act; he's tenor-sax player with Teddy Foster's orch.

Adriana Musa to Albert Floer-sheimer Jr., Spring Lake, N.J., Nov. 11. Bride was formerly with Walter Heade Theatres' ad-puo dept.; he's v.p. in charge of catering for the chain.

Ruth Rudin to Ed Sterling, Hollywood, Nov. 9. Bride is assistant to Elbert Walker, director of "Queen for a Day"; groom is assistant radio-tv director of Wade Advertising.

Ruth Roman to Budd Ross, Panama, Nov. 8. Bride is a film actress, he's a niter owner.

Rina Katyna Ranieri to Riziero Ortolani, Cuernavaca, Morelos, Mexico, Nov. 1. Bride is a singer; he's an orchestra leader.

Janet Isabel Nix to David G. De-Haven, New York, Nov. 10. Bride is tv producer for C. L. Miller agency; he's an actor.

Mrs. Carole Chartier to Harry Redman, Meridian, Miss., Oct. 11. Bride is the widow of Roy Chartier (Char), longtime VARIETY staffer.

Andronicky Pinas to O'Neill, Manchester, N.H., recently. Groom is an announcer at WFEA there.

## BIRTHS

Mr. and Mrs. Bob E. Lloyd, daughter, Rochester, N.Y., Oct. 15. Father is a disk jockey with WHEC there.

Mr. and Mrs. Glenn Anderson, daughter, Hollywood, Nov. 4. Father is UI sound technician.

Mr. and Mrs. Jim Rue, daughter, Santa Monica, Cal., Nov. 5. Father is sales promotion manager at KTLA.

Mr. and Mrs. Harry Witmer, twin daughters, Pittsburgh, Oct. 27. Father's with Col exchange; mother, former Shirley Palese, was with 20th in Pitt.

Mr. and Mrs. Joe Belliotti, son, Pittsburgh, recently. Father's on WQED staff.

Mr. and Mrs. Darrell Lewis, twin daughters, Pittsburgh, Nov. 2. Father's a brother of Mark Lewis, head of Pittsburgh Playhouse School.

Mr. and Mrs. Gene Ashbrook, son, Norwalk, Cal., Nov. 8. Father is Columbia Pictures sound technician; mother is former N. Y. stage-tv actress Hettie McDouglrick, daughter of M. A. Goldrick, Westrex veepee.

Mr. and Mrs. Tom Mercen, daughter, Chicago, Nov. 1. Father is a Chi NBC staff announcer-deejay.

Mr. and Mrs. Robert W. Sarnoff, daughter, Nov. 7 in New York. Father is prez of NBC; grandfather is David Sarnoff, chairman of RCA.

Mr. and Mrs. Richard L. Ketner Sr., son, San Antonio, recently. Father is guitarist with Rusty Lock's western swing band KONO there.

Mr. and Mrs. Jacques D'Amboise, son, New York, Nov. 11. Mother (Carolyn George) and father are with the N. Y. City Ballet.

Mr. and Mrs. Horace McMahon, daughter, Rowayton, Conn., Nov. 8. Mother is legit actress, Louise Campbell; father is the actor.

Mr. and Mrs. George Mitchell, son, Troy, N. Y., recently. Father is a director of WCDA-TV there.

Mr. and Mrs. Dick Piper, son, Manchester, N. H., Nov. 1. Father is an announcer at WKBR there.

Mr. and Mrs. Paul J. Quinn, son, Suffern, N.Y., Oct. 30. Father is with RKO's legal department.

Mr. and Mrs. Ira Bernstein, daughter, Nov. 9, N. Y. Mother is legit actress-singer Florence Henderson; father is a legit manager and casting director, a son of press-agent Karl Bernstein.

## Georgie Price

Continued from page 1

Fund and the Sick & Relief Fund, plus other agencies within AGVA, the theatre is envisioned as a money-raising potential for the continuance of the same "two-a-day" vaudeville policy, a la Judy Garland, Danny Kaye et al. It is hoped that other bigtime stars would be attracted but at lesser percentages, with an eye to helping swell the AGVA coffers for relief and welfare.

## O'Neill Cinch

Continued from page 1

Circle Award it will be the first O'Neill play to do so. The only other of his works to open on Broadway since the Circle was formed in 1935-36 was "The Ice-man Cometh" (1946-47). The author's "Moon for the Misbegotten" was produced by the Theatre Guild during 1946-47, but closed during its trout tour.

The only other known full-length play by O'Neill is "A Touch of the Poet," which Robert Whitehead has under option for next season. The author died in 1953, but was unable to write for about a decade before that because of illness.

Although it's admittedly early in the season, there's already speculation about Fredric March as possible winner of the best-performance citation in VARIETY's annual poll of the New York critics. His principal rival thus far appears to be Eric Portman, in "Separate Tables." Another mention for the same poll has been Jason Robards Jr. for the best supporting performance.

Despite the unanimous critical raves for "Journey" and the standee trade and boxoffice line since the opening, it's still too early to tell what kind of a run the sombre, marathon drama will get. Previous O'Neill plays have chalked up the following performance totals: "Strange Interlude" (426), "Ah, Wilderness" (289), "Desire Under the Elms" (208), "Emperor Jones" (204), "Anna Christie" (177), "Great God Brown" (171), "Mourning Becomes Electra," "Ice-man Cometh" (136), "Hairy Ape" (127), "Beyond the Horizon" (11).

An off-Broadway revival of "Ice-man," current at the Circle-in-the-Square, N. Y., since last May, was responsible for producers Leigh Connell, Theodore Mann & Jose Quintero being given the "Journey" rights by the author's widow. Previously, scenic designer-producer Jo Mielziner had an agreement to present "Journey," but Mrs. O'Neill changed her mind before a contract was signed.

## Havana Bing-Bang

Continued from page 2

morning of Oct. 28, while IAPA delegates were merrymaking at the town's niteries, Lt. Col. Antonio Blanco Rico, head of the Military Intelligence Service, was shot and killed while waiting for the elevator to leave Montmartre. Three other persons in his party, the second in command of the air force and two women, were badly wounded.

On Oct. 30 the chief of Cuban police went to the Haitian embassy where 10 oppositionists were in asylum. The oppositionists fired at the chief, seriously wounding him, and Cuban troops and police then moved into the embassy, wiping out all 10 oppositionists.

Two days later the chief died. The government kept Montmartre closed, claiming that a number of its employees were members of a revolutionary organization. The government began to probe to see whether Montmartre's casino was run in accordance with the law.

Montmartre's management protested, pointing out that the closure was hurting the tourist business and also putting over 200 men out of work. (The unions also protested the closure.) A Montmartre spokesman revealed that the niterly has already signed contracts for the forthcoming season with Edith Piaf, Lena Horne, Lillian Roth, the Gondolieri Orq of Italy and Los Chavales de Espana.

The IAPA delegates, meanwhile, were sending off cables to their home papers about Havana's bloody week. Wrote Herbert L. Matthews of the N. Y. Times: "Violence is a normal concomitant of Cuban politics. . . . There is no question that Cuba has the dubious distinction of being the most violent of all the Latin American nations."

But Matthews also said, "There are no signs of a popular or organized revolution." Oppositionists know they cannot overthrow the government of President Fulgencio Batista by force, so instead they try to keep the nation in a state of perpetual tension, in the hopes of discouraging American investors and tourists whose money helps boost the economy.

## Marie Saxon

been recording ever since, and was later a member of the music staff of Paramount Pictures. He also was arranger and director of radio's "Texaco Star Theatre" and the Westinghouse program. His tv composing chores, in addition to "Medic," included "The Buick Hour" and "Bekins Hollywood Music Hall."

Born in Chicago, Young went to Europe as a child and studied music in Warsaw, graduating from a conservatory there in 1917. After World War I, he returned to the U.S. and made his debut as a violinist at Orchestra Hall, Chicago, in 1921. The following year he was violinist at Grauman's Theatre, Hollywood.

His wife survives.

### JEAN BEDINI

Jean Bedini, 85, died Nov. 8 in Polyclinic Hospital, New York. Though little known to the present generation, he was a great showman and entertainer in his day. Juggler, magician, entertainer and once a stalwart of the old Columbia burlesque wheel, he produced vaudeville acts, tabs, burlesque troupes and revues in London.

Bedini's versatility was legendary. Circa 1910 he spent the bet-

brothers and three sisters. Services are being held on the Coast today (Wed.).

### MAUDE ALLEN

Maude Allen Giannone, who played both in pictures and on Broadway, died Nov. 7 in Washington, after a long illness. Mrs. Giannone, whose professional name was Maude Allen, played in silent films with Norma Talmadge and later was in early talking pictures. She was seen in "The Smiling Lieutenant" with Maurice Chevalier and Claudette Colbert, and in the French production, "The Big Pond."

On Broadway, Miss Allen was cast in such plays as "The Famous Mrs. Fair," "Song of Songs," "Maytime" and others. She also supported George M. Cohan and Mistinguette. Her last appearance was in 1934, in Rose Franken's "Another Language." She retired from the stage after her mother was invalidated by an accident.

### ARTHUR CLARANCE

Arthur Clarence, 73, comedian, vaude producer and longtime vaude agent, died Oct. 26 at Newcastle, Eng. He was the son of Lloyd Clarence, comedian, author and manager.

He founded a variety agency in Newcastle-on-Tyne in 1909, and booked acts for 156 theatres and cinemas in northeast England. He had appeared as principal comedian in many shows, and was featured in 26 pantomimes. He also managed and emceed boxing contests, acted in films, and was a pioneer in tv.

### CHARLES S. DORTIC

Charles S. Dortic, 63, veteran film salesman and exchange manager, died Nov. 2 in Pittsburgh following an operation. He had been in ailing health for some time.

At the time of his death, Dortic was on the sales staff of Warners' branch in Cincinnati, having recently joined that company after being a Columbia salesman in Pittsburgh for four years. He had come to Pitt from Albany, where he was manager of the Col office for some time.

### JACK CLIFFORD

Virgil James Montani, 76, one-time boxer, dancer and actor, known professionally as Jack Clifford, died Nov. 10 in New York. He was formerly wed to Evelyn Nesbit Thaw. He had been her dancing partner for three years when they were married in 1916. Until a few years ago, Clifford appeared in films and legit.

Three sisters and a brother survive.

### PERCY J. PHILIP

Percy J. Philip, 70, for 33 years Canadian and Paris correspondent for the New York Times, died in Ottawa Nov. 9, from heart disease.

In Beloved Memory of

**JACK McINERNEY**

NOV. 14th, 1951

**HORTENSE AND JACK JR.**

ter part of a whole season at Willie Hammerstein's old Victoria Music Hall at 7th Ave. and 42d St. He would appear in a special after-piece spoofing all the turns preceding him on the current bill.

Eddie Cantor, as a callow East Side youth, worked with Bedini in a juggling turn. Clark & McCullough, one of the great entertaining teams to graduate from burlesque, also owed something to Bedini. His "Bedini's Peek-a-Boo" units were standard year after year on the Columbia wheel while that form of show biz survived. He was considerably reprised in the Golden Jubilee Edition of VARIETY in the history of burlesque written by Barney Gerard.

### PAUL KELLY

Paul Kelly, 53, stage and screen actor, died Nov. 6 in Hollywood, following a heart attack. It was the third of three such attacks in the past three years.

Kelly, born in Brooklyn, had been an actor for 46 years, starting his stage career at the age of seven. Later he appeared in such legit productions as "The Great Magoo," "Bad Girl" and "Angel." One of his biggest Broadway stage clicks was made in the late 1940s in "Command Decision." He later

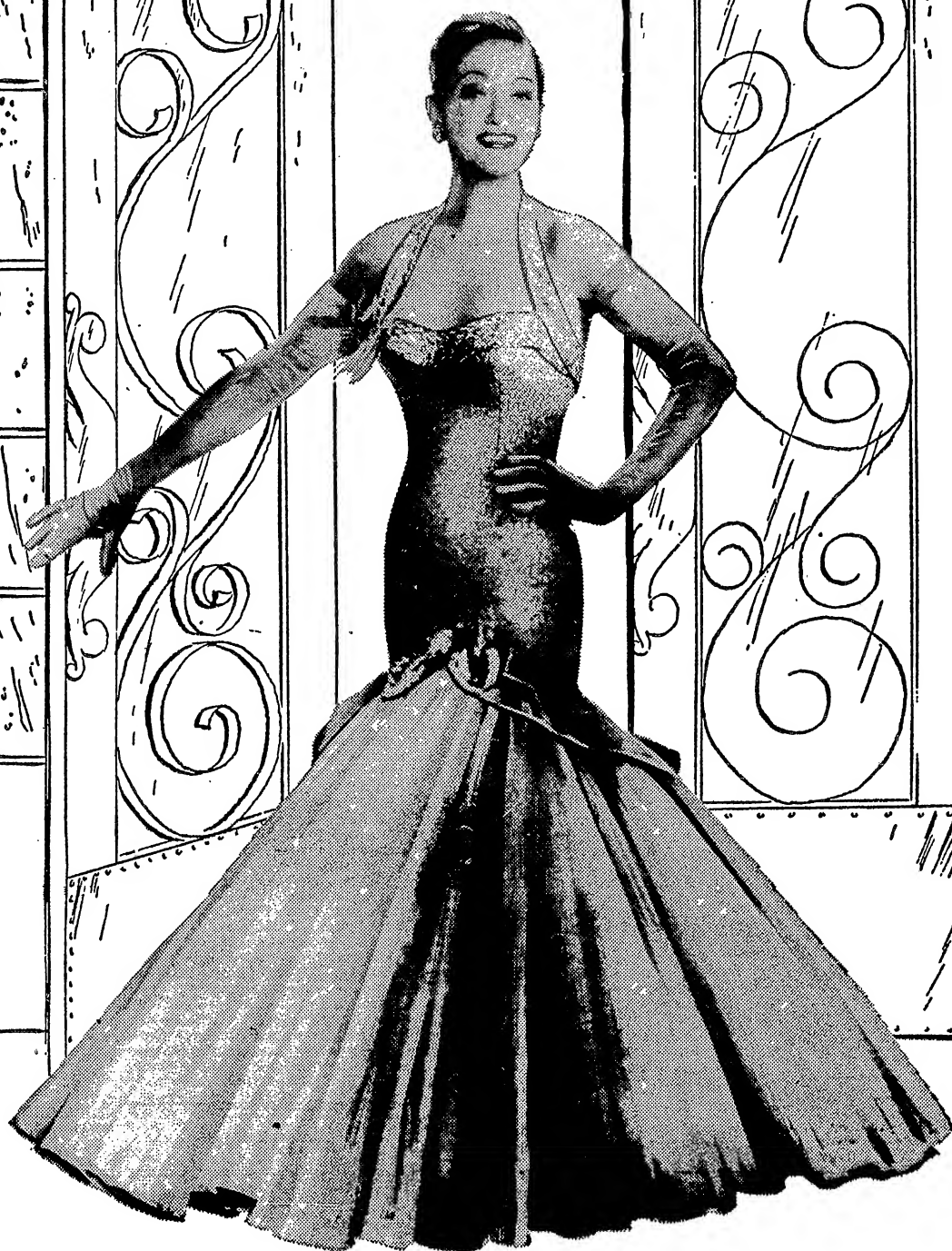


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NEW YORK



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Press Relations: Judd Bernard

# VARIETY

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PRICE 25 CENTS

## WALL ST. CLOSEUP ON H'WOOD

### Hearst Maps Anniversary TV Spec On '70 Years of American Journalism'

Hearst Publications is planning a television spectacular on "70 Years of American Journalism" to coincide with the 70th anni of the foundation of the Hearst Empire, dating from the late William Randolph Hearst's purchase of the San Francisco News. The spec, which will be dramatic-narrative in form, will treat of the entire American journalistic scene over the 70 years and will include some of Hearst debacles as well as triumphs.

Project is still in the outline stage and negotiations are about to get underway with the webs for a date and time as well as a production team. Spec is being packaged by the public relations outfit of (Joe) Dine & (Allan) Kalmus, who have done all the basic research and have prepared the outline, all of which have been approved by William Randolph Hearst Jr. Dine & Kalmus will turn the work over to the network it signs, with the web then assigning a producer and writers, subject to Hearst and D&K approval. Dine & Kalmus then supervise the spec thereafter, with the airdate target late winter or early spring.

Spec will cover the Pulitzers, the Ochs and Adlers and all the other great figures in American journalism, and the idea is to make the presentation as objective as possible, though it's figured there will probably be some criticism no matter how it's done. An extra angle to the presentation is that it would be the first spec with built-in publicity-promotion-exploitation, since it would be heavily promoted in all the Hearst newspapers, magazines and radio-tv stations.

### Sleuthing in Toronto Reveals Bob Schilling, Dead Bassist, as Baron

Toronto, Nov. 20. Not until after his death, when they searched his Toronto apartment for addresses of relatives, did fellow members of the Norman Amadio orch at the posh Town Tavern here discover that Bob Schilling, bass violinist, was really Baron Wilhelm von-Schilling, who could trace his family back to the 12th Century. He was the son of Duke Wilhelm Ernst von Schilling, late Estonia physician, whose estate was seized in World War II by the Russians after the Nazi troops were driven out.

(Band was playing a two week's engagement at the Birdland in New York when Schilling died from a heart attack, orch being released from its contract so that they could bring the body back to Toronto for burial.)

On discovery of their colleague's identity, the crew chipped in return plane fare and expenses so that Schilling's mother, now impoverished, could attend her son's

(Continued on page 63)

### Wha'd He Say?

NBC-TV ran full-page ads in the dailies last week on the critical and rating results on its spec presentation of "Jack and the Beanstalk." Ads claimed the "Producers' Showcase" entry reached 55,000,000 viewers, which it said was the largest audience to watch a 90-minute show in the history of television. The ad also carried excerpts from the reviews of nine critics, and if there were any double-takes in the trade, they weren't due to NBC's audience claims but to the following excerpt credited to John Fink of the Chicago Tribune: "Jack as a tv musical is a worthy successor to 'Peter Pan'... it is a timely commentary on whatever it is that man lives and fights for."

### Sacco-Vanzetti Too Hot for TV

Hollywood, Nov. 20. Famed Sacco-Vanzetti case is 36 years old, but its still too sizzling for tv to touch, even in a passing manner.

A tv version of "The Male Animal," which contains a sequence in which the leading character reads from the Sacco-Vanzetti papers wherein the radicals expound their philosophy, was considered as a spec by "Producers' Showcase," but nixed on grounds the sponsor wouldn't like the S-V angle. "And if you took out that sequence, you would be emasculating the play," a

(Continued on page 63)

6 COS. WORTH  
\$297,531,050

By GENE ARNEEL

Six top film companies listed on the New York Stock Exchange have a combined market valuation currently of \$297,531,050. That's beaucoup trading value but still represents a drop of \$41,883,450 from last year's totals.

At current prices, many in Wall Street agree, these film corporations can be figured as among the best buys on the Big Board. The dividend yields for the most part are substantial, Paramount's annual rate of \$2, for example, accounting for a 6 3/4% return on the investment. Warners is paying \$1.20, 20th \$1.60, Columbia \$1.20 plus stock, Loew's \$1 and Universal \$1.25.

The payoff thus ranges from 4 1/4% and up.

But the Wall Streeters have their explanations of why trading isn't heavier and prices increasing in the face of the handsome divvies. The film business traditionally meant "speculative risk," in contrast with the steadiness of, say, U. S. Steel or A. T. & T. Further, the pic trade is particularly unpredictable at present and money is tight; investors are showing marked preference for "minimum risk" portfolios.

Appraisals of production-distribution, as reflected in stock prices, took a sharp upturn in the 1953-54 period. The total valuations jumped nearly \$116,000,000 as the trend toward bigger pictures and widescreen brought substantial boxoffice improvement. There was a slight slip in the next year, this being 1955 against 1954, as the need for further industry economies was dramatized. While the current quotations show additional drops, still they're \$61,128,000 ahead of the 1953 levels.

The professionals in Gotham's

(Continued on page 7)

### ASCAP Due to Top \$20-Million in '56; \$2,500,000 in European Earnings

#### What a Target

At dinnertime before last Thursday night's (15) premiere of "Li'l Abner," every table along the front wall of Sardi's Restaurant was occupied by a firststring New York drama critic. Sitting in a row with their respective companions were Richard Watts Jr. (Post), Whitney Bolton (Morning Telegraph), John Chapman (News), John McClain (Journal-American) and Walter Kerr (Herald Tribune), with a tradepaper reviewer. At another table nearby was William Hawkins, until recently critic for the World-Telegram & Sun.

Noting the lineup, an actor remarked, "A well-aimed machinegun burst would get the whole bunch."

Although there is considerable squawking in the ranks about the payoff system (see separate story), ASCAP's payoff total is still heading upwards and will undoubtedly top the \$20,000,000 figure this year. Included in this figure is approximately \$2,500,000 distributed to U. S. songwriters and publishers from European earnings. A \$1,900,000 special foreign dividend is due in December. ASCAP's quarterly dividends have been running around the \$4,500,000 marker for the past year.

ASCAP's treasurer report to the membership last week indicated that administrative expenses have gone up to about 17 1/2% after hitting a low a couple of years ago of about 16%. Main reason for the increase has been the widening of the station logging coverage. More IBM machines and more personnel have been added to handle the logging work.

ASCAP is not expected to broaden its logging any further. According to a breakdown of songs resulting from the increased coverage, it was discovered that no new song titles were showing up. Thus, although more stations were being covered, the songs were the same as previous. ASCAP execs now feel that they have reached a logging saturation.

### NBC's M&L Deal: Separate TV'ers

Dean Martin and Jerry Lewis have signed to do separate television for NBC over the next five years. Deal was firm by York Pictures Corp., which they jointly own with Paramount Pictures, and York at the same time withdrew its \$3,000,000 breach of contract suit against the network.

New pact, which took effect Thursday (15), runs through Aug. 31, 1961, and provides that the comics solo in eight shows a year during that span. They'll do one each this season, four apiece thereafter.

### Code Would Sanction 'Abortion' for Screens 'If Delicately Handled'

Hollywood's Production Code may be further changed to permit the heretofore verboten subject of abortion on the screen. Naturally, only if handled delicately and in good taste.

Hecht - Lancaster Production's "Bachelor Party," written by Paddy Chayefsky and directed by Delbert Mann, contains dialog touching upon the subject and because of this the script was rejected by the Code. However, a special committee studying revision of the industry's set of standards reportedly will recommend to the board of the Motion Picture Assn. of America a change that would greenlight the approval of "Party." Certain members of the Code committee have seen the picture and believe the way in which it concerns itself with the abortion angle renders the subject not necessarily verboten.

In the film's story, a husband and wife give some thought to "not having the baby" because of economic hardship but they don't dwell on it, and it's clear that they eventually will abandon the idea.

### Diva Faces Critics Garbed Like Duchess; More 'Callasthetics' At Met Opera

By ROBERT J. LANDRY

Maria Callas, the American-born Greek who is an Italian diva from Milano's La Scala, hasn't quite persuaded all of the Manhattan critics or opera devotees that her voice is pure velvet, that her high notes are impeccable or that she is, as her hard-core fans insist, the world's greatest operatic soprano. But last Thursday (15) her battle of wills with the audience seemed going in her favor. During the second act of "Tosca" at the Met she had the fire and spirit (and rather more to the point, the voice) to crash through to an all-out ovation in which the previously silent standees finally joined.

At the third-act curtain she and

tenor Giuseppe Campora, with the active cooperation of the Met management which held back both the house lights and the fire curtain, were able to pile up calls one after another into the "teens." A lot of people remained standing, applauding and shouting "bravo" and rendering unto the diva that which divas live upon. Remember, it was an opera queen who coined the immortal comment, "Why criticism? Simple praise is enough!"

Callas appeared in "Tosca" after giving four emotion-charged performances of "Norma" with varying degrees of audience reaction each time. Objects identified as purchased in a vegetable store were flung one mafinee and an at-

tack of psychosomatic "hoarseness" threatened the diva. There hasn't been so much drama on the stage, backstage and out front at the Met in years as this soprano to end all sopranos has created.

With "Tosca" the singer displayed strikingly the actress intensity previously hinted. Her showmanship was electric. And there never was such a dressy Tosca. The role itself is that of a tempestuous opera singer with grand airs and Callas had her Italian dressmaker go to town on three costumes, one for each act. George London, a superbly malevolent Baron Scarpia, got his comeuppance in Act II by a Tosca arrayed in a black velvet and gold fringe creation which

(Continued on page 60)

# German Show Biz Hits Skids When Populace Tunes in to 'War' News

Frankfurt, Nov. 13. Nightclub owners, theatre operators and stage productions here all had a real "nothing" week as the town's population and tourist trade, depressed by the warfare in Egypt and Hungary, decided to stay home tuned to their radios and tv sets for latest news reports. One top nightclub owner reported his lowest business since his post-war reopening during the past week.

"This is the kind of business depression one expects just before Christmas when folks are saving money," he said.

At an election party held at the Frankfurt Press Club with results coming in on ticker via AFN and the news services, there was much more talk of the war crisis than of the presidential election back in the U.S.

One theatre, playing a first-run (Continued on page 18)

# Yank Artists Cancelled In Israel; U.S. Ballet Vice Soviets in Italy

Tel Aviv, Nov. 13. The invalidation of U. S. passports for Mid-East travel, officially effected this week, will affect plans of impresarios and niteries in Israel. The American Ballet Theatre, scheduled to open here Nov. 18 for a one-month stand, cannot come; almost all tickets for these performances had been sold five weeks in advance, and a great loss is in prospect.

Arthur Balsam, U. S. pianist and accompanist to violinist Zino Francescatti, did not arrive to fill recital dates. The entire Israel Philharmonic Orchestra substituted for the pianist and Francescatti played a program of violin concerti and soli with the orchestra instead of the scheduled sonata evening. A minute-long ovation greeted the (Continued on page 6)

## Fox Pas

"The Foxes of Harrow," film starring Rex Harrison on Channel 13 (WATV) last week, was logged by one New York daily as "The Foxes of Harrison," with Rex Harrow."

# Negro Talent and Role Of the Press As Viewed By NAACP Gen'l Counsel

New York. Editor, VARIETY: While I do not read VARIETY regularly, I have been an interested reader of the recent series of letters commenting upon the spotty use of Negro actors and actresses on the legitimate stage as well as in television and films save in "token" jobs or in stereotyped roles.

My understandable interest on the subject of this correspondence is heightened because whenever northerners criticize the south's racial policies, southerners charge us with being hypocrites in that Negroes are not yet integrated in many phases of our community activities. Moreover, the plight of Negroes in the theatre may be considered typical of Negro labor in the north generally.

Undoubtedly, progress is being made; but, unfortunately, there is all too much undone in the theatre world.

Be this as it may, the purpose of this note is to commend VARIETY for providing—in the true tradition of our press—a forum for public discussion of this problem. I sincerely hope that this discussion will not only broaden the views of your readers but also will lead to the wider use of Negro theatrical personnel—not merely because (Continued on page 18)

## Good Casting

Just as the curtain was about to go up on the premiere of "Li'l Abner" last Thursday night (15) at the St. James Theatre, N. Y., an aisle-sitter leaned forward and whispered the traditional request for the lady in front to remove her hat, which had some lacy material protruding on the sides and partially obstructing the view.

The lady twisted around in her seat, gave the aisle-sitter a long, steady inspection and then, without a word, took off the chapeau. Remembering the look he'd received, the aisle-sitter made intermission inquiries about the lady's identity. Who, in the entire U.S., is perhaps best known for her hats? That's right: Hedda Hopper.

P.S.—The columnist wore the lid for the intermission socializing, but at the start of the second act she removed it again without being asked.

# Anzacs Adamant, U.S. Reels Forego Olympic 'Dole'

Charging that they are "still being denied the right freely to cover the (Olympic) games in a way that will enable them to provide the minimum proper news service to the public," U. S. and foreign theatrical and video newsreels last week reaffirmed that there would be no coverage of the Olympics in any of the reels.

Only presentation of the Melbourne, Australia, games will be via spoken reports and stills, the reels said. Continuing stalemate follows a full year of negotiations with the Australian Olympics Committee.

The Australians plan to film the sports competitively themselves and to syndicate that coverage to U. S. tv stations.

The theatrical and tv reels hold they had offered to cover the Olympics; that they had agreed to limit use of the footage to three minutes in any reel, or up to nine minutes per day, and that they had offered to turn over a complete copy of that coverage over to the Olympics committee with full rights to sell that film commercially.

The committee stuck to its insistence that film use be limited to three minutes on any one day, but that the amount of film sent from Melbourne be limited, thus restricting the selection of events.

Commented the reels (which include the Newsreel Assn. of Europe and most of Europe's tv webs): "The pool has declined to accept this offer of limited coverage because they feel that it continues to deny the news gathering organizations the necessary freedom to provide from a comprehensive selection of film the minimum proper news service to the public."

## The Gentle & Genteel 'Sell'

A newsletter known as the Gallagher Report, in honor of its owner of like name, has lately sounded off in critical vein on business magazine promotion. In the main the efforts of trade papers to "sell" themselves are pretty dismal. Mailing pieces are too long-winded, too irrelevant, lacking in facts, poorly timed and pretty dull reading, if readable at all.

Gallagher's strictures "at first gave us pause. But then we realized VARIETY was fairly safe from jabs as to its promotion for a pretty honest reason, namely, we practically don't have any. Sure we write a few of these Page 2 trailers along round the end of any year and the three ranking editors compose a few chatty letters to readers. Now and again you'll see a house ad—a page of display type devoted to advertising VARIETY.

For sure the story of our self-promotion would never cop us any awards. We'd hardly rate a page, certainly not a chapter in a textbook on magazine promotion.

It was only a year ago when we waxed a mite self-conscious on coming round 50 years of age that we went in for a bit more than our average (none) of promotion. Moderate in volume though it was, it apparently was quite successful, perhaps because everybody was taken aback at the very idea of VARIETY "promoting." Our stuff was undoubtedly larded with a certain amount of braggadocio, one of the complaints Gallagher itemizes against the business press generally but we suspect we were forgiven partly because we also kidded ourselves.

Something else greatly favored us. Our story was colorful precisely because we are part of one of the most colorful of all businesses—show business. We were able to indulge in a lot of absorbingly interesting nostalgia from Tom shows and Minstrelsy to Vaudeville and down to presentday electronic amusements. We could "name-drop" like crazy and nobody could say it wasn't true. Indeed we discovered that our readers were immensely interested in our "promotion" and didn't find it at all "dreary," as seems to the broad complaint.

Well we won't labor the point too much—for fear of the very dreariness against which Maestro Gallagher warns trade paper managements. Our philosophy is perhaps disarmingly simple. We accept as probably true that the only persons and organizations likely to advertise in VARIETY are those already preconditioned by experience to accept the idea that these pages are a good advertising buy.

Who can be more simple-minded than that? Or, if you insist, more self-loving? VARIETY immodestly contends that intelligent people exposed to its service year round do not need an elaborate "sell" on our annual piece-de-resistance—the Anniversary Edition.

The one coming up presently is our 51st. Wish we had a good slogan for the general idea; first milestone of the second half-century. We don't.

We're so busy putting out VARIETY every week (no UP, AP, INS or boilerplate to help, you know) that we seldom get around to sloganeering.

If you've read this far, then our "promotion" isn't too dismal.

# A Book by Ex-Kinker Kid Joe E. Brown, Who Made It With a Grand Canyon Grin

By ABEL GREEN

Joe E. (for Evan) Brown and ("as told to") Ralph Hancock set a sound course in scripting the comedian's autobiography, "Laughter Is A Wonderful Thing" (Barnes; \$4.95). If one suspects some coming of cliches, because of the simple title, this is progressively dispelled in the recounting of the \$1.50-a-week kinker (acrobat), who graduated the hard route from circus, carnival and fairs, through the smallest of smalltime vaudeville, nondescript burlesqueries and road tours with Broadway musical comedies, until Hollywood made his comedy pan with its Grand Canyon grin an easily identified symbol of laughter.

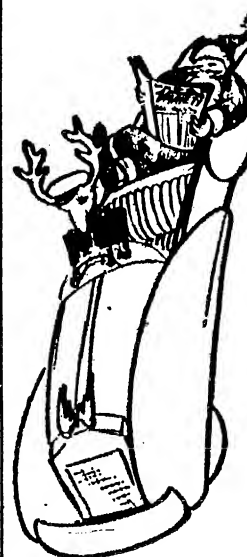
The same good humor, matched by an innate concept of decency, successfully skirts the Pollyanna, tells a full-blown story of a showman whose predilection for laughter was eclipsed only by his love of baseball, his family and his country.

Brown is no dedicated do-gooder. The end-results are achievements of much travail and deprivation. His affection for the lowly acrobat's contribution to life in the way of laughter borders on a glorification of the kinker. He cites such show biz greats as Fred Stone, Dave Montgomery, Charlie Chaplin, Eddie Polo, Douglas Fairbanks Sr., Charles Graepwin, Burt Lancaster, Buster Keaton, Francis Wilson, Jimmy Powers as circus buffs who first started as acrobats.

The Hard Way

Brown traces audience values from personal experience as he compares the clown (people laugh at him) with the comedian (people laugh with him). With the years, he witnessed how a monologist like Julius Tannen could just put on his hat, walk onstage, and talk for 15 minutes, easily, effortlessly and click. This type of comedian didn't have to experience the broken legs and backs (Brown had his bones fractured three or four times) and the cruelly bruised and skinned wrists and ankles (he was the flyer in the sundry aerial acts). In time he assimilated some of the same sympathetic values which got him into the \$100,000-per-picture class at Warner Bros. (three pictures a year).

This was a far cry from his first "billing" as "Joe Ashton," at \$2.50 a week in vaudeville with the Ashton Bros. The personal saga takes him from his native Toledo (Continued on page 6)



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154 West 46th Street New York 36, N. Y.

# NBC, CBS Dicker Sinatra TV Pact

Hollywood, Nov. 20. All three nets are currently vying for Frank Sinatra's signature on a web contract, to headline his own show next season. Tom McAvity, NBC veepee, and Al Scalpone, CBS-TV program v.p., both disclosed last week that they are dickering with Sinatra's agent, William Morris Agency, with no commitments yet. Leonard Goldenson, AB-PT prexy, arrived in town over the weekend to enter the bidding.

Neither McAvity nor Scalpone have any special format in mind for the singer-actor, they admitted. Instead, they're both currently engaged in getting Sinatra's all-important signature on that contract for next fall. Neither would disclose respective terms offered.

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ABEL GREEN, Editor

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# LEGION FLUNKS 'BABY DOLL'

## ANOTHER GIANT EXITS

"The General," as Nick Schenck was affectionately called, has decided, at 74, to waive whatever influence he might exercise in the new Loew-Metro setup. Thus passes from the scene another founding pioneer of the film industry. The actuarial statistics catch up with the sands of time.

Louis B. Mayer is no longer active. Two of the three Warner freres resigned from the company they founded and, in due course, WB prexy Jack L. Warner will lessen his load despite the fact he assumed the chief executive officer's title. A handful of pioneers remain—Barney Balaban, Nate J. Blumberg, Jack and Harry Cohn, Eddie Mannix, Mary Pickford (now retired), J. Robert Rubin (ditto), Joe Schenck (inactive and ailing), George P. and Spyros P. Skouras, Herb Yates and Adolph Zukor to give them alphabetical listing. On the theatre end, still around include veteran personalities like Si Fabian, Karl Hobbeltzelle, Y. Frank Freeman, Bob O'Donnell, Ed Rowley, Elmer Rhoden, Charles C. Moskowitz, Mitch Wolfson, A. H. Blank, Bob Wilby, John Balaban, Edwin Silverman, Rick Ricketson, Joe Vogel, Sol Schwartz, Lep Friedman and a couple of others.

The exit of Nick Schenck is born of the same statesmanship which distinguished his thinking over the years. It dramatizes that the recent corporate shifts in top officerships is not a rear guard maneuver to preserve the old guard, as is still being suspected. Whatever the ensuing moves within the Loew's Inc. parent structure, and its affiliated production-distribution arm, the Metro-Goldwyn-Mayer organization, should be autonomous and independent of any past thinking or operation.

The grim fact is that the present has caught up with some of the past attitudes. If the future of Loew's is to chart the same sound course that has been the company's good fortune in past history, until the recent economic reverses, it is wise that the new leaders have full rein.

"The General" long ago won his spurs. He wore responsibilities gallantly, and is entitled—at 74—to exit with good will and respect, including that of the staffers on VARIETY. Abel.

## San Francisco Art Commish Head Backs Its 'International' Festival

San Francisco, Nov. 20. Irving M. (Bud) Levin, boss of San Francisco Theatres Inc., is pushing ahead with plans for an International Film Festival here a year hence and has applied for sanction from the International Federation of Film Producers Assn. Levin put plans before aides of MPAA president Eric Johnston after finding most European producers "excited" about the idea and interested in submitting entries.

Levin said that as far as he could discover no American festival had ever progressed to the point of asking for clearance from the IFFPA.

He has just returned from Europe, where he presented awards to winners in Frisco's Italian Film Festival of last September.

In his formal letter to the IFFPA, Levin said he envisioned a festival that would "last two or three weeks . . . in the month of November," with prizes awarded by a jury.

While in Rome he chatted informally regarding his project with Enrico Giannelli, IFFPA secretary general, and found enthusiastic support. He's also found heavy-weight backing in Frisco from industrialist Harold Zellerbach, president of the city's Art Commission, and from important California banking interests.

Levin made no mention of his biggest problem—that is, getting support from the U.S. film industry and from the U. S. rep in the IFFPA, Johnston, for this project.

### FETE FOR PRATCHETT

Vet Due for Honors Dec. 4 At Reforma in Mexico City

Paramount is readying a testimonial for A. L. (Pratch) Pratchett, marking the 40th anniversary of the Latin American division chief's association with the company. It's set for Dec. 4 at the Hotel Reforma, Mexico City, with several hundred industryites expected to attend, including Par global sales manager George Weltner.

Pratchett is definitely a below-the-board vet, having joined the picture business in the area even prior to his Par association.

George Davis succeeds Albert D'Agostino as head of RKO's art department.

### Weekly Cash Leaks!

Columbus, Nov. 20.

Albert Sindlinger, researcher from Philadelphia area, told Independent Theatre Owners of Ohio convention here that the film industry suffers terrible losses from two correctable practices.

(1) Poor titles cut business untold amounts.

(2) Circuits and Exchanges self-convenience as against consumer convenience in day-date showings costs the industry \$10,000,000 to \$15,000,000 every week of the year by removing "choice" from prospective film-goers, who then do something else instead.

## Presley Draw Up-and-Downish On Broadway

Luekwarm business done by 20th-Fox with the Elvis Presley picture, "Love Me Tender," at the Paramount Theatre last Friday (16)—the weekend biz picked up considerably—has thrown into focus the problem raised by the loud and insistent demand for films to please the "juvenile" audience.

"Love Me" opened to a goodly crowd of teenagers Thursday, but fell off sharply that night and didn't revive until Saturday. Pic is having a mass 500-theatre saturation preem throughout the country on Thanksgiving and is expected to cash in on the holiday.

Question is asked, however, what happens to this type film when there isn't any holiday. Juve idols like Presley, whose fascination for the teeners is somewhat difficult to fathom, hold little more than a curiosity interest for the adult audience, which moreover usually is given a chance to see them on tv. These films are therefore dependent on the younger set which, as in the Frank Sinatra heydays, has been known to turn out with mas-

(Continued on page 62)

## WILL CIRCUITS CUDDLE HER NOW?

National Legion of Decency, the Catholic rating body, is expected to hang a "C" (Condemned) tag on "Baby Doll," the Ella Kazan production for Warner Bros. release. The picture has a seal of approval from the Production Code.

Apart from "The Moon Is Blue," nixed by both Code and Legion in 1953, this is the first instance in many years of an important and well-exploited film, released by a major company, to draw outright Legion condemnation. It's true that "The French Line" and "Son of Sinbad," both Howard Hughes pix, also drew a "C," but they weren't class productions rating interest because of their inherent artistic values.

The reported "C" tag for "Baby Doll," which is based on a Tennessee Williams story located in the deep South, raises several important issues, notably these two: What will be the policy of those houses that customarily do not book "C" rated features, and to what extent will attendance be affected.

Opinion at Warner Bros. is that "C" rating will have no effect at all; that, on the contrary, it may stimulate attendance by rousing curiosity in the framework of a promotional campaign that already is keyed quite openly to the sex theme of "Baby Doll." If the experience of "The Moon Is Blue" is any criterion, the WB angle may have merit, particularly so since "Moon" lacked a Code seal and a

(Continued on page 11)

### Veteran Composer

#### VERNON DUKE

wanders far afield in a savvy piece titled

At Wit's End Lurks the Yok

\*\*\*

another bright editorial feature in the upcoming

51st Anniversary Number

of

VARIETY

## National Boxoffice Survey

Pre-Holiday Biz Dips; 'Giant' Champ 3d Time In Succession, 'Friendly' 2d, 'Wonders' 3d

Current session is the usual Pre-Thanksgiving week at the first-runs in key cities covered by VARIETY this week. But there are some spots, such as Cleveland, which noted a sharp rise in trade, mainly stemming from some unusually strong pic.

"Giant" is capturing first place again for third week in succession. Pic should hit better than \$660,000 gross in the bigger keys reported by VARIETY correspondents. This opus now promises to be the greatest grosser WB has had in many years.

"Friendly Persuasion" (AA) is winding up second for third time in a row. "7 Wonders of World" (Cinerama) again is finishing third, as it was last session. "Can't Run Away From It" (Col), comparatively new, is landing fourth money.

"Oklahoma" (Magna), seventh last round, is taking fifth spot. "Gold Cadillac" (Col) will be sixth. "War and Peace" (Par), long a leader, is taking seventh place. "Cinerama Holiday" (Cinerama) is capturing eighth position. "Oklahoma" (20th), CScope version, will be ninth. "Teenage Rebel" (20th), "Between Heaven, Hell" (20th) and "Lust For Life" (M-G) round out the Top 12 in that order. "Girl He Left Behind" (WB), "Secrets of Life" (BV) and "Shark-

## Metro's \$7,000,000 Stake In Outsider Product; Silverstein Details Studio's Viewpoint

### POLITICAL SIGNIFICANCE?

Warners Get Go-Ahead For 'B-52' Feature Film

Hollywood, Nov. 20.

After being unable to set a starting date during last three weeks on "Bombers B-52" Warner Bros. got nod to plan early December start of Natalie Wood-Karl Malden starrer.

WB was set to go with pic just before war clouds blew up in Hungary and Egypt. Company was consequently thwarted when U. S. Air Force put all B-52s on alert which proscribed force being able to cooperate with men or material Warners needed to make such a film.

Trek now is set to Castle Air Force base at Merced, Cal.—unless further darkening war clouds form.

## Pending Argentine Law 'Nationalistic' At U.S. Expense

New national cinema law is expected to be passed in Argentina by the end of the year and could affect the payoff of American films, Robert Corkery, Motion Picture Export Assn. v.p. and Latin American supervisor, reported in N. Y. last week.

Corkery said this was the kind of "national" legislation which represented a growing threat to U. S. interests in Latin America generally.

The Argentines now have a law supposedly protecting the local product. However, Argentine pic lack appeal for the public, and since attendance at the theatres is low when the domestic films are run, exhibitors naturally try to skip playing the local product wherever they can, much to the annoyance of the Argentine producers.

Metro has invested more than \$7,000,000 in wholly or partially financing eleven independent productions that have been completed or are currently in production, according to Maurice "Red" Silverstein, the company's liaison with indie film-makers. The sum does not include the cost of the films made on the lot by the indie units headed by Sol Siegel and Arthur Freed. Nor does it involve M-G's investment in Allied Artists' "Friendly Persuasion," which Metro will distribute abroad.

Silverstein, who leaves for the Coast over the weekend to confer with indie producers, said that the company was still feeling its way in the field of financing outside producers but that it was nevertheless interested in "any good package surrounded by the right performers." He stressed that Metro's acceptance of a deal did not involve any set formula and that every project submitted is considered individually on its merits. While not inclined to support outside projects in the multi-million-dollar blockbuster category, Metro is not confining itself to bankrolling "small pictures," Silverstein emphasized. "We want good stories and name values," he reiterated. "We're particularly favorable to projects that can successfully combine performers who can attract audiences in the United States and in the international market." He cited the teaming of Van Johnson and Martine Carol in "Action of the Tiger" as an example.

Silverstein noted that he maintained an "open door policy" and that he was always available "to listen" to potential package deals. The packages, he noted, are assembled in different ways. Some times M-G approaches the indies and arranges for the property and the players. Other times it works in reverse. In some instances, Metro

(Continued on page 63)

## Peru Newest In Come Thither Ogle of Films

Kenneth Herts, head of a film company with studio facilities in Peru, has arrived in Gotham to drum up interest in motion picture production in Peru.

Herts hopes to interest theatrical and tv film-makers on the economic and geographic advantages of the production in Peru. Herts' company, American Productions, S.A., has offices in Lima and Los Angeles. He plans to establish a New York office to represent his studio.

## WRITERS FIGHT TAX PEAK-YEAR WALLOP

Hollywood, Nov. 20.

Following a previous action of the Authors League of America (dramatists, novelists, etc.) the screen, television and radio scribes via their Writers Guild of America West council has approved establishment of a tax committee to work with a similar group of WGA East and push for support of so-called "lean years" tax legislation for writers. Move endorsed such a recommendation, made at the WGA national council meeting in N. Y. last month.

(Curtis bill has been pending in Congress some time and has made considerable group endorsement.)

WGAW also okayed a plan to join with the east in an exploratory study of the copyright problem, and committees will be named on both coasts to delve into that situation.

(Complete Boxoffice Reports on pages 8-9.)

# BOXOFFICE CONTROLLED, NOT BIRTHS, SO LATIN LANDS' MARKET VALUE GROWS

Fixed Latin American admission prices, pegged to a popular low scale, are a two-edged sword. Robert J. Corkery, the Motion Picture Export Assn.'s v.p. in charge of the area, observed in Gotham last week. He recently returned from an extensive 11-week tour that took him all over his territory.

Corkery explained that, on one hand, of course, the low admissions serve to limit the American film companies' earnings. He is continually fighting to get the local governments to lift the lid. On the other hand, however, the low scales do serve a beneficial purpose, i.e. they keep film entertainment within reach of the large masses.

"The Latin American market is growing all the time," Corkery observed. "The birthrate is perhaps the highest in the world. I see the market becoming more valuable to us all the time and I sometimes wonder whether the two factors—limitation of revenue vs. rising attendance—don't balance one another out."

Corkery related how, in Peru, the government had raised admissions 100%, which was accompanied by riots. When this was adjusted to 50%, the U. S. companies weren't happy. On the other hand, attendance in Peru was up 30%.

Despite a number of inhibiting factors—deflation, price-control, protective legislation, etc.—the MPEA exec said Latin America in his view had the greatest expansion potential of any of the American industry's foreign markets. Area right now is good for net earnings of \$35,000,000 a year, with Brazil contributing the major share (it's been estimated at around \$10,000,000 a year).

25% of Foreign  
Going by current overseas earnings figures, the Latin American market represents around 25% of Hollywood's overall foreign revenue. In four nations alone—Brazil, Argentina, Peru and Colombia—billings of the American distributors are up some 32%.

Even considering the known difficulties...  
(Continued on page 20)

## Buena Vista Reshuffles Branches, Stress Still Strictly Low Costs

Buena Vista, Walt Disney distribution subsidiary, has effected a realignment of its branch setup in keeping with its ideas of reaching the exhib market potential with the stress on economy of operation. Jacksonville branch, which it's now felt can effectively be handled through Atlanta, has been shuttered.

Also closed in the office in Cincinnati but a new branch has been opened in Milwaukee. Latter exchange, it's believed, along with the addition of a new sales rep at the Chicago outlet, can fully cover the midwest.

In Seattle, the office is being maintained but two staffers have been dropped in light of the fact that circuit business, which doesn't demand the time and attention of individual accounts, represents 70% of the income in the area.

One salesman has been dropped in the Pittsburgh-Philadelphia-Washington district.

## Screen Actors Guild Meets In Hub With Pidgeon

Boston, Nov. 20.  
Walter Pidgeon, new president of the Screen Actors Guild, and other new national officers were guests of the Boston branch at its meeting Friday (16) in Hotel Somerset. Pidgeon is starring in "Happiest Millionaire" at the Wilbur. Officers in were Leon Ames, first vice-president; George Chandler, treasurer, and Kenneth Thomson, administrator. Robert M. Segal, N. E. executive secretary, conducted the sesh.

Douglas Fairbanks Jr., a White House caller last week. He called on President Eisenhower at the latter's invitation for a social visit. The two first met during World War II.

## SAINT'S CASH POSITION

Actress Up-Zooms—Collecting \$800,000 Over Three Years

For a girl who collected only \$7,500 for her work in "On the Waterfront" two years back, Eva Marie Saint isn't doing badly these days. She's guaranteed an income of \$800,000 over the next three years from two studios.

20th-Fox has signed her to a three picture deal at \$150,000 per, payments to be spread out over a three-year period or possibly more. She's also under contract to Metro for three pix over a three-year span. First under that deal was "Raintree County." The M-G contract guarantees her a total of \$350,000. It also has an extended payment clause.

Under her 20th arrangement, on which some details remain to be ironed out, Miss Saint has director approval. Both she and the studio will draw up a list of acceptable directors. Any names on both lists can thereafter be selected by the studio without further consultation with the actress. Miss Saint's agent on the deal was Kurt Frings.

Miss Saint has the right to make other outside films, but prefers to keep the one-a-year pace. She's doing two on the theory that this will give her enough public exposure to establish and keep her as a b.o. draw.

## Caldwell's 'Little Acre' Due for UA; No Code Seal Seen Possible

Another picture without a Code seal of approval is due for release by United Artists. It's the Security Pictures production of Erskine Caldwell's "God's Little Acre," due to roll early next year.

Security has completed a number of films for UA release. "God's Little Acre" is being financed by UA which is fully aware that the pic can't get a seal. Anthony Mann will direct and most of it will be made on location in the South.

UA isn't a member of the Motion Picture Assn. of America, having quit when "Man With the Golden Arm" was denied a seal by the MPAA. Prior to that, UA distributed "The Moon Is Blue," also sans seal.

## Hargrove, Miller Join Figaro-NBC Features

Figaro Inc., indie outfit headed by Joseph L. Mankiewicz in partnership with NBC, is set with a schedule of five features for 1957 via the signing of novelists Marion Hargrove and Merle Miller to writing contracts.

Miller is to adapt "Top Dog" ("Good Old Charley Faye" in the tv original) and Hargrove is assigned to screenplay "Commencement," based on an original idea. Walter Wanger will produce the two along with "Border Trumpet," now being written by Louis Peter-son.

Rounding out the sked are "Quiet American" and "Santo Cowboy," with Mankiewicz taking writing and directing credits.

## 'TEAHOUSE' INTO HALL

Earlier - Than - Usual Christmas Dating on Metro Release

New York's Radio City Music Hall, which usually brings in its Christmas holiday picture at the end of either the first or second weeks in December, this year is moving up the date. Metro's "Teahouse of the August Moon," Marlon Brando starrer, is set to open at the Hall Nov. 29.

Allied Artists' "Friendly Persuasion," now in its third week, will continue until "Teahouse" bows. In past, the Hall has booked pictures for a flat two weeks so as to fill the gap between the November entry and the holiday production, so that the latter would have to be opened too far in advance of Dec. 25. But no such interim pic could be agreed upon this year.

## SCHULBERG FRERES' PRODUCTION SETUP

A program of five pictures to be made over the next three-and-a-half to four-year period has been planned by Schulberg Productions, new indie firm formed by the brother team of Budd and Stuart Schulberg. All five properties selected for the company's program will consist of Budd Schulberg's literary efforts. They include three original screenplays, an adaptation of his Omnibus tv play, "Paso Doble," and the filmization of his novel, "The Disenchanted."

The pictures will be budgeted at between \$500,000 and \$1,000,000, according to Stuart Schulberg, who will oversee production activities as executive v.p. of the firm. Budd will serve as president, with C. B. Sullivan, attorney for the company, also acting in an executive capacity.

The company, which will headquarter in N.Y., is currently negotiating for a releasing deal with a major company. The films will be bankrolled via the "usual finance-distribution arrangement," Stuart noted.

First picture on the Schulberg program will be "In the Everglades," an original to be filmed in the late spring in Florida. Also in the original category are "Eighth Avenue," a story of prize fighting, and a still-untitled project dealing with the Puerto Rican migration to Manhattan. Latter will probably be made in co-production with Kazan's film company.

"The Disenchanted," which Budd and N.Y. Times book editor Harvey Breit have converted to a play, will be filmed after it is produced on Broadway by William Darrid.

## L. A. to N. Y.

Rita Baron  
Eva Bartok  
Lewis Blumberg  
Ernest Borgnine  
Walter Branson  
Lauren Chapin  
Carol Channing  
Fred Clark  
Tom Douglas  
Dale Evans  
Nina Foch  
Mary Gray  
Kenneth Herts  
Jennifer Jones  
Danny Kaye  
Elsa Lanchester  
Abe Lastfogel  
David P. O'Malley  
Alan Mowbray  
Cleo Moore  
Edward Morey  
Gerd Oswald  
Vincent Price  
Norton V. Rittchey  
Lillian Roth  
Dore Schary  
David O. Selznick  
Benay Venuta  
Sam Weiler  
Dana Wynter

## N. Y. to L. A.

Fred Amsel  
Eve Arden  
Cecil Bernstein  
Shirley Booth  
Joan Davis  
Bob Hope  
Burt Lancaster  
Piper Laurie  
Louis Lurie  
Charles Martin  
Jan McArt  
Robert O'Hearn  
Herbert T. Silverberg  
Bill Watters

## New York to Europe

Harrison Fiske  
L. Marsland Gander  
Norman M. Lobness  
Joseph L. Mankiewicz  
Marjane Maricle  
Terence Rattigan

## Europe to N. Y.

Keefe Braselle  
Jerry Colonna  
Harry Fromkes  
Herb Golden  
Gene Kelly  
Gina Lollobrigida  
Victor Mature  
Arthur Miller  
Marilyn Monroe

## New York Sound Track

Injunction posted at the Paramount publicity office: "If it costs money—forget it" . . . Metro has two pictures coming up from indie producers who've just had a bad time in legit. F. Hugh Herbert, whose film is "Little Hut," adapted "Best House in Naples" for Broadway and David Susskind, whose pic is "Edge of the City," produced "Very Special Baby." Both plays did a fast Broadway fade . . . David Hanna has the job of unit publicity director for John Wayne's "Legend of the Lost," to be lensed in Rome and the Sahara . . . Some upbeat news for a change was made by the AB-PT board, which increased the year and extra dividend to 30c, from 20c a year back.

Columbia, which prefers to test audience reaction to its comedies in theatres instead of a cold projection room, is previewing the Judy Holliday starrer, "Full of Life," next week at a midtown Loew house . . . Marie Cordaro, secretary in 20th-Fox publicity dept., engaged to Frank Zanzardino. A fall wedding's planned.

Robert Taplinger, Warner Bros. ad-pub v.p., last week told his first general staff meet that no sweeping personnel changes were in the wind. Powwow, attended even by secretaries and messenger boys, was encouraged by Taplinger to submit ideas on all levels, both within the department and re production. Taplinger Coasts Friday (23) . . . "Onion Head," by Weldon Hill, acquired by Warner Bros. Paul Reynolds will publish . . . If the world situation calms down, 20th-Fox prexy Spyros P. Skouras will still go to Russia . . . Kenneth Hargreaves, new Rank topper in the U.S., planning to move here permanently in early January with his wife (an American) and three kids. He's due to return to London today (Wed.).

Austrian actress Annemarie Duerlinger, on leave of absence from Vienna's famed Burgtheatre, in N.Y. on her way to the Coast where several studios are interested in her. She's current in the German elick, "Before Sundown," which won the Berlin film fest audience prize this year. It's her first U.S. visit. Miss Duerlinger, incidentally, like several other of the top German stars, is Swiss-born.

In her deal with Warner Bros. on "The Sleeping Prince," currently being filmed in England, Marilyn Monroe will receive 75% of the profits plus the negative rights after seven years . . . John Wayne's Batjac Productions has signed an exclusive, long-term contract with Bob Mathias, twice Olympic Decathlon champion, "to be groomed as an action star" . . . Loew's International general sales manager Samuel N. Burger back at his homeoffice desk after a four-week survey of the company's Latin American offices . . . Teenage fave Sal Mineo in Gotham in connection with bally activities for Universal's "Rock, Pretty Baby" . . . Fredric March, currently on Broadway in "Long Day's Journey into Night," signed to speak the narrative written by Albert Schweitzer for the latter's film biography. Burgess Meredith will deliver the film's commentary . . . Joanne Gilbert in to promote "The Great Man" for Universal. . .

Joan Crawford writes from London that "production (on her "Esther Costello" indie for the Woolf Bros.) is slower than at home, but we are gradually getting there. If I can possibly do so, we will sail on the America Dec. 12, arriving the 19th, and will spend-Christmas in the States or Canada" . . . Cecil Bernstein (head of Granada Theatres) and his wife saw their first first-night in all the years they have been coming to the U.S. when they attended "Li'l Abner," and while the Al Capp cartoon is foreign to the Britishers they "were enamored with its Americana." Granada is in tv in Britain and Bernstein is auditioning new properties. They leave today (Wed.) by air to spend Thanksgiving with Alfred Hitchcock at his place in Santa Cruz, which is outside of San Francisco. From there to Hollywood and a Palm Springs detour, also a first-time to the Coast.

Dissident stockholders of Loew's Inc. awaiting announcement of decisions taken at today's (Wed.) board meeting of company before mapping plans for proposed proxy fight. Board is expected to declare 25c divvy for most recent quarter . . . Lowell Thomas hosted Prince Himalaya, brother of King Mahendra of Nepal, and other members of royal party at showing of Cinerama at Warner Theatre, N.Y. Monday (19) . . . Universal filming audience comments at "sneaks" of "Rock, Pretty Baby" for use in trailers and tv spots . . . Metro story chief Kenneth MacKenna arriving from the Coast Dec. 2 to confer with publishers and literary agents . . . Gene Kelly in from-Paris and off the Coast. . .

Metro's "Teahouse of the August Moon" set to open simultaneously in 12 key cities of Japan on Jan. 4, the beginning of the Japanese holiday period . . . "Oedipus Rex," feature film starring the Stratford, Ontario, Festival players, booked for an extended-run at the 55th St. Playhouse, N.Y. starting Jan. 7. Film, directed by Tyrone Guthrie and produced by Leonid Kipnis, is being released by Irving Lesser's Motion Picture Distributors Inc. . .

Elia Kazan threw a big shindig on the set at the Gold Medal Studios, N.Y., last week to mark windup of the shooting on "Face in the Crowd." 'Twas closed to all but cast members. . . Current visit here of Mexico's Cimex topper, Pulidos Islas, likely to cue some personnel changes at the Cimex setup in N.Y. and elsewhere. Pocketbook edition of the "Anastasia" (20th-Fox) script due out in the wake of the "Baby Doll" seller. . .

Marc M. Spiegel, continental manager for the Motion Picture Export Assn., due in N.Y. on the Flandre Dec. 19 or 20 with wife Betty . . . Warner Bros. is having a supply problem. Kids have been pinching the James Dean standees from theatre lobbies where "Giant" is current and exhibs are hollering for more. WB, incidentally, is reissuing two Dean pix—"Rebel Without a Cause" and "East of Eden"—next April. Those'll be the company's only releases for that month.

Arthur Treacher, film, tv and stage player, is currently on a tour putting on one-man "lectures." He appeared at Denton, Tex., last week before the Texas State College for Women . . . George Abbott will produce "Damn Yankees" for Warner Bros., taking off in early 1957 . . . John Carroll and John H. Auer launch their new indie unit with "Johnny Trouble" Nov. 26 from novel by Ben Ames Williams . . . Vaughan Taylor, N.Y. actor, goes into Metro's "This Could Be the Night" . . . Metro bought "Never So Few," novel about the Burma campaign in World War II by Tom Chamales. . .

Cardinal Animation Service Inc. has been chartered to conduct, with capital stock of 200 shares, no par value via Stanley Freidenberg, filing attorney. Kiddie Pictures Corp. also authorized to conduct an entertainment business in New York. Capital stock is 200 shares, no par value. E. Louis Gotsell the filing attorney.

Wall Street again buzzing with reports of a group assembling to purchase the Stanley Warner chain. Wall Streeter David Baird and banker Serge Semenenko are said to be offering the financial support . . . Law firm of Aranow, Brodsky, Bohlinger, Einhorn & Dann which represented Charles Green when he challenged 20th-Fox management two years ago now has 20th for a client in some cases . . . Might be some title confusion with Metro's "Silk Stockings" and Bel-Air's United Artists release, "The Girl in Black Stockings."

Junketing through Europe for the steenth time with his "Mrs. America" (and her hubby) in tow, publicist-impresario Bert Nevins says under a Copenhagen postmark that: "Danes here are starved for American films—all they get are local pictures or poor French and German ones. Seems U. S. companies are demanding 40% on statewide pix and local exhibitors claim all they can afford is 30%, so there have been no big American films for a year now." In London he found kids "wild" about rock 'n' roll, while in Denmark and Belgium they are "indifferent."

Hollywood missed Sharon Acker and Elstree has her. The 21-year-old blonde Toronto actress, who stayed in Britain last summer after playing Anne Page at Edinburgh Festival with Stratford, Ont., Festival company, has landed a starring role there in the film of Kingsley Amis' (Continued on page 18)



# ONLY YANKS YAK GOOD YANKEE

## 'Americanized' Anglo Dialog

Grimly determined to leave no stone unturned in their efforts to crash the U.S. market, British producers are now willing to re-dub and edit their pix to make them more acceptable to mass audiences here.

Victor Hoare, sales topper of Lion International (British Lion), said in N.Y. last week that re-dubbing of parts of the soundtrack was being undertaken on at least two of his films sold in the U.S. They are "Private Progress" and "The Baby and the Battleship." Both have been acquired by Distributors Corp. of America.

Kenneth Hargreaves, the new Rank chief in the U.S., said last week that he would certainly consider editing pictures as they came over here in order to improve their acceptability. He didn't feel that British accents were as much of a problem as had been made out in the past.

Hoare noted that the re-dubbing extended primarily to certain very British expressions, particularly cockney accents were involved. Parts of four reels are being re-done in the instance of "Private's Progress," with the original actors used to do the job. Cost of the new soundtrack is comparatively low and, in the mind of Hoare, certainly justified via the potential added dates.

Hoare is in N.Y. with a batch of new British Lion pix, including "Sailor Beware," "The Green Man," etc. He reported that he had been able to make 16 U.S. deals for B-I films so far this year, and that another four were pending.

Hargreaves, in discussing the Rank lineup, said he thought 70% of the Rank films were suitable for the U.S. Rank makes about 20 a year.

### Dub French Musical

Hollywood, Nov. 20. Dubbed English version of the French musical, "Frou Frou," opened here last week at the Vista Theatre, an artie. Run is more or less in the nature of a test of Stateside audiences' acceptance of the Gamma Films pic, which has been dubbed at the expense of National Theatres.

NT also pays print costs and has obtained the right to book the film over its circuit. Deal with Gamma allows NT to recoup its expenses off the top. "Frou Frou," a C-Scope tinter, was dubbed in Paris and NT had a man there to assist in doing the job.

Dubbing costs in Europe range as low as \$4,000 and \$5,000. In the U.S., they can go as high as \$25,000.

## FREE U.S. FILMS FOR HUNGARIAN REFUGEES

American film companies have agreed to contribute gratis motion picture entertainment for the some 5,000 Hungarian refugees who will be housed at Camp Kilmer, N. J. The companies acted on the request of Eric Johnston, Motion Picture Assn. of America prexy.

Films to be seen by the refugees will be the ones currently playing the regular military camp circuit. Said Johnston: "I know how hungry these people are for American motion picture entertainment which they have not been able to enjoy since the beginning of World War II."

The Hungarian refugees are those that crossed into Austria in the wake of the Soviet slaughter in Budapest and elsewhere in Hungary.

### 'China Doll' Filming

Hollywood, Nov. 20. Batjac has acquired "China Doll," by James Benson Nablo and Pat Kelly and has signed Frank Borzage to direct.

Joel Murcott will do screenplay. Story is about Chinese zone operations in World War II.

## Much History Reprised As Schenck Steps Out; Mannix Once His Cop

The retirement of Nicholas M. Schenck, who guided Loew's Inc. for 28 years, marks the end of an era for the motion picture industry.

Schenck's decision to retire at this time was prompted by a desire to give the new Loew's prexy, Joseph R. Vogel, a free hand and to remove any of the allegations that Vogel is a "tool" of the company's "old guard."

During his years as head of Loew's, Schenck was not only a powerful figure in guiding the destinies of the company, but was the leading influence in the motion picture industry as a whole. Hardly a decision affecting the industry was made without Schenck's counsel and suggestions. He was long the most powerful company president within the Motion Picture Assn. of America.

Schenck came to the U.S. in 1891 at the age of nine with his parents and his brother, Joseph. The brothers became errand boys in a Bowery drugstore, later opening their own drugstore and eventually a second with money borrowed from Eva Tanguay. In their

(Continued on page 18)

## EXHIB FINED \$1,100 FOR 'SEX AND LIFE'

Salem, Mass., Nov. 20. Joe Solomon, 45, film distrib of Bryn Mawr, Pa., was fined \$1,100 on charges of presenting an allegedly immoral entertainment at Route 114 ozeon in Middleton by Judge George B. Sears, 91, who declined to have the film, "Cyclopedia of Sex and Life," shown in his courtroom Wednesday (14).

Solomon, billed as Carl Haydon and commentator during the film, was charged with presenting or taking part in an immoral show; giving away or selling material dealing with birth control and material dealing with venereal diseases. He was nabbed by two state troopers and the police chief of Middleton Oct. 11.

## Am-International Execs Due in Chicago Nov. 29

Chicago, Nov. 20. American-International pix will hold a meeting of its midwest franchise holders in the Conrad Hilton Hotel here Nov. 29-30.

Prexy James Nicholson, general sales manager Leon Blender and producer Roger Corman will attend.

## Dore Schary May Exit Metro Post

Possibility exists that Dore Schary will submit his resignation as Metro's production chief at the Loew's board meeting in New York today (Wed.). Schary, in N. Y. since Sunday (18), said he had "no comment" relating to the report of his impending resignation.

There's no doubt, however, that Schary's future status will be the prime topic of discussion at the board session. Schary said on Monday (19) that he did not know whether or not he would be invited to sit in on the conclave. He

(Continued on page 11)

## Borgnine Refusal Of 'Success' Role Leaves Legal Issue in Doubt

Hollywood, Nov. 20.

No decision yet has been reached on what possible legal action may be taken by Hecht-Hill-Lancaster against Ernest Borgnine for latter nixing skedded costar role in "Sweet Smell of Success" in N. Y. last Friday (16) and returning to Coast, according to a spokesman for company.

In revealing actor's refusal of role, it was stated by company that move was "regretted" by H-H-L executives. "They feel that he has defaulted on his contract and indicated that they intend to main-

(Continued on page 62)

## Where Schweppes Goes, Rank Follows

J. Arthur Rank Organization is embarking upon still another postwar try to crack the United States market in an important way. At the risk of superfluous comment, it will not prove easy. It is to be hoped that quick results are not expected or that our British contemporaries will not run out of funds or faith too rapidly.

Many of the "problems" of British product in this market were detailed rather extensively in a series of stories printed here a year back. The British themselves astutely penetrated some of the half-baked arguments used against them as respects their British accents (which are highly popular in Hollywood films) and their offbeat plots (which are very much in vogue and have been for the past several years among U.S. producers).

Plainly the British have a real selling job to do. That starts with the circuits and theatre operators. It includes the public. Most nearly already convinced as to British product are the American film critics.

How much American help and guidance will the new British-offensive require? Some, surely. Though against that they are probably smart to stick to their Britishness, since that is what they have to sell that their competitors don't have. French films succeed best this side when they are most French. Ditto the Italians. True there is a strain of product in any nation which just does not export well. This is almost the whole story with Germany—although efforts to cultivate a foreign-marketable type of German release are now under way.

Not the least provocative decision of the Rank management is sending across a British-trained adman. Without judging copy not yet produced, it may well be pretty clever of the British to not duplicate U. S. film copy at a time when it is, in brief, under considerable criticism.

Let the British fight it out on every American beachhead, street, village, rooftop and boxtop. Follow where the man in the beard has gone. This is true: Americans are the most "sellable" people in the world. They can be sold what they don't need, frequently don't want, and sometimes don't even like.

Carry on, chums.

Land.

# HARGREAVES SPADE WORK IN U.S. BEGINS; RANK ORG TO SET UP SIX SALES OFFICES

By FRED HIFT

An American phenomenon—the "do-it-yourself" craze — seems to have caught hold with film industries abroad. Feeling is that native enthusiasm for one's own product can't be replaced and is a vital element in any successful attempt to sell imported films in the U. S. market.

Inferred are two conclusions which at least some of the overseas producers have come to: The major companies cannot or will not do justice to foreign pix, partly due to their limited grossing potential, and the indies aren't strong enough to do a thorough job of coverage.

Current plan of the J. Arthur Rank Organization to establish itself in the U. S. market and to start operating actively by Easter underscores the foreign state-of-mind. Additional details were supplied in Gotham last week by Kenneth Hargreaves who's been named president of the new Rank Film Distributors of America Inc. He made these main points:

(1.) The American Rank subsid will be completely autonomous from London and

expects to be self-supporting within the period of a year.

(2.) It will start out with six offices and will concentrate primarily "on-theatres that throw off top film rental," i.e. the key cities, rather than the stix where distribution costs rise proportionately.

(3.) It will offer theatres some 15 Rank films during the first year, plus a couple of non-Rank British pix and two

or three Continental entries. Sutton Theatre, N. Y., has already been leased by Rank for a year starting May 1, 1957, and additional houses may be rented "where we feel we don't get proper access to the market."

Hargreaves, who worked for 17 years with 20th-Fox in London before he joined Rank, expressed confidence that the current conditions in the U. S. were in his favor. "The majority of exhibitors in America are a little afraid of British pictures," he observed. "We hope, by popularizing our stars, etc., to lessen that resistance."

Comment was a lot more moderate than that which, in recent years, has come from John Davis, the Rank Org's managing director. Davis has implied, over and over again, that U. S. theatremen stood as a wall between British films and an eagerly receptive audience. American industry observers forecast that the Rank unit will have rough going in the U. S. since the basic reasons for the lack of success of certain Rank pix in the past haven't materially changed; nor has the Rank product been

(Continued on page 6)

## 'RIFI' SUCCESS AIDED BY DUB

Success of the dubbed French film, "Rifi," on the RKO circuit, where it managed in spots to out-draw "Bus Stop," has led to a re-examination of the potential of dubbed foreign features in the American market.

Richard Davis of United Motion Picture Organization, who's the distributor of "Rifi," said last week that he now had changed his mind on dubbing. "I used to be 100% against it," he commented. "But now I am becoming convinced that, provided a proper dubbing job is done on a picture, it has a very definite chance of audience acceptance."

"Rifi" was lip-synched by a comparatively new team in the dubbing field—Jack and Terry Curtis who run Photomagnetic Studios in N. Y. and have evolved what they hold to be a greatly improved method of adding English dialog to imports. Several of the indies who've seen the dubbed "Rifi" report it's one of the best jobs to be done in this country in years.

Davis stressed that he was unalterably opposed to having pictures dubbed in Europe. "It may be cheaper," he noted, "but the results are unsatisfactory. Over there they may have the technique down pat, but they don't strive for quality and they don't have the ear for the proper American language on the screen. Dubbing is an art, not a conveyor belt."

The Curtises say their improved system tends to minimize the mechanical aspects of the dubbing job and allows the actors to concen-

(Continued on page 53)

## SINATRA PARTNERSHIP IN 'KINGS' PENDING

Hollywood, Nov. 20.

Producer Frank Ross and Frank Sinatra are negotiating a partnership deal whereby Sinatra would star in Ross' upcoming production, "Kings Go Forth," based on the Joe David Brown tome. Sinatra disclosed deal being talked calls for him to be a partner in the project.

Film may have a 20th-Fox release, although it hasn't been set yet. Plans are to shoot the picture in Europe late next year.

Sinatra also said that his UA starrer, "Johnny Concho," made by his own indie company for \$500,000, is expected to nab a world gross of \$2,500,000, according to UA prexy Arthur Krims.

Star, currently toplining the Joe E. Lewis biopic, "The Joker," at Paramount, is already booked through 1957. He opens for two weeks at the Sands in Las Vegas Dec. 19, playing there for Christmas and New Year's, and opens at the Copacabana in N. Y. for two weeks beginning Jan. 10. After his Gotham date, he hops to Australia, playing Sidney for two weeks. Actor-singer then returns to Hollywood to star in "Pal Joey," starting at Columbia in February.

Following "Joey," he will produce and star in "What Makes Sammy Run," but while this will be with his own indie company, it won't necessarily be a UA release, Sinatra said. After "Sammy" would come "Kings," if that deal jells, and the star is already considering several projects for 1958.

## Boulting's Release Set For Washington Debut

Personal friendship with Roy and John Boulting served to win the world premiere of the pair's latest film for Marvin Goldman, who operates the MacArthur Theatre in Washington, D. C. "Josephine and Men," starring Glynis Johns and Jack Buchanan, opens at the MacArthur on Dec. 21.

Deal was set by Alfred Katz, the Boultings' personal representative, before the British film has been assigned to an American distributor. British Lion is the distributor abroad.

Hollywood Scripter  
**JERRY D. LEWIS**  
has whipped up an amusing  
do-it-yourself kit for  
authors titled  
**How Not to Write**  
\* \* \*  
an editorial feature in  
the upcoming  
**51st Anniversary Number**  
of  
**VARIETY**



## Love Me Tender

(SONGS)

Presley, that's all B.O.  
mopup from teenagers.

20th-Fox release of David Welshart production, Stars Elvis Presley, Richard Egan, Debra Paget; features Robert Middleton, William Campbell, Neville Brand, Mildred Dunnock, Bruce Bennett, Director: Robert D. Webb, screenplay, Robert Buckner from story by Maurice Geraghty; songs by Presley & Vera Matson; camera, Leo Tover, at N.Y. Paramount, Nov. 15, '56. Running time, 94 MINS.

Vance ..... Richard Egan  
Cathy ..... Debra Paget  
Clint ..... Elvis Presley  
Slingo ..... William Campbell  
Brett ..... Robert D. Webb  
Mike Gavin ..... Neville Brand  
The Mother ..... Mildred Dunnock  
Major Kincaid ..... Bruce Bennett  
Reno ..... James Drury  
Ed Galt ..... Russ Conway  
Kelso ..... Ken Clark  
Davis ..... Larry Coe  
Fleming ..... L. Q. Jones  
Train Conductor ..... Jerry Sheldon

For the benefit of the hordes of teenagers who've made a national game of rock 'n' roll singer Elvis Presley and who've been buying his RCA Victor platters by the millions, 20th-Fox has whipped up a minor league oater (and oncer) in which to showcase one of the hottest show biz properties around today.

It's a b.o. natural for the screaming set and some elders may even wander in out of curiosity. It looks like a payoff for 20th-Fox which moved in fast to grab Presley while he's dominating the record field.

Appraising Presley as an actor, he ain't. Not that it makes much difference. The presence of Presley apparently is enough to satisfy the juve set. And there are four songs; the title tune already a 1,000,000 plus disk seller, and lotsa Presley wriggles thrown in for good measure.

Screenplay by Robert Buckner from a story by Maurice Geraghty is synthetic. Story line centers on Presley, the youngest of four brothers, who stayed on their Texas farm while the older three are away fighting the Yankees. The older brother (Richard Egan) left a gal (Debra Paget) and when word comes that he's been killed in battle, she weds Presley. When the three boys come home to resume their civvy ways, it's hard to keep Egan down on the farm because he's still in love with Miss Paget, now his brother's wife. Before he can head west to get away from it all, Presley is stirred by jealousy and takes a pot shot at his beloved frere. One of the heavies, responsible for whipping up Presley's frenzy, then kills the youngest. Pic ends at the grave with a superimposed shot of Presley reprising "Love Me Tender."

There's a subplot concerning stolen Federal money but it's only a thin bit used to hinge the yarn together.

Egan is properly stoic as the older brother while Miss Paget does nothing more than look pretty and wistful throughout. Mildred Dunnock gets sincerity into the part of mother of the brood, an achievement. Nobody, however, seems to be having as much fun as Presley especially when he's singing the title song, "Poor Boy," "We're Gonna Move" and "Let Me." Tunes were written by Presley and Vera Matson.

Robert D. Webb directed in routine manner and the production is laid out simply in black-and-white CinemaScope.

## The Great American Pastime

Comedy about little league baseball. Fair boxoffice possibilities with promotion angles for family trade.

Metro release of Henry Berman production, Stars Tom Ewell and Anne Francis. Screenplay, Nathaniel Benchley; camera, Arthur E. Arling; editor, Gene Ruggiero; music, Jeff Alexander. Previewed in N.Y., Nov. 14, '56. Running time, 85 MINS.

Bruce Hallerton ..... Tom Ewell  
Betty Hallerton ..... Anne Francis  
Mrs. Doris Patterson ..... Ann Miller  
Buck Rivers ..... Dean Jones  
Dennis Hallerton ..... Rudy Lee  
Ed Ryder ..... Judson Pratt  
George Carruthers ..... Raymond Bailey  
Mr. Dawson ..... Wilfrid Knapp  
Mr. O'Keefe ..... Bob Zellison  
Man Mountain O'Keefe ..... Raymond Winston  
Foster Carruthers ..... Paul Engle  
George Carruthers ..... Ann Morris  
Samuel J. Garway ..... Gene O'Donnell

What this country needs is more family pictures with American themes. At least that's the sentiment of a segment of exhibition. Metro's "The Great American Pastime" fulfills both requirements, but its ability to meet the most essential requirement—the spark to lure patrons to the box-office in the first instance—is open to question.

There are, however, a number of amusing incidents in the Na-

thaniel Benchley comedy and the story of little league baseball will be probably close to many family groups. With the proper spotting and promotional tieups with local little leaguers, fair returns can be probably realized. For the most part, though, "The Great American Pastime" appears to be headed for double feature situations.

The story concerns the trials and tribulations of a young attorney who, in order to get closer to his son, undertakes the management of a little league team. In addition to undergoing physical punishment in attempting to condition his inept nine, he is confronted with pressure from his charges' parents, all of whom want to make certain that their sons receive favorable treatment. Hero, amusingly played by Tom Ewell, practically becomes a local outcast when his team fails to win.

The pressure from the parents is similar to that applied by alumni groups when a college football coach fails to produce a winning team. Further complications in Ewell's managerial activities develop when he mistakenly interprets the attentions of a young widow, played by Ann Miller. The widow only want to make sure that her son, Herbie, is selected to pitch, but her advances arouse the jealousy of Ewell's baseball-hating wife, played by Anne Francis, who in self-defense learns how to keep score so she can keep an eye on her husband.

The character Ewell is called upon to play is unfortunately the stereotype of an American father that television, in particular, has advanced. He's a silly, bumbling nincompoop totally unaware of the realities that surround him. Somehow, of course, he overcomes the adversities and, via basic kindness and honesty, emerges the conquering, stalwart hero. He is able to arouse his team to win the league championship.

It is difficult, however, to imagine how his wife, an intelligent and an aware individual, could have possibly married him. Or how he could have possibly been a successful lawyer.

Herman Hoffman has directed with an eye to comedy that does not always succeed. The little league games, however, are staged to perfection and the reaction of the parents is presented with a fine touch. Sociologists have commented on the effects of little league baseball on both the boys and their parents, and "The Great American Pastime," to a degree, points up the problem.

Ewell is frequently funny in a farcical way but his character never emerges as a real person. As a matter of fact, the only character that appears genuine is the one portrayed by Miss Francis. Miss Miller is okay as the young widow and the young little leaguers, portrayed by Rudy Lee, Raymond Winston, and Todd Ferrell, are properly confused by the antics of their parents.

Arthur E. Arling has done a first-rate job in filming the baseball games and all technical aspects of the film are professionally perfect.

## The Peacemaker

Slow-moving western with religious overtones.

Hollywood, Nov. 20.  
United Artists release of a Hal B. Makellim production, Stars James Mitchell, Rosemarie Bowe; costars Jan Merlin, Jess Barker, Hugh Sanders; features Taylor Holmes, Philip Tongue, Dorothy Patricia. Directed by Ted Post. Screenplay, Hal Richards, Jay Ingram, based on novel by Richard Poe; camera, Lester Shorr; editor, William Sheat; music, George Greeley; art director, Frank Smith. Previewed Nov. 13, '56. Running time, 82 MINS.

Terrall Butler ..... James Mitchell  
Ann Davis ..... Rosemarie Bowe  
Viggo Tonlin ..... Jan Merlin  
Ed Halcomb ..... Jess Barker  
Lathie Sawyer ..... Hugh Sanders  
Gray Arnett ..... Dorothy Patricia  
Lester Sawyer ..... Taylor Holmes  
Ben Seale ..... Robert Armstrong  
Elijah Maddox ..... Philip Tongue  
Sam Davis ..... David McMahon  
Doc Runyan ..... Wheaton Chambers  
Wall Kemper ..... Jack Holland  
Miss Smith ..... Nancy Evans  
Cowpuncher ..... Harry Shannon

"The Peacemaker," story of a newly-arrived parson in a town torn by strife between warring rancher-farmer factions, carries semi-religious overtones which may help in certain family situations but generally will make feature hard to sell for market in which it will fail. First and only picture turned out under producer's now-abandoned Makellim plan of guaranteed exhib booking, film emerges a slow-moving, overlength western drama which must depend upon lower-bracket playdates.

James Mitchell in title role portrays a former gunslinger now dedicated to the Church, through whose wisdom, rather than a return to his guns, peace is finally restored to the community. The Hal Richards-Jay Ingram screen-

play is inclined to wordiness in the long unfoldment, which Ted Post's sometimes careless direction fails to speed up for the demands of the market.

Parson finds himself in the middle when he tries to bring the ranchers and the farmers together. Further complications enter in person of the railroad's rep, who brings in gunmen to supposedly protect the farmers, who have bought land from the railroad, from the vengeance of ranchers, but actually to fan the flame so he can personally acquire land from both parties cheap. Parson is able to expose him before all-out warfare starts.

Mitchell acquits himself in okay fashion, and Rosemarie Bowe is nicely for romantic interest. Jan Merlin makes his gunman role fairly believable, the hiring of Herbert Patterson, an old-fashioned heavy, Hugh Sanders as head of the ranchers and Jess Barker the farmer's leader stack up satisfactorily, and acceptable support is offered by Taylor Holmes, Dorothy Patrick and Philip Tongue.

Technical credits are standard.

## Rock, Pretty Baby

(SONGS)

Should be a hit with the teenage set but dull if not embarrassing for adults. Loaded with 17 songs.

Universal release of Edmond Chevie production, Stars Sal Mineo, John Saxon and Luana Patten. Features Fay Wray, Edward C. Platt, and McKuen. Directed by Richard Bartlett. Screenplay, Herbert Margolis and William Raynor; camera, George Robinson; editor, Fredrick Y. Smith; music, Henry Mancini; additional songs and lyrics by Bill Carey, Sonny Burke, Bobby Troup, Rod McKuen, and Phil Tuminello. Previewed in N.Y., Nov. 15, '56. Running time, 89 MINS.

Angelo Barrato ..... Sal Mineo  
Jimmy Lewis ..... John Saxon  
Joan Wright ..... Luana Patten  
Thomas Daley Sr., MD. .... Edward C. Platt  
Beth Bentley ..... Fay Wray  
"Ginger" C. Platt ..... Rod McKuen  
"Sax" Lewis ..... Alan Reed Jr.  
"Pop" Wright ..... Douglas Fowley  
"Half-Note" Harris ..... Bob Courtney  
Twinky Daley ..... Shelley Fabares  
Carol Saunders ..... Susan Volkman  
Claire Saunders ..... Carol Volkman  
Kay Norton ..... April Kent  
Lori Parker ..... Sue George  
Doc Runyan ..... John Grant  
Bruce Carter ..... Glen Kramer  
Johnny Grant ..... Johnny Grant  
Thomas Daley Jr. .... George Winslow

Make a picture that appeals to the teenagers and you've got a hit. That appears to be the current industry philosophy. By that standard, Universal's "Rock, Pretty Baby" should emerge a boxoffice winner. It has the ingredients that cater to the whims and fads of America's most publicized age group.

Universal has liberally sprinkled the entry with rock 'n' roll tunes, offering a total of 17 musical numbers—both vocal and instrumental. Implication: the kids will be jumpin' and stompin'. As an added appeal for the teenage set, U has cast the picture with a group of vigorous youngsters, including Sal Mineo, a semi-established teenage hero; John Saxon, an aspirant for teen laurels, and Luana Patten, an all-American type bluejeaner. These members of Hollywood's Coke brigade, in addition to Rod McKuen, John Wilder, Alan Reed Jr., Bob Courtney, Susan and Carol Volkman, April Kent, and Sue George, ostensibly represent the teenage temper of the time.

"Rock, Pretty Baby" must be judged for the purpose it was made—to cash in on the rock 'n' roll frenzy. If considered from any other standpoint, the picture is dull and embarrassing. It'll make adults squirm and probably drive 'em out of theatres. If, as it's reported, the 15-24 age group is the prime ticket buyer, "Rock, Pretty Baby" is a hot commercial entry.

The daily newspapers have carried so much about the antics of teenagers that it might be hazardous to venture the observation that the youngsters in "Rock, Pretty Baby" are stereotypes of stereotypes although no juvenile delinquency is involved this time. The youngsters come from fairly well-to-do parents and live in nice neighborhoods. It concerns parental misunderstanding and the awakening of real love as distinguished from the popular pastimes of petting and smooching.

Saxon, an 18-year-old high-school senior, wants to follow a career in music and become a band leader. His father—a physician—can't see it that way and wants his son to follow in his footsteps. That's the basic conflict. It's spiced with a sub-conflict involving the boy-girl relationship between Saxon and Miss Patten.

As the budding leader of a combo, Saxon and his colleagues have the opportunity to break out in song and instrumentals at the drop of hat. The band has a tough time getting started, but there's the cliché contest that presents the young musicians with their golden

chance. Plot even includes a wild, wind-up ride to the tv studio so that the hero can get there on time to perform.

Some amusing sidelights are provided by Shelly Fabares, as Saxon's sister who is emerging from adolescence, and George Winslow, as Saxon's young brother. Coast disk jockey Johnny Grant is on hand to play himself, Fay Wray, of "King Kong" fame, makes a charming and understanding mother, and Edward C. Platt is properly stern as the confused father. Most of the youngsters in the picture have a tendency to overact, but this may be revealing the natural exuberance of the teenage set.

The Herbert Margolis and William Raynor screenplay is secondary to the music. Richard Bartlett's direction meets the demands of the picture, and technical aspects are all on the plus side.

## Yanks Cancelled

Continued from page 2

soloist, who had declined to leave Israel during the emergency.

Ellabelle Davies, American singer, scheduled to appear with the Ramat Gan Chamber Orchestra, is expected to be affected by the ban, as is probably pianist Shura Cherkassy.

June Richmond, booked for the Dan-Hotel Night Club in Tel-Aviv, had to cancel her trip, and the Club—without attraction for the floor show—has to close down temporarily.

In contrast, the Ramat Gan Circus re-opened last Thursday to an enthusiastic public with Redley's "Ice Revue 1956," after its 38 performers, nationals of six different countries, had unanimously decided to disregard the warning of their local diplomatic representatives and to stay in Israel. One of its stars, David Bentley, a British airgunner of World War II, volunteered to serve with the Israel Forces. Dawn West, who appeared before Egypt's King Farouk in Cairo six years ago and refused his proposal of marriage, and Pamela Gay, Australian singer and dancer, volunteered to entertain troops in the Sinal and Suez area. Austrian Fritz Gillard, a trained nurse, another of the stars of the ice show, offered to look after the children of enlisted men and women. The two-and-a-half-hour show is given twice daily in the afternoon and evening at the big Circus auditorium, seating about 3,000. During the critical days, only a few score spectators attended, but soon after the re-opening, the show almost enjoys its former record-breaking attendance.

## U. S. Ballet to Italy

Rome, Nov. 13.  
American Ballet Theatre starts an unexpected swing through Italy this week (16) as a direct result of the events which have upset the world in recent weeks. Initial date is for the Rome Opera House, first time it has played there, though it's the Ballet's third Italy swing. From here it moves on to Florence, Genoa, Bologna, Turin, and other centers as yet unset. Rome stanza under official invitation aegis of Mayor Tupini is for five days, with two programs being announced.

Italy run was rushed when terp group cut short a projected lengthy middle east tour in Beirut, without going on to Teheran upon official advice that hostilities in Egypt might prejudice the safety of the caravan. At the same time, with Italian hostility towards anything Soviet growing as result of events in Hungary, the Moisseiev Ballet, previously skedded for an Italian tour (VARIETY, Nov. 7), was "advised" by Italo officials not to go through with it. Dates in the various opera houses hence remained vacant, and a hurried exchange of wires between ballet, USIS (which has been helping present the show), and Italo officials and bookers resulted in the American Ballet Theatre's welcome fill-in stint. Almost all the Moisseiev dates are being followed with the exception of Palermo, where city officials, apprised of the Moisseiev bow-out immediately skedded an officials convention, thus clogging the theatre space.

Nora Kaye, Rosella Hightower, John Kricca, Harold Lang, and many others are starred in the Ballet Theatre's presentations. First date to follow the Italian booking, final details of which are still being arranged, call for two weeks in Monte Carlo starting Dec. 21, followed by 2 weeks in Portugal and one week in Madrid. Previous Italian tours were in 1950 and 1953.

## Joe E. Brown

Continued from page 2

through the San Francisco earthquake-fire, until VARIETY founder-editor-publisher Sime Silverman gave him his first real plug in a review at Henderson's, Coney Island. Still later, Sime's son, the late Sid Silverman, observed in a film review of "Hold Everything" (WB) that Brown's performance was better than Bert Lahr's stage original which touched off a lasting feud between the two comedians.

Brown recalls the kindnesses of John G. Jermon who released him from a Jacobs & Jermon burlesque show commitment when John Cort offered him a legit production opportunity in "Listen Lester," and similarly how Hollywood agent Jessie Wadsworth also tore up her contract when a competitive 10%er, Ivan Kahn, had a more lucrative offer from Darryl F. Zanuck. This was the beginning of scaling the heights of Hollywood fame and fortune.

## Lotsa "Tell All" Stuff

Brown's total recall on detail is as amazing as another concurrent show biz autobiography, Fred Allen's "Much Ado About Me." He spares neither himself, his personal heroes—nor the heels. He is forthright not only about the rags-to-riches but some of the un-nice things such as being forced to cheat at cards in order to eat (net gain was 60c); his weakness for the horses; the human frailties for some of life's luxuries and showing off with a \$16,800 Duesenberg in the midst of the 1932 depression.

Deep-rooted love for the business there is no business like punctuates every chapter. Only baseball took second billing to a show biz career. He won out in spades—a star and the owner of a major league team.

He remembers the small and the great who crossed his theatrical career. He brings up a memoir of the Yandis Court, a theatrical rooming house on New York's West 43d St. where he shared an \$18-a-month apartment with burlesquer Emmett Callahan. All the towels, napkins and anything else portable were generously marked, "Stolen from Yandis Court."

It may be captions to spotlight that the second edition should change Morris "Goetz" to Gest and Alan Dale had only one "I" in the late N.Y. American drama critic's first name—which was a pseudonym in the first place.

## Hargreaves

Continued from page 5

outstanding. On the other hand, the feeling is that the switch can't lose Rank any money and will serve to a) generally help popularize the British film and, b) get into distribution some of the Rank offerings below the top brackets that haven't found prior release channels here.

## Universal Slant

Hargreaves stressed that the new unit would confine itself to distribution. He also made it plain that, with the exception of such pictures as Universal may choose to pick up for the U. S., all Rank features would be channeled through the Rank offices. He indicated that this policy would be followed even if a high guarantee should be offered by either an indie or a major. Universal, under a longstanding contractual arrangement that still has some years to run, is offered its choice of pix from a "split" representing one half of the Rank output. Within the past year, U has only taken on one or two films under that deal. Several others have gone to Republic or to the Indies.

The Rank move, coupled with the continuing French effort to seek a formula for a new releasing channel in the U. S., is seen as eventually having an effect on the indie distrib. This is particularly true of a new agency is subsidized in one form or another and can thus offer better distribution terms than the indie operator.

Hargreaves said the scheme called for him to resign as head of the domestic Rank distribution company in Britain, and also to step down from other posts he is holding. He is joint managing director of the Rank Org. The American post was offered to him "many, many months ago," he recalled.

# CIRCUIT TO PRODUCE FEATURES

## Justice Deep in Thought

[ON AM-PAR VENTURE]

Washington, Nov. 20.

Within the next week or so, the Dept. of Justice is expected to decide whether to interfere in the plans of American Broadcasting-Par Theatres to produce pictures. This was indicated to VARIETY last week by William Kilgore, chief of the judgment and judgment enforcement section of the Anti-Trust Division. "It shouldn't take many days," he said, for the Anti-Trust Division to make up its mind whether to intervene. "We have a choice of three things," he explained. "First, we can do nothing. Second, we can move under the judgment court and seek to stop them from producing. Third, we can move under the anti-trust laws generally." Kilgore emphasized, however, that the Paramount judgment is like that of RKO; neither specifically bars the divorced circuits from entering film production. In contrast, the judgments of WB, Loew's and 20th-Fox state that the divorced circuits do require Federal court permission to produce films. Kilgore also said, in reply to questions, that his division received no specific, advance notice that AB-PT was about to launch a production subsidiary. He admitted, however, that the Government had been advised in a general way that the circuit was getting ready to make films.

## Want 'Em Big, Then Beef on Length

Exhibits Gotta Unclutter Their Thinking on Product Quality Vs. Quantity, Declares King Vidor

By WHITNEY WILLIAMS

Hollywood, Nov. 20. If the motion picture industry is to meet successfully the dangerously growing competition of television it must turn to films important enough, long enough, to lure the public away from its tv sets, in the opinion of vet director King Vidor. "This can't be done with little pictures," he says, flatly. "People can stay home for these, where they don't have to spend a cent. If they are to be brought to the theatre they must have waiting for them pictures of a length, broadness of scene, color and sound not otherwise available. They must be given an emotional experience which they can't get on television." Exhibitors want: big pictures, then squawk about their length, Vidor observes. They want producers to make "blockbusters" of a type which will stampede the public to the theatres, yet adopt a grind policy even for their most important product to see how many shows a day they can pack into their schedule. "Theatremen must make up their minds, whether they want quality or quantity," director points out. "They can't have both, in this market. If exhibitors really want big pictures, let them support them." All big films eventually will be (Continued on page 20)

## Many-Faceted H. T. Silverberg

Hollywood attorney Herbert T. Silverberg, just back from five weeks on the Continent in behalf of clients, returns to address the Law School of the U. of Madrid next spring with the understanding he will tell the authorities his theme but that, otherwise, he will not permit them to censor it or otherwise edit it. This is what caused him to bow out last month from a similar invitation when Franco authorities wanted to screen his address in advance. Silverberg is fluent in Spanish, and other foreign tongues, and he made it clear that this was not to his liking. Among the attorney's clients is Security Pictures, which has completed four of 10 for United Artists, and that was one of his chores abroad. Another was the presentation of a scroll to the Jewish Community Council in Rome from the JCC of Los Angeles. Similarly he powwowed with Robert Briscoe, the first Jewish mayor of Dublin, and was struck by the latter's personal scroll. It's a Star of David surrounded by Gaelic symbols—shamrocks, etc. Briscoe will visit the (Continued on page 62)

## AM-PAR PICTURES NOW PREPARING

Am-Par Pictures Corp. is the new American Broadcasting-Paramount Theatres subsidiary which is to engage in the production of theatrical films but so far the plans are vague and loosely drawn.

It was disclosed over the past week that Irving H. Levin and Harry L. Mandell have been appointed president and v.p., respectively, of the subsid. Levin was one of the founders of Filmakers Inc. and in his capacity as prez expectedly will serve also as exec producer. Mandell was a v.p. of Filmakers. Both have five-year employment deals, according to Sidney Markley, AB-PT v.p., who will supervise the Am-Par operation.

Beyond this, the specifics are lacking, Markley explaining, that the intent is to "build as we go along." The purpose of Am-Par is to alleviate the product shortage "and the first thing for us to do is look for story material," he added. The product to be made will be in the "modest budget range," said Markley, and by this he means from \$200,000 to \$500,000 per picture. He anticipates the rental of studio facilities and wants to "avoid the pitfalls of maintaining a studio and a big organization." As for the number of films to be made in the first year, the indication was that this could be up to six.

One thing is for certain: the 575 theatres which now comprise the Par chain will have first crack at all pictures turned out by Am-Par. In other words, there will be no competitive bidding for the product between a Par house and a competitor. When the films have concluded their runs in Par situations they are to be turned over to an "established distributor" for release to the non-Par houses. No deal has been set yet with a distrib.

As for the antitrust angles and the decree under which AB-PT operates, Markley stated: "We always felt we had the right to go into production and there has been no contrary statement from the Department of Justice."

Levin, who is 35, was associated with Ida Lupino and Collier Young in Filmakers and organized Filmakers Releasing as a distribution outfit. Mandell, 44, has been associated with Warners, Eagle-Lion, David O. Selznick and Moulin Productions in addition to Filmakers.

Levin's stated objective: "To set a course directed toward good commercial pictures."

### CHAMALES NOVEL SOLD

Metro Takes Burma Campaign Tale by Newcomer

Metro has purchased "Never So Few," a first novel by Tom Chamales, to be published by Scribner's in March.

The novel, dealing with the Burma campaign during World War II, was bought from galley proofs, and will be produced by Sam Zimbalist.

## French at Crossroads as U.S. Agency

### Prospects Fold; Weigh New Schemes

By FRED HIFT

### Wall St. Closeup

Continued from page 1

financial district more and more are coming to appraise Paramount, 20th, et al., in terms of current releases. As fewer pictures were turned out, the operating revenue would be affected by the outcome of perhaps only a couple of productions; two or three clicks in succession meant a considerable headstart toward a healthy year and, conversely, flops in consecutive order would portend trouble.

Thus, while the companies themselves have been aiming for a financial upheaval via fewer pictures, there's some thought in the Stock Exchange area that this policy could boomerang. In the case of Par, it's noted, the investment in "The Ten Commandments" is greater than the expenditure on perhaps 10 films 10 years ago. Par is convinced it's coming well out on top with "Commandments" but, still, about a third of a full year's production budget is riding on one picture.

Strangely enough, the company that dropped the least over the past year was Loew's, the strange angle being in the stockholder dissatisfaction that's been in evidence. Loew's fell only \$2,000,000 in total value to \$100,890,000. Whereas Par dipped from \$83,230,000 to \$60,600,000, and Warners from \$49,500,000 to \$31,524,000.

WB is the only common issue now trading higher than a year ago but accounting for this is the reduction of the issue by the 638,951 shares which were bought in by the company.

Of the six companies, Loew's is on top but, significantly, this corporation has yet to divorce production-distribution from domestic theatres while the others consummated their splits some time ago. 20th is the top non-domestic-theatre-owning film company, taking the lead held by Par last year. But the edge which 20th has is a slim one and a Par backlog licensing deal with telecasters, which is reportedly in the negotiation stage, doubtless will cause a gain in its stock price.

RKO and United Artists are not listed on the Big Board, thus are not a part of this roundup.

Television continues to affect film trading. Homescreen viewing, as it grew like Topsy in the latter 1940's, was murder on pictures, and a number of brokers, who were film industry partisans, got hurt. TV may be lessening as a competitor, as has been indicated, but several of those brokers have too keen a recollection of that past experience to do any cheer-leading for the pic stocks. Except, that is, when there's a "deal" on the fire for a company to buy in stock or to realize important capital gains through a spin-off of some assets.

Argument anent the projected French-American film distribution agency in the States now has reached the point where it seems virtually certain that no such arrangement can or will be worked out.

Final blow came this week with a statement from Jean Goldwurm of Times Film Corp. expressing his "unequivocal opposition" to any such setup as being "contrary to sound business principles." The French told Goldwurm in Paris earlier this year that nothing would be undertaken without his cooperation.

The next step calls for a thorough reevaluation of the entire French position in the U. S., specifically as it concerns the function of the French Film Office under Joseph Maternati which has now been in existence for eight months. Maternati expects to go to France at the end of this month or in December to consult with the local producers and the Centre National de Cinematografie.

Arriving in N. Y. from Paris later this week is Joseph Bercholz whose specific mission is to study the American distribution market for the French and to report back to the producers.

In conversations in Paris this summer between French reps and three Americans—Richard Davis, Ilya Lopert and Goldwurm—the idea of a Franco-American distribution setup was explored. Plan was for the French to contribute \$500,000 over a three-year period and the American group (to be expanded to take in as many indies as possible) \$250,000. Five or six exchanges were envisioned, with operations centered primarily outside the big key cities. Several of the indies—notably Edward L. Kinsley and Richard Brandt—immediately expressed their opposition.

In their view, the French could be most useful by giving the (Continued on page 20)

## RKO Seeks 10 Outside Indies

Hollywood, Nov. 20.

RKO would like to make outside deals for eight to 10 indie productions to supplement its planned 15 or 16 films to be made during 1957, prexy. Daniel T. O'Shea reported before returning to New York after a series of studio huddles. Firm has no present intention of increasing its own production schedule but might make additions if something unusual was available.

O'Shea, who spent a week conferring with production veepee William Dozier, emphasized that RKO hopes to have a releasing program of 25 films for the year. To meet this mark, deals with independents will be necessary.

### Technicolor Pays 12½c

Technicolor board last week declared a 12½c per share dividend on the Techni common stock, payable Dec. 18, 1956. This brings to 50c the total dividend payment of Techni for the year.

Net for the first nine months of 1956 was put at \$1,026,000, or 51c per share on 2,027,000 shares of common outstanding. This compares to a net of \$1,792,000—or 90c per share—for the corresponding period in 1955.

Estimated earnings for 1956 were put at 60c per share by Herbert T. Kalmus, Techni prexy.

## Wall St.'s \$297,531,050 Rating of 6 Companies

Here, blow by blow, is the Wall Street appraisal of the main six picture-making companies in the business. The figures are based on the official records as of a week ago Friday (9), and for comparison purposes, about the same time of the year in 1955, 1954 and 1953. RKO, being under the corporate fold of General Tire & Rubber, is omitted. Out, too, is United Artists, which is privately-owned and

whose fiscal ups and downs thus are unavailable. Loew's rates first but it must be noted that its integrated-production-distribution-exhibition setup is still intact. All other film companies have become divested of domestic theatres. When the Loew's split takes place, in February, obviously the surviving picture company will rate a lesser standing.

Company	Shares Out*	Per Share Trading Price			N. Y. Stock Market evaluations on basis of outstanding number of common shares multiplied by current trading price		
		Current	1955	1954	1955	1954	1953
Loew's	5,310,000	19	20	18	\$100,890,000	\$102,852,000	\$64,375,000
20th	2,845,000	24½	27	27½	63,810,625	71,650,000	50,545,000
Paramount	2,000,000	30¼	38	34¼	60,600,000	83,230,000	63,356,000
Warners	1,843,000	26½	20	21	31,524,000	49,500,000	30,567,000
Universal	927,250	24¼	29	28	20,585,800	29,580,000	15,485,000
Columbia	1,095,000	18¾	25	31½	20,120,625	26,025,000	12,075,000
					\$297,531,050	\$339,414,500	\$236,403,000

\* Listed are the number of shares currently outstanding. The totals vary from year to year but this should have no bearing on total market worth, for as a company issues additional stock, such as via a stock dividend, the per-share value of the overall issue is diluted and when the outstanding is reduced, via a stock tender, the remaining trading shares increase in value.



# L.A. Offish But 'Commandments' Wow \$30,000; 'Girl' Fair 19G, '7th Cavalry' Mildish 16G, 'Giant' Great 30G, 5th

Los Angeles, Nov. 20. "Ten-Commandments," only newcomer showing strength currently, is soaring to a socko \$30,000 in initial frame at the Warner Beverly. "Girl He Left Behind" shapes fair \$19,000 in three theatres.

"7th Cavalry" is heading for modest \$16,000 or close, also in three sites. "Friendly Persuasion" still is nice at \$11,500 in second stanza at Fox Wilshire.

"Giant" continues to top the extended-runs, pulling a fancy \$30,000 in fifth week at the Chinese. Others are rated slow in stretch pull.

**Estimates for This Week**  
Warner Beverly (SW) (1,612; \$1.50-\$3.30) — "Ten Commandments" (Par). Wham \$30,000. Last week, with unit.

Hillstreet, Iris, El Rey (RKO-FWC) (2,752; 816; 861; 80-\$1.25) — "7th Cavalry" (Col) and "Ten Tall Men" (Col) (reissue). Mild \$16,000 or near. Last week, with Wilshire, without El Rey, "Tension Table Rock" (RKO) and "Finger of Guilt" (RKO), \$13,700.

Downtown Paramount, Vogue, Wilshire (ABPT-FWC-SW) (3,300; 885; 2,344; 85-\$1.25) — "Girl He Left Behind" (WB) and "Distant Drums" (WB) (reissue). Fair \$19,000.

(Continued on page 16)

## 'Friendly' Rousing 20G, Pitt; 'Giant' Wow 26½G; 'Wonders' Loud \$15,500

Pittsburgh, Nov. 20. Holdover "Giant" at Stanley has robust boxoffice company in "Friendly Persuasion," which got off to fast start at Penn. With warm notices and holiday coming up, it should do stoutly. Reissued "Fantasia" is a blockbuster at arty Squirrel Hill. Another pick-up for "Seven Wonders of World" at Warner is giving this longrun a big session.

**Estimates for This Week**  
Fulton (Shea) (1,700; 65-99) — "Killers" (U) (reissue). Management decided at last minute to single feature this instead of dualing it with another oldie, "Sleeping City" (U), and it's working out just as well. Looks like good \$5,000 in 6 days. Last week, "Between Heaven and Hell" (20th) (2d wk), \$5,500.

Guild (Green) (500; 85-99) — "Wages of Fear" (DCA) (2d wk). Holding up fine at \$3,000. Last week, \$2,800.

Harris (Harris) (3,165; 65-99) — "Lisbon" (Rep). Brought in at last minute when oldie "Rebecca" (20th) failed to hold up. Under circumstances, \$7,000 isn't too bad. Last week, "Rebecca" yanked after 4 slim days to less than \$3,000.

Nixon (Rubin) (1,700; \$1.25-\$2.40) — "Oklahoma" (Magna) (25th wk). Winding up sixmonth stay Saturday night, with house reverting to legit next Monday with "Inherit the Wind." Thanksgiving and "final days" giving longrun pic

(Continued on page 16)

## Broadway Grosses

**Estimated Total Gross**  
This Week ..... \$547,500  
(Based on 22 theatres)  
Last Year ..... \$505,400  
(Based on 22 theatres)

## 'Giant' Leading Mpls. Again, 18G

Minneapolis, Nov. 20. Although it's in its second week, the mighty "Giant" again appears certain to head the boxoffice procession which was slowed up by a near-blizzard. "Giant" is helped by the fact that there are only two important newcomers, "You Can't Run Away From It" and "Lust for Life." Otherwise, fresh entries are confined mainly to twin bills of lesser proportions. "Seven Wonders of World" is still sock in its 16th week. "Teenage Rebel" looms fair in its second round.

**Estimates for This Week**  
Century (S-W) (1,150; \$1.75-\$2.65) — "Seven Wonders of World" (Cinerama) (16th wk). Hefty \$18,000. Last week, \$17,000.  
Gopher (Berger) (1,000; 85-90) — "Julie" (M-G). Well regarded picture may build. Good \$6,000 likely. Last week, "Sharkfighters" (UA), \$3,000.  
Lyric (Par) (1,000; 85-90) — "Shake, Rattle and Rock" (Indie) and "Runaway Daughters" (Indie). Big \$7,000. Last week, "Un-guarded Moment" (U) (2d wk), \$3,500.  
Radio City (Par) (4,100; 90-\$1.50) — "Giant" (WB) (2d wk). Doing

(Continued on page 16)

## 'Julie' Tall 13G, Hub; 'Curucu' - Mole' Big \$16,000, 'Friendly' Fat 19G, 2d

Boston, Nov. 20. Biz shapes solid all around, continuing trend current here since first of month. "Ten Commandments" (Par) opened today (Tues.) at Astor on two-a-day. Otherwise there is only a scant influx of new product this frame. "Sharkfighters" at the State and Orpheum is thin. "Curucu, Beast Amazon" and "Mole People," twin shocker at the Memorial is rated slick.

Only other new entry, "Julie," at Pilgrim shapes smooth. "Giant" in third round at the Metropolitan leads the holdovers with another smash session. "Friendly Persuasion" is bright in second frames at Paramount and Fenway. "Seven Wonders of World" continues to amaze at the Cinerama in 13th round.

**Estimates for This Week**  
Astor (B&Q) (1,372; \$1.90-\$2.75) —

## 'FRIENDLY' FANCY 7G, OMAHA; GIANT 15G, 2D

Omaha, Nov. 20. First snow and cold spell took their tolls this week, with biz at downtown firstruns off quite a bit. Best of new entries is "Friendly Persuasion" at the Omaha, where house pilot Carl Hoffman scored with a big promotional campaign. "Secrets of Life," bearing the Disney tag, is getting a heavy kid play at the State. "Odongo" looms at the Brandeis. "Giant," which opened sensationally at the Orpheum, is holding strongly in its second stanza.

**Estimates for This Week**  
Brandeis (RKO) (1,000; 75-90) — "Odongo" (Col) and "White Squaw" (Col). Weak \$3,000. Last week, "Girl He Left Behind" (WB) and "Cry in Night" (WB), \$3,500.  
Omaha (Tristates) (2,000; 75-90) — "Friendly Persuasion" (AA). Neat \$7,000. Last week, "Un-guarded Moment" (U), \$4,000.  
Orpheum (Tristates) (2,890; 90-\$1.20) — "Giant" (WB) (2d wk). Strong \$15,000 after tremendous \$24,000 opener; may go a third week.  
State (Goldberg) (860; 75-90) — "Secrets of Life" (BV). Good \$4,500. Last week, "Rebecca" (20th) (reissue), \$3,100.

## 'Giant' Whopping \$30,000 in Mpls.

Indianapolis, Nov. 20. Biz is uneven at first-run situations here this stanza, but is a new high for season. "Giant" had smash opening at the Indiana to lead town by mile and looks set for several weeks. "Friendly Persuasion" also looms big at Keith's. "Oklahoma" continues good in 12th stanza at Lyric. "1984" at Circle and "Sharkfighters" at Loew's are disappointing.

**Estimates for This Week**  
Circle (Cockrill-Dolle) (2,800; 60-85) — "1984" (Col) and "Gamma People" (Col). Thin \$6,000. Last week, "Tension Table Rock" (RKO) and "Reasonable Doubt" (RKO), \$6,500.  
Indiana (C-D) (3,200; 90-\$1.50) —

(Continued on page 16)

## 'Giant' Wham \$25,000 Tops Cincy; 'Okla.' Sock 19G, 'Wonders' 27G, 24th

## Key City Grosses

**Estimated Total Gross**  
This Week ..... \$2,963,650  
(Based on 24 cities and 245 theatres, chiefly first runs, including N.Y.)  
Total Gross Same Week  
Last Year ..... \$2,560,600  
(Based on 24 cities and 230 theatres.)

## 'Giant' Great 15G, K.C.; 'Truth' 9G

Kansas City, Nov. 20. Biggest news on theatre row currently is second week of "Giant," bigger on holdover than most films are in regular first weeks. Increased admission scale is helping it to stay great in second week at Paramount. It set a house record of \$24,000 in first week. "Julie" at Midland is drab. "Everything But Truth" looks fair in three situations. "You Can't Run Away From It" in third week at the Roxy is okay.

**Estimates for This Week**  
Brookside (Fox Midwest) (1,081; 75-90) — "Secrets of Life" (BV). Pleasant \$4,000; holds. Last week, "Fantasia" (BV) (reissue) (5th wk), \$2,800.  
Glen (Dickinson) (700; 75-90) — "King of Virtue" (Indie). Mild \$1,200. Last week, "Fruits of Summer" (Indie) (3d wk), \$500.  
Kimo (Dickinson) (504; 75-90) — "Letters From Windmill" (Indie). Fair \$1,200; stays. Last week, "Private's Progress" (DCA) (6th wk), \$500.

Midland (Loew) (3,500; 60-80) — "Julie" (M-G) and "Zanzabuku" (Rep). Thin \$6,000. Last week, "Sharkfighters" (UA) and "Gun Brothers" (UA), same.  
Missouri (SW) (1,194; \$1.20-\$2) — "This Is Cinerama" (Cinerama) (23d wk). Holding well at \$11,000. Last week, \$12,000, with teachers in town.

Paramount (United Par) (1,900; 90-\$1.25) — "Giant" (WB) (2d wk). Still great at \$15,000; holds. Last week, \$24,000, house record.  
Roxy (Durwood) (879; 75-90) — "You Can't Run Away From It" (Col) (3d wk). Oke \$3,000. Last week, \$5,000.

Rockhill (Little Art Theatres) (750; 75-90) — "1984" (Col). Okay \$1,200; holds. Last week, "Bullfight" (Indie) (2d wk), \$600.  
Tower (Fox Midwest) (1,400; 90-\$2) — "Oklahoma" (Magna) (5th wk). Steady \$7,000. Last week, ditto.

Uptown, Esquire, Granada (Fox Midwest) (2,043; 820; 1,217; 75-90) — "Everything But Truth" (U) and "Davy Crockett and River Pirates" (BV). Fair \$9,000. Last week, with Fairway Theatre added "Teenage Rebel" (20th) and "Stage Coach To Fury" (20th), fancy \$15,000.  
Fairway (Fox Midwest) (470; 75-90) — "Davy Crockett and River Pirates" (BV). First-run coupled with "Teenage Rebel" (20th) (2d wk), fair \$1,750. Last week, in four theatre hook-up.

## 'Giant' Torrid \$32,000, Balto; 'Can't Run' Fast 7½G, 'Friendly' 10G, 2d

Baltimore, Nov. 20. "Giant" is torrid leader here this week at Stanley. Combo of "Because of Eve" and "She Shoulda Said No" is still lush at the Century in a fourth round. Reissue of "Fantasia" is brisk at the Little. "You Can't Run Away From It" is stout at the Town.

**Estimates for This Week**  
Century (Fruchtman) (3,000; \$1.25) — "Because of Eve" (Indie) and "She Shoulda Said No" (Indie) (4th wk). Staunch \$15,000 after \$24,500 for third.  
Cinema (Schwaber) (460; 50-\$1.25) — "Papa, Mama, Maid" (Indie). Pleasing \$4,000. Last week, "Bigger Than Life" (20th) (2d wk), \$2,000.

Film Centre (Rappaport) (890; \$1.50-\$2.50) — "Oklahoma" (Magna) (38th wk). Still okay at \$6,000 following \$6,500 last week. "Around World in 80 Days" (Todd-AO) to open Dec. 21.  
Five West (Schwaber) (460; 50-\$1.25) — "Private's Progress" (DCA). (Continued on page 16)

Cincinnati, Nov. 20. Sock preems of "Giant" at Albee and "Oklahoma" at Palace are zooming the overall downtown gross this week to the highest bracket in quite a spell. The former production is far ahead with a great round. Only other new bill, "Rebecca," shapes fairish at Grand. Keith's is piling up second-week winnings on "Friendly Persuasion." "Seven Wonders of World," nearing the half-year post at Capitol, continues plenty strong.

**Estimates for This Week**  
Albee (RKO) (3,100; 90-\$1.50) — "Giant" (WB). Sock \$26,000. Tops here for recent months. Holds. Last week, "Sharkfighters" (UA), at 75-\$1.25 scale, \$9,500.

Capitol (Ohio Cinema Corp.) (1,375; \$1.20-\$2.65) — "Seven Wonders of World" (Cinerama) (24th wk). Holiday fattening this to great \$27,000. Last week, \$23,500. Steady fast pace increasing gain for this over two Cinerama predecessors at this near mid-year stage.  
Grand (RKO) (1,400; 75-\$1.10) — "Rebecca" (UA) and "Third Man" (UA) (reissues). So-so \$4,500. Last week, "Cry in Night" (WB) and "Amazon Trader" (WB), ditto.  
Keith's (Shor) (1,500; 75-\$1.25) — "Friendly Persuasion" (AA) (2d wk). Big \$11,500 after \$13,500 bow. Holds.

Palace (RKO) (2,800; 90-\$1.50) — "Oklahoma" (20th). Smash \$19,000 or near. Last week, "Caruco" (U) and "Mole People" (U), at 75c-\$1.10 scale, \$8,000.

## 'Hell' Okay \$18,000 In Toronto; 'Rebel' Bright 15G, 2d, 'Cad' 9½G, 3d

Toronto, Nov. 20. Biz for newcomers is generally spotty currently, with "Between Heaven and Hell" okay and "The Rack" just fair. However, holdover are nice. "Lust For Life" and "Teenage Rebel" are hefty in second stanzas. "Solid Gold Cadillac" in third frame shapes solid.

**Estimates for This Week**  
Carlton, Colony, Fairlawn (Rank) (2,518; 839; 1,165; 60-\$1) — "Between Heaven and Hell" (20th). Okay \$18,000. Last week, "Run for Sun" (UA), \$15,000.  
Christie, Hyland (Rank) (877; 1,357; 75-\$1) — "Rebecca" (20th) (reissue) (3d wk). Holding at good \$5,500. Last week, \$8,000.

Downtown, Glendale, Scarborough, State, Westwood (Taylor) (1,054; 995; 694; 698; 994; 50-75) — "Great Day in Morning" (RKO) and "Fighting Chance" (Rank). Poor \$11,000. Last week, "My Teenage Daughter" (IFD) and "Young Guns" (AA), \$17,000.

Eglinton, University (FP) (1,080; 1,556; 60-\$1) — "Teenage Rebel" (20th) (2d wk). Holding at big \$15,000. Last week, \$17,000.  
Imperial (FP) (3,344; 75-\$1.50) — "War and Peace" (Par) (7th wk). Fair \$9,500. Last week, \$12,500.  
International (Taylor) (557; \$1) — "It's Never Too Late" (IFD). So-so \$3,000. Last week, "Citizen Kane" (RKO) (reissue) (5th wk), \$2,500.

Loew's (Loew) (2,098; 60-\$1) — "Attack" (UA) (2d wk). Good \$9,500. Last week, \$12,500.  
Shea's (FP) (2,375; 60-\$1) — "Solid Gold Cadillac" (Col) (3d wk). Neat \$9,500. Last week, \$14,000.  
Tivoli (FP) (995; \$1.50-\$2) — "Oklahoma" (Magna) (30th wk). Steady \$9,000. Last week, same.

Towne (Taylor) (695; 60-\$1) — "Lust for Life" (M-G) (2d wk). Sock \$8,000. Last week, \$8,500.  
Uptown (Loew) (2,745; 60-\$1) — "The Rack" (M-G). Fair \$7,000. Last week, "Killers" (U) and "Sleeping City" (U) (reissues) (2d wk), big \$7,500 for five days.

## 'CAN'T RUN' FAIR 12G, ST. L.; 'GIANT' 23G, 3D

St. Louis, Nov. 20. Holdovers continue to dominate here this session, with "Giant" rolling up a whopping third stanza at the St. Louis. "You Can't Run Away From It" looms fairly good at Loew's, and is about the best newcomer outside of "Between Heaven and Hell" which wound up a sturdy week at the Fox Monday (19). Biz perked up again for "Seven Wonders of World," which again climbed above the \$10,000 mark at the Ambassador. "Lady Killers" is setting a new mark by entering a sixth stanza at the Shady Oak.

**Estimates for This Week**  
Ambassador (Indie) (1,400; \$1.20-\$2.40) — "Seven Wonders of World" (Continued on page 16)

## NEW ADDRESS!

AS OF DEC. 1, 1956

6404 Sunset Boulevard  
Hollywood 28, California  
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# BOOM DAYS BACK IN CLEVE.

**Cold Wave, Lukewarm Pix Hurt Chi;**  
**'Rack'-Hills' Hep \$14,000, 'Afrique'**  
**Good 7G, 'Peace' Powerful 18G, 7th**

Chicago, Nov. 20.  
 Loop firstruns, doing just spotty biz in the last few weeks, were hit by the first cold spell of the fall over the weekend, keeping the deluxers on the downbeat for this round.

"The Rack" and "Naked Hills" double bill should do a nice \$14,000 in opener at the Grand. The Esquire's "Strange Intruder" shapes fair \$8,000 in first.

"Port Afrique" and "Cha, Cha, Cha, Boom" combo looks good \$7,000 in first Monroe week. "Grand Maneuver" should get a plump \$4,500 at Ziegfeld. "Ten Commandments" opens tonight (Tues.) at McVickers.

At the Roosevelt, "Toward Unknown" and "Bold and Brave" dualer is nifty in second stanza. The Loop's "Secrets of Life" shapes okay in second. "Teenage Rebel" looks so-so in third Oriental week.

"Giant" is still that in the fourth Chicago week. "Friendly Persuasion" stays fine in same round at the United Artists. "Opposite Sex" is sluggish in windup at the Woods, with "Teahouse of August Moon" preeming there yesterday (Mon.).

"War and Peace" is powerful in the seventh week at the State-Lake. "Cinerama Holiday" shows a strong closing spurt in 74th frame at the Palace.

**Estimates for This Week**  
 Chicago (B&K) (3,900; 98-\$1.80)—"Giant" (WB) (4th wk). Potent \$51,000. Last week, \$56,000.

Esquire (H&E Balaban) (1,400; 1.25)—"Strange Intruder" (AA). Okay \$8,000. Last week, "Finger of Guilt" (RKO), \$7,600.

Grand (Indie) (1,200; 98-\$1.25)—"Rack" (M-G) and "Naked Hills" (AA). Nifty \$14,000. Last week, "Stagecoach Fury" (20th) and "Magnificent Roughnecks" (AA), \$6,500.

Loop (Telem't) (606; 90-\$1.25)—"Secrets of Life" (BV) (2d wk). Good \$12,000. Last week, \$13,800.

McVickers (JL&S) (1,580; \$1.25-\$3.30)—Opens tonight (Tues.) with (Continued on page 16)

**'Girl' Okay \$13,500 In**  
**Frisco; 'Can't Run' 13G.**

**'Giant' Great 30G, 3d**

San Francisco, Nov. 20.  
 Third stanza of "Giant" continues great currently at Paramount. Biz generally is picking up on Market Street. Closing frame of "Cinerama Holiday" looks left at Orpheum. "You Can't Run Away From It" shapes fine at St. Francis while "Friendly Persuasion" looks smooth in third United Artists week. "Girl He Left Behind" is okay at Golden Gate in opening round.

**Estimates for This Week**  
 Golden Gate (RKO) (2,859; 80-\$1)—"Girl He Left Behind" (WB) and "Murder on Approval" (RKO). Okay \$13,500. Last week, "Un-guarded Moment" (U) and "Fighting Trouble" (AA), \$10,000.

Fox (FWC) (4,651; \$1.25-\$1.50)—"1,000 Years From Now" (Indie) and "Invasion USA" (Indie) (reissues). Fair \$13,000. Last week, "Teenage Rebel" (20th) and "Wild Dakotas" (Indie), \$11,500 for 8 days.

Warfield (Loew's) (2,656; 65-90)—"Opposite Sex" (M-G) (2d wk). Good \$12,000 or, better. Last week, \$18,000.

Paramount (Par) (2,646; \$1.25-\$1.50)—"Giant" (WB) (3d wk). Wham \$30,000. Last week, \$35,000.

St. Francis (Par) (1,400; \$1-\$1.25)—"Can't Run Away From It" (Col) and "Miami Exposé" (Col). Shapes to hit fine \$13,000. Last week, "Mountain" (Par) and "Wyoming Renegade" (Col), \$12,000.

Orpheum (Cinerama Theatre Calif.) (1,458; \$1.75-\$2.65)—"Cinerama Holiday" (Cinerama) (69th wk). Great \$24,000. Last week, \$16,000.

United Artists (No. Coast) (1,207; 70-\$1)—"Friendly Persuasion" (AA) (3d wk). Still fine at \$9,500. Last week, \$12,000.

Stagedoor (A-R) (440; \$1.25-\$1.50)—"Secrets of Life" (BV). (Continued on page 16)

**'Friendly' Lively 13G,**  
**Buff.; 'Giant' 25G, 2d**

Buffalo, Nov. 20.  
 "Friendly Persuasion" shapes fancy at Lafayette this stanza to top newcomers. Still standout, however, is "Giant" with a terrific take in second week at Paramount. "Seven Wonders of World" is bright in 12th Teck week.

**Estimates for This Week**

Buffalo (Loew) (3,000; 60-85)—"Run For Sun" (UA) and "The Boss" (UA). Solid \$12,000. Last week, "Between Heaven and Hell" (20th) and "Shadow of Eagle" (Indie), \$14,000.

Paramount (Par) (3,000; 90-\$1.50)—"Giant" (WB) (2d wk). Towering \$25,000. Last week, \$35,000.

Center (Par) (2,000; 50-80)—"Tension At Table Rock" (RKO) and "Beyond Reasonable Doubt" (RKO). Good \$9,000. Last week, "Teenage Rebel" (20th) (2d wk), ditto.

Lafayette (Basil) (3,000; 50-80)—"Friendly Persuasion" (AA). Fancy \$13,000 or close. Last week, "Killers" (U) and "Sleeping City" (U) (reissues) (5 days), \$7,000.

Century (Buhaw) (3,000; 90-\$1.25)—"War and Peace" (Par) (3d wk). Good \$10,500. Last week, \$12,000.

Teck (Cinema Products) (1,200; \$1.20-\$2.40)—"Seven Wonders of World" (Cinerama) (12th wk). Bright \$18,000. Last week, \$17,000.

**'Giant' Mighty**  
**\$23,000, Prov. Ace**

Providence, Nov. 20.  
 "Giant" is living up to its name at Majestic with SRO sign in steady use. Also on the hot side is the Albee's "Runaway Daughters." Loew's State is sluggish with "Julie" as is "Reprisal" at Strand.

**Estimates for This Week**

Albee (RKO) (2,200; 60-85)—"Runaway Daughters" (Indie) and "Shake, Rattle and Rock" (Indie). Strong \$10,000. Last week, "Teenager In Trouble" (M-G) and "These Wilder Years" (AA), \$6,000.

Majestic (Fay) (2,200; 90-\$1.25)—"Giant" (WB). Standing room sessions heading this for terrific \$23,000. Last week, "Teenage Rebel" (20th) and "Desperadoes Are In Town" (20th), \$10,000.

State (Loew) (3,200; 60-85)—"Julie" (M-G) and "Star Of India" (UA). Slow \$9,000. Last week, "Sharkfighters" (UA) and "U.F.O." (UA), \$8,500.

Strand (Silverman) (2,200; 60-85)—"Reprisal" (Col) and "Fort Afrique" (Col). Mild \$6,000. Last week, "Can't Run Away From It" (Col) and "White Squaw" (Col), \$7,500.

**'Giant' New High 27G**  
**In Port; 'Friendly' 9G**

Portland, Ore., Nov. 20.  
 Town is loaded with blockbusters this round. Biz is skyrocketing at all spots despite transient attractions and bad weather. "War and Peace" is still fine in fourth inning. "Oklahoma" in Todd-AO process got away to a near-capacity opening round and still is smash in second sesh. "Giant" at the Fox is a new record for house. "Friendly Persuasion" shapes tall at the Liberty.

**Estimates for This Week**  
 Broadway (Parker) (983; \$1.50-\$2)—"Oklahoma" (Todd-AO) (2d wk), hard seat sale, two a day with extra matinee on weekends. Big \$14,500. Last week, \$14,200.

Fox (Evergreen) (1,536; \$1-\$1.50)—"Giant" (WB). New alltime record at \$27,000 or near. Last week, "Teenage Rebel" (20th) and "Cry In Night" (WB) (2d wk), \$8,300.

Guild (Indie) (400; \$1.25)—"Lust For Life" (M-G), nights and weekends only. Okay \$3,500. Last week, (Continued on page 16)

**SIX-BOFF PIX**

**RACK UP 132G**

Cleveland, Nov. 20.

Boom days are back for Cleveland first-runs here this session, being helped by five blockbusters, with an unprecedented gross total of around \$132,000 at first-runs. Not since the flush days of the last world war have exhibitors enjoyed such bonanzas while fighting the onerous effects of a three-week newspaper blackout. Great biz is all the more remarkable considering that the boxoffice has been slashed recently up to 25% by the shutdown of three daily papers. Exhibs beat the rap by using radio and tele and oldtime carnival-type bally.

Palace's new promotional policy, near saturation point in tv, radio field, pulled boff \$55,000 advance sale for "This Is Cinerama." Pic looks great \$55,000 on opening week. "Ten Commandments" looks to hit astounding \$25,000 for 1,244-seat Ohio, with chance of going higher when papers reopen.

"Friendly Persuasion" looms big at Hipp while C'Scoped "Oklahoma" is doing stoutly in second Stillman round. "Giant" continues great at Allen in third, with total bigger there than many opening weeks.

**Estimates for This Week**

Allen (Stanley-Warner) (3,000; 90-\$1.50)—"Giant" (WB) (3d wk). Galloping fast at \$24,000 after \$29,000 in second.

Hipp (Telem't) (3,700; 75-\$1)—"Friendly Persuasion" (AA). Swell \$18,000, big considering terrific competition. Last week, "Teenage Rebel" (20th), \$15,000.

Ohio (Loew) (1,244; \$1.25-\$2.40)—"Ten Commandments" (Par). Roadshow run sparked to astonishing \$25,000, as result of Cecil B. DeMille's recent personals and wing-ding promotion. Last week, "Mountain" (Par) (m.o.), \$4,000.

Palace (S-W) (1,485; \$1.20-\$2.40)—"This Is Cinerama" (Cinerama). Window-dressed to hilt and paying off with great \$35,000 for new regime at the old RKO stand, dark for several weeks during remodeling.

Stillman (Loew) (2,700; 90-\$1.50)—"Oklahoma" (20th) (2d wk). Apparently dented by newspaper shutdown but going stoutly at \$17,000 after \$17,500 opener.

State (Loew) (3,500; 70-90)—"Lust for Life" (M-G). Okay \$13,000. Last week, "Sharkfighters" (UQ), \$10,000.

**'LADY' RECORD 10G, D.C.;**  
**'FANTASIA' SOCK \$11,000**

Washington, Nov. 21.

Main stem b.o. is beginning to perk up after recent dull weeks thanks to pre-holiday bow of some sturdy newcomers. Leaders currently are a pair of entries at two of city's smallest theatres. "Lady Chatterly's Lover," after censor trouble, looks a record-breaker at Trans-Lux, tiny Plaza. Reissue of "Fantasia," at the Playhouse, is smash. "Sharkfighters" as above average at Columbia, but really big money is going to "Giant" still great at two houses, in third week. "Opposite Sex" opened strongly at Palace last Saturday.

**Estimates for This Week**  
 Ambassador (SW) (1,490; 90-\$1.50)—"Giant" (WB) (3d wk). Handsome \$9,500. Holds again. Last week, \$13,500.

Capitol (Loew) (3,434; 70-90)—"Power and Prize" (M-G). Big \$24,000 for 9 days run. "Love Me Tender" (20th) opens today (Tues.). Last week, "Between Heaven and Hell" (20th), \$14,000 in 10 days.

Columbia (Loew) (1,174; 70-90)—"Sharkfighters" (UA). Lively \$8,000. (Continued on page 16)

**Estimates Are Net**

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

**Teeners Love 'Tender' 50G's Worth**  
**On B'way; 22G of 'Mountain' Music;**  
**'Sex' Appealing 29G, 15G to 'Rebel'**

**'Friendly' Lofty 15G,**  
**Denver; 'Giant' 25G, 2d**

Denver, Nov. 20.  
 "Giant" still is head and shoulders above remainder of field here currently although in second week at Paramount. It stays a third. Heavy snow Sunday night and also on Monday and today (Tues.) clipped biz at many first-runs. Despite this six films are holding, all being single bills which is a bit unusual in city where dualers are prevalent. "Friendly Persuasion" is top newcomer, with a smash session at Centre.

**Estimates for This Week**

Aladdin (Fox) (1,400; 70-90)—"Secrets of Life" (BV) (2d wk). Good \$7,000. Holding. Last week, \$10,000.

Centre (Fox) (1,247; 70-\$1.25)—"Friendly Persuasion" (AA). Rousing \$15,000. Holding. Last week, "Between Heaven and Hell" (20th) (3d wk), \$8,000.

Denham (Cockrill) (1,750; 90-\$1.50)—"War and Peace" (Par) (4th wk). Solid \$10,000. Stays. Last week, \$13,500.

Denver (Fox) (2,525; 70-90)—"Can't Run Away From It" (Col) and "Miami Exposé" (Col) (2d wk). Fairish \$12,000. Last week, \$14,000.

Esquire (Fox) (742; 70-90)—"Riff" (UMPO) (2d wk). Fair \$2,500. Last week, \$2,000.

Orpheum (RKO) (2,800; 70-90)—"1984" (Col) and "Gamma People" (Col). Mild \$9,000 or less. Last week, "Julie" (M-G) and "Fighting Trouble" (AA), \$13,500.

Paramount (Wolfberg) (2,200; 90-\$1.25)—"Giant" (WB) (2d wk). Smash \$25,000. Holds again. Last week, \$45,000.

Tabor (Fox) (930; \$1.25-\$2)—"Oklahoma" (Magna) (5th wk). Hot \$10,000. Stays. Last week, \$11,000.

Vogue (Sher-Shulman) (442; 70-90)—"Snow Is Black" (Indie). Fine \$1,500. Holds. Last week, subsequent run.

**'Giant' Lusty 35G,**  
**Philly; 'Julie' 13G**

Philadelphia, Nov. 20.  
 Boxoffice picture remains unchanged here currently, with biz generally off. However, there are some nice to sock spots. "Giant" is still pacing the city with a might take in second Mastbaum session. Despite big bally, "Friendly Persuasion" is disappointed with a barely okay take at the Stanley. "Julie" looms solid at Stanton but more was looked for.

**Estimates for This Week**  
 Arcadia (S&S) (526; 99-\$1.80)—"Opposite Sex" (M-G) (3d wk). Mild \$10,000. Last week, \$12,000.

Boyd (SW) (1,430; \$1.25-\$2.60)—"Seven Wonders of World" (Cinerama) (30th wk). Good \$13,500. Last week, \$14,000.

Fox (20th) (2,250; 75-\$1.50)—"Between Heaven and Hell" (20th) (2d wk). Only \$7,500 in 5 days. Last week, \$18,000.

Goldman (Goldman) (1,250; 65-\$1.35)—"Reprisal" (Col). Weak \$7,800. Last week, "Fantasia" (BV) (reissue) (2d wk), \$8,000.

Green Hill (Serena) (750; \$1.25)—"Make Me an Offer" (Indie). Fair \$3,800. Last week, "Private's Progress" (DCA) (6th wk), \$2,600.

Mastbaum (SW) (4,370; 90-\$1.80)—"Giant" (WB) (2d wk). Mighty \$35,000. Last week, \$50,000.

Midtown (Goldman) (1,000; \$1.20-\$2.40)—"Oklahoma" (Magna) (12th wk). Steady \$11,000. Last week, \$12,000.

Randolph (Goldman) (2,250; 99-\$1.49)—"Un-guarded Moment" (U) (3d wk). Oke \$4,000 in 3 days. Last week, \$10,000.

Stanley (SW) (2,900; 99-\$1.80)—"Friendly Persuasion" (AA). Disappointing \$15,000. Last week, "War and Peace" (Par) (8th wk), \$10,000.

Stanton (SW) (1,483; 99-\$1.49)—"Julie" (M-G). Solid \$13,000 but (Continued on page 16)

Four new pictures and a change to much colder weather will give Broadway film business a nice lift this session, although rain last Saturday did not help many houses. Despite the favorable factors, trade generally is following the usual pre-Thanksgiving pattern, with only a few theatres taking in Thanksgiving (Thurs.) in their current sessions.

Following a well ballyhooed teeoff, "Love Me Tender" likely will hit a nice \$50,000 opening stanza at the Paramount. Pic apparently has to depend too heavily on teenagers for bulk of trade, and so far there have not been enough of these youngsters around to hit sock proportions. "Mountain," also new, wound up its initial week last night with lofty \$22,000 at the Astor.

"Opposite Sex," third newie looks to hit a fair \$29,000 at the Capitol. However, "Teenage Rebel" is heading for a sock \$15,000 at the Globe in first week. Second-round of "Ten Commandments," helped by holiday-scaled matinee tomorrow, looks like capacity \$58,000 at the Criterion.

"Friendly Persuasion" with stagelash is down to mild \$110,000 or thereabouts in third session at the Music Hall, with fourth (final week) starting tomorrow (Thurs.). "Giant" with stagelash looks to hit a bangup \$75,000 in current (6th stanza) at the Roxy.

"Solid Gold Cadillac" held with socko \$21,000 in fourth round at the Victoria, and is now in fifth week. "Julie" opens today (Wed.) at the State after "Death of Scoundrel" dipped to a mild \$15,500 in nine days of second frame.

"Seven Wonders of World" climbed to smash \$48,300 in 32d session at the Warner. "Oklahoma" looks big \$18,000 or better in third week at Mayfair.

"Around World in 80 Days" is climbing to terrific \$40,000 in current (5th) stanza at the Rivoli, being helped by added matinees tomorrow (Thurs.) and next Friday.

"La Strada" continues its amazing longrun at the Trans-Lux 52d Street by landing \$9,300 in 18th week. It is now in the 19th week.

**Estimates for This Week**  
 Astor (City Inv.) (1,300; 75-\$2)—"The Mountain" (Par) (2d wk). Initial stanza ended last night (Tues.) was lofty \$22,000. In ahead, "Bad Seed" (WB) (9th wk), \$12,200.

Baronet (Reade) (430; \$1.25-\$1.80)—"Snow Was Black" (Cont) (6th wk). Fifth week finished Sunday (18) was good \$6,000. Fourth was \$7,900.

Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80)—"Wee Geordie" (Arthur) (7th wk). Sixth round ended Sunday (18) was good \$10,400. Fifth was \$12,000.

Capitol (Loew) (4,820; \$1-\$2.50)—"Opposite Sex" (M-G). First session finishing up today (Wed.) (Continued on page 16)

**'Sex' Sturdy \$12,000 In**  
**Det.; 'Run Away' Oke 15G,**  
**'Giant' Huge 33G, 2d**

Detroit, Nov. 20.  
 Big news here is tremendous first week gross of "Giant" which soared to \$46,000 in a late-week rush to wickets for best take in five years at the Michigan. Second week also looks terrific.

"Seven Wonders of World" continues socko in 23d week at the Music Hall. However, many newcomers are not doing so well. "Beast of Hollow Mountain" at the Fox shapes slow. "You Can't Run Away from It" is only fair at the Palms. "Opposite Sex" is rated fine at the Adams. "Oklahoma" shapes lofty in third United Artists week.

**Estimates for This Week**  
 Fox (Fox-Detroit) (5,000; 90-\$1.25)—"Beast of Hollow Mountain" (Indie). Below average \$13,000. Last week, "Un-guarded Moment" (U) and "Showdown at Abilene" (U), \$14,000.

Michigan (United Detroit) (4,000; 90-\$1.50)—"Giant" (WB) (2d wk). (Continued on page 16)

## Lana Turner Sees Femme Stories Under-Written

Hollywood, Nov. 20.

Growing paucity of original screen stories with strong woman's angle is making increasingly difficult the matter of acquiring suitable material for top femme stars, according to Lana Turner. Actress, who still has a commitment to Metro calling for one film annually over a five-year period, is now seeking properties for her recently-formed indie company, Lanturn Productions, and also has a participation-and-salary deal with Universal for one picture.

Although she's read "countless" scripts during the past several months, both for her own company and her UI commitment, actress reports she hasn't been able to come up with a single satisfactory yarn. The motion picture industry, she says, has been leaning towards he-man and adventure stories, with fair sex used simply for motivation or decorative purposes.

"The screen writer today," avers the star, who last appeared in 20th-Fox's "Rains of Ranchipur" more than a year ago, "seems to be more interested in developing ideas for the male star. Perhaps they believe this type of story is more commercial, but I don't think so." Because of this situation, the industry has had to turn to the theatre and bestselling novel to find properties that are tailor-made for an actress.

She cites such plays as "Solid Gold Cadillac," "Sabrina Fair" and "Summertime" — adapted from "Time of the Cuckoo" — "Come Back, Little Sheba," and books, "Marjorie Morningstar" and "I'll Cry Tomorrow," as ideal vehicles for femmes.

Actress declares she'd like to find a glamorous, modern woman's story for her own setup, whether on the dramatic or comedy side didn't matter. Lack of glamour in current stories was decried by star, who points out that "everyone has enough problems today without going in for stark realism on the screen."

Some time ago, Miss Turner bought "Miss Plymouth Comes Across," a light comedy by Frederick Kohner, which is to be the start of a story stockpile for her company, but hasn't been able to come up with any more, she says. She adds that UI, too, has yet to hit upon a suitable story for her starring commitment, and Metro, as well, is still searching for her next story.

### Briefs From the Lots

Hollywood, Nov. 20.

Brenda Marshall returns to screen after five-year absence in Sam Spiegel's "The Bridge Over the River Kwai," in which husband William Holden appears with Alec Guinness, Jack Hawkins and Sessue Hayakawa. . . . Director William Wellman will personally handle narration in Warner Bros.' "Lafayette Escadrille." . . . Lindsey Parsons, who previously indie produced "Jack Slade" and "The Return of Jack Slade" for Allied Artists, has skedded "Jack Slade in Montana" for his 1957 slate, with John Ericson, who starred in second film to top line. . . . Leora Dana, N. Y. stage-iv thesp, screen bows as femme lead in Columbia Pictures' "Three-Ten to Yuma." . . . Ralph Dunn is 10th member of original Broadway cast of "Pajama Game" to recreate his role for Warner Bros.' picturization starring Doris Day. . . . Dudley Pictures bought "Mr. Pharaoh and The Sheba" for production in Cuba.

Rick Jason's player contract renewed by 20th-Fox. . . . Columbia signed Mann Rubin to a term writer pact. . . . Budd Boetticher will produce and direct the life story of Carlos Arzura, Mexican matador. . . . Columbia assigned Felicia Farr as femme lead in "Three-Ten to Yuma." . . . Peggy Cummins will co-star with Dana Andrews in Hal E. Chester's "The Haunted," to be filmed in England. . . . Joanne Barnes signed for a featured role in Columbia's "Garment Center." . . . Richard Carlson will direct as well as star in "The Voodoo Eye" for Dudley Pictures Corp.

## WHAT ABOUT DEPT. STORE SEXY ADS ?

- (1) Admitting They're Under Attack From Puritans, Film Copywriters Claim 'Fair License'
- (2) Retort That Moralists Single Out Films, Fail to See Commercial 'Distortions'

Some advertising execs in the picture business are smoldering over the apparent crusade proportions which antagonism toward film ads has reached. Realists among the promotional fraternity concede that there have been instances of deception in press-book layouts. But the "open season" that's been declared against them by moralists is far out of proportion with the scattered "indiscretions" of the exploiters. So they say.

A non-Warner ad exec noted this week that the "Bad Seed" ads were misleading. But, he added, to convey in the ads the film's story of a child with a homicidal drive might well have discouraged theatre-going. The public might have been misled rather than led by literal ads, but the boxoffice success of "Seed" has demonstrated that, once lured to the film, the ticky-buyers evidently were impressed with it, said the non-WB man.

Similar arguments were advanced in behalf of Metro's "Lust for Life" and Paramount's "Proud and Profane," ads for both of which were under attack.

Several ad officials, in private comments, conceded their newspaper and magazine insertions have departed from the truth about certain pictures. And they defend the element of deception, not by denying its existence, but as ad writer's "license."

### Only See The Bad

Further, they contend, the instances of falsity in ads are relatively few. And there never are any commendations for high-quality layouts such as those for "Ten Commandments" and "Giant." "The harpoonists only look for the bad in film copy and overlook the good," to quote one victim of the attacks.

Film men invariably wonder why moralists attack only motion pictures, never department stores with their constant intimacies per women's undergarments, "which have girls floating on ice and wearing only panties and bra." Doesn't this spell s-e-x? was the question. Too, aren't the ads for the low-priced cats, camera-angled so they look like Cadillacs in print, a strain on the truth? When has any clergyman raised his voice against them?

So goes the reasoning of some ad execs and re-

gardless of its validity they recognize that a crusade is underway. Lay press writers have been blasting away for some times, even Bosley Crowther of the influential New York Times. Severe raps have appeared in the religious papers and it's conceivable that the next firing squad will comprise those mounting pulpits on Sunday mornings.

### Ad Age Blow Whistle

Personages in the advertising business itself have been blowing the whistle with the fervor of super-patriots. For example, the current issue of Advertising Age has two articles re the alarms of film ads.

Clyde Bedell, in the weekly, all but puts them in the same category with pornography and the ad writers, he further suggests, are akin to hopheads. Atop Bedell's piece, is a reproduction of an ad for "King and I," in which the King is shown drawing a suggestively-attired Anna to his bare chest. It's understood the theatre, playing the picture shaped the layout, which would take 20th-Fox off the hook.

(Film ad specialists complain that many ads that arouse the puritans are sketched by theatre staffs) Second article in Ad Age, is by James D. Woolf, which quotes "Baker's Dozen," newsletter put out by Lynn Baker, Inc., N. Y. agency.

Film ads are billed, "A Disgrace to Advertising," and the piece is all condemnation. Crowther's attacks are quoted. And part of the sum-up is this: "This is a situation which requires energetic correction. If this double offense—pandering to prurient emotions especially in the young, and misrepresenting pictures—is not dealt with promptly and effectively within the motion picture and advertising businesses, it will sooner or later provoke governmental or other outside action. And when that happens, the congenial haters of all advertising will be given aid, comfort and one more excuse for a general attack on an enterprise whose ethical standards, in nearly all other fields of advertising, are the result of many years of self-policing."

To wrap it up: The pic ad men are the targets for today. They have the choice of putting up a substantial defense or changing their artwork and dialog to suit the pilots of purity.

## British Bringing Own Ad Expert For U.S. Drive

American film advertising was termed "too much of a muchness" in N. Y. last week by Kenneth Hargreaves, proxy of the new Rank Film Distributors of America Inc. He made the comment in noting that he was bringing with him from London Geoffrey Martin to head up the new company's ad-pub department. Martin, he said, had worked with the world market for ten years while with the Rank Org, but would naturally take on American personnel. The sales manager of the Rank unit also will be an American.

Hargreaves said one of the reasons for not choosing an American as ad-pub head was that "we may want to break away from the 'stereotyped' U.S. advertising. I get the impression that few ads stand out."

Hargreaves thought that the critical emphasis on British accents as a hindrance with American film audiences was overdone. He didn't make clear whether, in following an offbeat ad approach, an attempt would be made to sell the Rank pic as "typically" British, and therefore different from the run-of-the-mill Hollywood films, or whether the British angle would be played down. Both approaches have been tried in the past by American companies with varying success.

Hargreaves noted that the Rank org was going for bigger pictures with more international themes, and said he would have his recommendations to make to London regarding the type of film and theme that was most acceptable in the U.S.

### Shaw's 'Lions' to 20th

Hollywood, Nov. 20.

Film rights to Irwin Shaw's "Young Lions" has been sold to 20th-Fox by Jacques Braunstein for \$115,000 and 15% of net. Al Lichtman is to produce.

Bob Lord, who handled vehicle for Braunstein, may co-produce. 20th outbid Warner Bros. and Warwick Pictures for property.

## Masters' 'Accident' Book Does Selznick-to-Col In Unique Option Deal

Dexter Masters, whose novel about the atomic bomb project, "The Accident" (Knopf), was optioned over a year ago by David O. Selznick, has another commitment for filmization, this time with Columbia Pictures on behalf of producers Michael Blankfort and Louis Meltzer. In a package deal of around \$40,000, some of it in immediate cash, Columbia has a year's option and is now making a preliminary screen treatment. Masters, who went west for some four months ago to work with Selznick, will do the same for Columbia at a later date.

Because of the high topicality of the subject matter and its technicalities (Masters, a former Fortune, Business Week and Tide trade editor, worked on the book for years and conducted a radio series on A-bomb), Columbia took the option approach rather than outright purchase. Jaffe Agency in Hollywood and Monica McCall in Manhattan handled the agreement.

"The Accident" was to have been Selznick's "return" to picture-making. He was then set to go via Metro and his decision to drop the Masters novel was attributed at the time to Metro fear that the subject-matter was too sombre. He paid the writer \$1,500 a week to work up a first draft. Masters thereafter returned to Manhattan and began converting the book into a stage play under encouragement, including financial, from legit producer Robert Whitehead.

Stage rights are reserved to Masters under the Columbia pact, author feeling the special nature of the theme exempts it from a possible Broadway mounting even though presold to the screen.

### Rank to NFS

Physical distribution of J. Arthur Rank films will be handled in the United States by National Film Service. The James P. Clark outfit is discussing a deal to take over billings and collections as well.

Rank recently disclosed plans to set up a releasing organization in the U. S.

## Mario Lanza To Metro Via Pact With Titanus

Mario Lanza, who proved such a problem child when under contract to Metro, will again be seen under the M-G banner. Lanza will star in a still unselected property that Titanus Films of Italy will make in a co-production deal with Metro. The picture will be filmed at the Titanus studios in Rome.

During his association with Metro, Lanza was a potent box-office attraction for the company. "The Great Caruso," in which he starred, was one of the company's top grossers. Later Lanza and Metro were involved in numerous hassles when the singer, during the period of the battle with his weight, failed to report for assignments. His contract was finally settled and Lanza launched a career as a freelancer, during which he appeared in "Serenade" for Warner Bros.

The deal with Titanus is one of several new agreements that Metro has recently made under its recent policy of financing outside producers. Company is near closing a deal with Andrew Stone for two pictures; another with David E. Rose, also for two pictures. Nicholas Nayfack, who recently exited Metro as a staff producer, will be associated with the company in an independent arrangement, an agreement having been made for Nayfack to produce "Invisible Boy," which M-G will wholly finance. In addition, Metro is in the process of negotiating a half dozen other independent deals.

### U's 'Chi District Meeting'

Universal Pictures will hold a district sales meeting at the Drake Hotel here Dec. 17-18 to review sales plans for upcoming product. Western sales manager Foster M. Blake will preside.

Chi district manager Manie Gottlieb, Chi exchange manager Lou Burman- and exchange heads and salesmen from Minneapolis, Milwaukee and Indianapolis

## Bishop Scully Raps Film Ads, Extols Legion

Washington, Nov. 20.

There is an increase in "lurid" advertising and "itensity" of offensive motion pictures, the annual meeting of the Catholic Bishops of the United States was told last week.

The report, by Bishop William A. Scully, of Albany, chairman of the Episcopal Committee on Motion Pictures, did find a bright note, however. It pointed out that the number of objectionable (B and C classed) pictures produced in this country declined to 63 in the past year from the 96 of the previous year. These statistics, warned Bishop Scully did not provide adequate and reliable measurement.

"Statistics," he said, "should be considered in conjunction with other factors, such as the kind and amount of objectionableness. Although the number of films in the objectionable classification showed a decrease . . . the intensity of objectionability, both in theme and treatment of a large segment of our American-made film, offered serious concern to the members of the hierarchy."

Bishop Scully also found "moral retrogression" in advertising. He said the exploitation used for many pictures "through lurid and salacious details incite the baser nature of man and are alien to his rational nature as a child of God. This grievous violation of decency and obvious dishonesty through misrepresentation (already noted by trade and secular journalists) calls for immediate remedy by the motion picture industry, lest our films here and abroad be characterized as a complete glamorization and defilement of the flesh."

Bishop Scully quoted from the 1936 encyclical of the late Pope Pius XI on clean motion pictures: "Everyone knows what damage is done to the soul by bad motion pictures. They are occasions of sin; they seduce young people along the ways of evil by glorifying the passions; they show life under a false light; they cloud ideals; they destroy pure love, respect for marriage and affection for the family. They are capable also of creating prejudices among individuals, misunderstanding among nations, among social classes, and among entire races."

The Bishop's report exhorted "our Catholic people to form a right conscience about attendance at films in the B classification and to avoid all of them completely. Only through loyalty and fidelity to the ideal of the Legion of Decency can a moral and wholesome screen, based on the Judeo-Christian concept of life be realized, especially for our American youth."

During the past year, the Legion reviewed and classified 328 motion pictures of which 269 were made in this country and 59 were imported.

Of the American films, 88 were A-1; 117 were A-2; 62 were B; and one was C. Another film, "Storm Center," was separately classified. Of the foreign pic, 10 were A-1; 24 were A-2; 18 were B, and 7 were C (condemned).

### Combat Drive-In Bid

Albany, Nov. 20.

The past year's pattern of suburban resistance to new drive-ins continued, with the organization of a temporary "Residents' Committee for Zoning" to block the proposed construction by Robert C. Conahan of a 700-car on a 30-acre plot in the Town of New Scotland. Conahan, who lives in nearby Slingerlands, said grading would begin this week and the theatre was scheduled to open April 15.

The temporary committee, composed of residents of New Scotland, New Salem, Slingerlands and Voorheesville, petitioned town authorities Tuesday night (13) for "immediate and effective measures" to stop the project. The petition also requested prompt enactment of a zoning ordinance for the four towns. Approximately 200 residents signed it.



# DALLAS CRUCIAL FOR ALLIED

## SAG Asks Washington to Throttle 'Runaways,' Drop Tax Inequities

Hollywood, Nov. 20. John L. Dales, national executive secretary of the Screen Actors Guild, has appealed for Government action to stop the trend towards foreign production by American companies, and urges Congress to protect the U. S. picture industry from such production by correcting "tax inequities" which cause more and more producers to go overseas.

SAG and other guilds and unions have for years been fighting so-called "runaway" production, but Dales said that "one industry, let alone one union in any industry, is not in a position to truly and effectively stand up to the governments of other countries who are seeking to woo, in fact to force much more American production abroad."

Dales asserted "foreign production continues at too high a rate for the good of most members of the guild." He declared rising production costs in this country are responsible in part for the steady drift to overseas filming.

"Added to this is the constant and willing aid of foreign governments given producers in their countries in the way of subsidies and preferential playing time. Perhaps the strongest single magnet towards foreign production is that pictures made in virtually any country other than ours, if made on an independent company setup, may be disposed of on a capital gains basis, which contracts with the strict prohibition in U. S. tax laws against a capital gains arrangement on single picture deals. So we are impelled to look toward our Congress to protect us against such tax inequities," said Dales.

## Van Druten Script Reject Earns Hecht-Lancaster Writers Guild 'Unfair' Tag

Hollywood, Nov. 20. Hecht-Lancaster has been placed on the Writers Guild of America's "unfair" list of producers. Action stems from a controversy over the first draft screenplay written for the indie firm by John van Druten, who has a long list of hits in both legit and pix.

H-L hired van Druten to write a screenplay for \$100,000. The firm, it's reported, did not like his first draft. When the author offered to make revisions, he was informed that H-L did not want to proceed with the project. Van Druten took the case to the Writers Guild, contending that he wasn't paid. The Guild supported van Druten, averring that a long-established standard of the Guild is that "payment shall not be contingent upon acceptance or approval by the producer of the material."

H-L legal advisors contend that the point in dispute is the company's attitude that van Druten "did not perform in good faith under the contract." They said they offered him a settlement, but that he took the beef to the Guild instead. H-L legalites feel the Guild doesn't have jurisdiction in this case and that it's a matter to be settled by the courts.

### BRITISH REASONING

## Nations Differ So No Inconsistency As To TV Outletting

British reasoning in asking a ban on the sale of American feature films to commercial television in Britain was explained in Manhattan last week by Kenneth Hargreaves who heads the new J. Arthur Rank subsid in the U. S. It goes like this:

The British, and particularly Rank, had to turn to American television since it seemed impossible for them to make a dent with the theatres.

Opposite is true of Britain, however, where the American companies obtain large numbers of dollars from the theatres and would therefore only hurt themselves by playing ball with tv.

## Memphis Gives Nix

Memphis, Nov. 20. Inactive pretty much since the death of Lloyd Binford, its 88-year-old chief, the Memphis censor board, now an all-femme aggregation, has moved in against Warner's release, "Baby Doll," with a banning.

Beyond describing it as, in her opinion, "immoral," Mrs. B. F. Edwards did not illuminate the rejection of a story based on that Southern boy, Tennessee Williams.

## 'Baby Doll'

Continued from page 3

number of circuits might have held off playing it on that account alone.

Others, however, feel that a "C" is a definite deterrent in those areas where there is a heavy Catholic population. Here again, however, it is unquestionably true that "Moon" drew Catholic trade along with the rest. It's only argued that the picture might have done even better with a "B" rating from the Legion.

It's not known whether any attempt was made on either side to get the Legion tab on "Baby Doll" changed. A WB exec stated flatly that Kazan would "never" take a foot of film out to please any "outside pressure group."

### WB's Position

In its willingness to handle a condemned picture, Warner Bros. differs from several of the other distributors. 20th-Fox, for instance, would never release a "C"-rated pic, and in the past has shown a willingness to cut a picture to ribbons rather than incur the Legion's wrath. In the instance of 20th this goes back to its experience with "Forever Amber," which was condemned and ran into a lot of trouble.

One of the major companies just recently spent a considerable chunk of coin reshooting the ending of a film (which already had obtained a Code seal) to make it conform with the Legion's stands of "moral retribution." This was done after the Legion had rather specifically outlined what would have to be done to switch the "C" rating to a "B."

Several circuits in their contracts state specifically that they reserve the right to cancel bookings if a picture is "C" tagged by the Legion. Also, several of the majors in their contracts with Indies specify that the picture as finally delivered must qualify for at least a "B" rating. It's observed humorously by film execs that a "B" rating is the best b.o. stimulant they could ask for. They are not as snippish when it comes to the "C" classification.

"Baby Doll" inevitably will raise—again—the question of where the Code starts and ends. Argument is made by some that the Code is there to "protect" producers from such groups as the Legion. It is unquestionably a fact that the Code is being continually liberalized, and "Baby Doll" is a striking example of how far this process has gone and to what extent the Code Administration is willing to stick to the letter of the law in order to allow "adult" entertainment to reach the screen.

## Next Stop: Minneapolis

Minneapolis, Nov. 20. The 1957 national Allied States convention is expected to come to Minneapolis. North Central Allied directors, polled by president Benjie Berger expressed their desire to have the meeting here.

Berger says he's confident that he can induce Allied directors to name Minneapolis as the 1957 convention city when they meet in Dallas next week prior to the 1956 national conclave.

## TACTICS REVIEW, HOUSE GRIEF

Dallas, Nov. 20.

The annual convention of Allied States Assn., opening here Tuesday (27) may emerge as the most crucial in the exhibitor organization's history. Not only are the Allied theatremen faced with the problems of declining attendance and boxoffice returns, but are confronted, perhaps for the first time, with serious internal differences.

Out of the Dallas meeting and the preceding board sessions on Sunday and Monday (25, 26) may emerge a far-reaching decision relating to Allied's future course. The internal strife, successfully kept under wraps, nevertheless has been smoldering for some time. There is a core of Alliedites who have been unhappy with the leadership of Allied's executive officers. There is a feeling that Allied has suffered a loss in industry prestige by not supporting, as a national body, the recent successful admissions tax reduction campaign carried out by the Council of Motion Picture Organizations. Although individual Allied units backed the COMPO drive, the national organization, acting on the advice of general counsel Abram F. Myers and Col. H. A. Cole, refused to go along with the campaign.

### Senate Weakness

Many Alliedites also feel that the national body also erred in pushing the recent hearings before a Senate Small Business Subcommittee. The hearings, aimed at obtaining Government support for exhibitors in their battle with the distributors, actually achieved little, if anything, in improving the lot of theatremen. In fact, there are many industryites who feel that the hearings actually worked to support the contentions of the film companies and that the exhibs were poorly prepared in presenting their case.

Another question that is dividing Allied members is the subject of a merger with Theatre Owners of America. Although Allied leaders continue to deny that any such possibility exists, members of the organization, including board members, insist that the subject will be brought up at the Dallas board meet. There is a possibility, however, that the subject will not be brought to the floor of the open convention. There are many Allied members who feel such a merger would be advantageous to exhibition as a whole, but point out that "vast differences in many areas" must be ironed out before an amalgamation is achieved. TOA leaders, particularly Stanley Warner prexy S. H. (Si) Fabian, have been campaigning vigorously for a united exhibitor front represented by a single, powerful organization. Similar to the Allied leaders, however, TOA officials have been coy in admitting that negotiations are officially taking place to bring about a merger.

Indications are that Allied, which exited COMPO two years ago because of disagreement with the policies of exec director Robert Coyne, will return to the fold. The announcement is expected to be made officially at the Dallas meet.

Theme of the convention is "See How, Learn How, So That You Will Know How." In addition to discussions on film problems, availabilities and runs, exhibs will be briefed on the latest advertising techniques, concession operations, and new equipment for both theatres and concessions. A separate trade show, with 10 nationally-known supply firms exhibiting, will be held in conjunction with the convention.

Problems also set for discussion include film rentals, product shortage, the length of pictures, arbitration, the proposed Oscar Derby Sweepstakes and the Audience Awards Poll, the future of the nabe and sub-run theatre, and the status of the negotiations with the heads of the film companies looking toward a top-level industry conference.

## Distrib Checkers on Job Again In Mpls.; Fear Move Vs. Flat Rentals

Minneapolis, Nov. 20.

## Hungarian Relief Show

Hollywood, Nov. 20. Gigantic all-star benefit show to raise funds for Hungarian refugee relief will be produced at the Shrine Auditorium Nov. 30 by Joe Pasternak and George Murphy. It will be presented under the auspices of the Americans for a Free Hungary Committee chairmanned by Beverly Hills City National Bank prexy Alfred Hart.

Filmities on the committee include Louis B. Mayer, William Dozier, Leon Ames, Irene Dunne, Harry Cohn, Dore Schary, Y. Frank Freeman, Dr. Miklos Rozsa, George Sidney and Charles Skouras Jr.

## Schary's Status?

Continued from page 5

conferred with Joseph R. Vogel, Loew's prexy, on Monday, but declined to reveal the nature of their talk.

Schary, whose operation of the studio has been sharply rapped by dissident stockholders and in published reports of an impending Loew's proxy fight, said he planned "to answer all of it when I can make a clear and definite statement." Prior to his meeting with Vogel on Monday, Schary declared that "so far nobody's told me anything."

Although there have been reports that Sol Siegel, currently an indie on the Metro lot, has been approached to head up the studio's production activities, there are indications that M-G may decide, if Schary's resignation is accepted, to operate without an overall production topper in a post similar to that held by Schary and his predecessor, Louis B. Mayer. In that case, there is a likelihood that studio executive Benjamin Thau may become studio administrative boss. With Metro relying more and more on outside producers in addition to the so-called "inside" indies as represented by Siegel and Arthur Freed, it's felt that the need for a high-priced, all-powerful production chieftain no longer exists.

There is a probability that Schary, in return for his reported resignation, has been able to work out an arrangement with the company, possibly as an indie producer operating with studio financing. Otherwise, if he submitted his resignation voluntarily, he might lose many of the advantages of his iron-clad contract.

Schary, who took over as production chief when Mayer's employment contract was settled in 1951, is committed to the company until January 17, 1958, under his present contract. His original pact, set to expire in 1955, was extended to 1958 prior to the annual stockholders' meeting in 1951. Under his present pact, Schary receives \$200,000 annually.

After the expiration of his exclusive services, covering the contract period, the agreement provides that Schary "render his non-exclusive services" to the company for a period of nine and half years. For this service, as an advisor and consultant on production activities, the contract provides for Schary to receive \$1,923 per week. It also requires the company to reimburse him for expenses not exceeding \$300 per week.

Schary, along with other key executives of the company, was granted an option to purchase authorized and unissued common stock of the company. The total number of shares set aside for this purpose in 1951, when the plan was adopted, was 250,000 shares at \$16 7/16 per share. Schary's option was for 100,000 shares. Schary recently exercised a portion of the option acquiring some 50,000 shares.

Prodded by their home offices which feel that flat film rental charges are not being sufficiently remunerative in many instances, some local exchanges are resuming blind checking of local theatres on non-percentage pictures.

What's more alarming to the smaller exhibitors is the film companies' threats to eliminate flat rental deals even in the case of second and later runs.

Insisting they're having rough going under any circumstances, the worried exhibitors are showing resentment.

An instance being cited by the theatreowners of a particular film company's alleged "unreasonableness and 'high handedness'" concerns a picture that was played on a twin bill for four days at a late availability local neighborhood house.

The picture's rental was \$35—the same amount as was paid for the second feature—and the blind check revealed a four-day \$400 gross.

The branch manager of the company distributing the top feature was furious because the rental was less than 9% of the gross. He angrily told the exhibitor the latter would get no more pictures except on percentage. In vain the theatreowner tried to justify the rental on the grounds that the show actually cost him \$70, or nearly 20% of the gross.

## Allied Artists' Optimism Though Currently Quarter Shows \$47,000 Deficit

Hollywood, Nov. 20.

Allied Artists closed its annual stockholders meeting on a note of optimism, springing from the anticipated earnings of some upcoming pictures, despite a financial report showing a net loss of \$47,000 for the first quarter of the current fiscal year.

While the \$4,552,000 gross income for the quarter closed Sept. 29, 1956, topped the \$3,705,000 for the same period last year, an increase of approximately 23%, the net loss was considerably under the \$117,000 shown for the previous quarter.

Profitable prospects in the earning picture for the remainder of the year come from such films as "Friendly Persuasion," just out and concerning which AA prexy Steve Broidy observed: "In both New York and Los Angeles the second week's business exceeded that of the first week and it is now one of the biggest grossers nationally at the boxoffice." He stated this is encouraging in view of the fact that the receipts from most pictures usually begin to drop after the first week.

Other pictures for which Broidy has high grossing hopes include, in particular, "Hunchback of Paris," starring Gina Lollobrigida and Anthony Quinn; "Jeannie," with Vera-Ellen and Tony Martin, and "Love in the Afternoon" with Gary Cooper, Audrey Hepburn and Maurice Chevalier. Also named as possible heavy earners were "Dragoon Wells Massacre," "Bad Men of Colorado" and "The Oklahoman," all in Cinema-Scope and color.

Broidy reported that management sees the Oct. 1 acquisition of four Southern exchanges, Atlanta, Charlotte, Memphis and New Orleans, as being ultimately profitable. He also noted that the video subsid, Interstate Television Corporation, is "making real progress" and its activities will be augmented with a new Sabu series starting Nov. 26.

Board of directors, all of whom were reelected, voted a quarterly dividend of 13 1/4 cents per share on the 5 1/2% cumulative convertible preferred, payable Dec. 15 to holders of record Dec. 3. Board members are G. Ralph Branton, Broidy, George D. Burrows, W. Ray Johnston, Harold J. Mirisch, Edward Morey, Herman Rifkin, Norton V. Ritchey and Howard Stubbins.



UNIVERSAL'S NEW BOX OFFICE  
"ROCK, PRETTY BABY" WAS "SNEAK  
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THE ADULTS RAVED AND PRAISED  
*NOW... SHOWMEN EVERYWHERE CAN*  
*CASH-IN ON*



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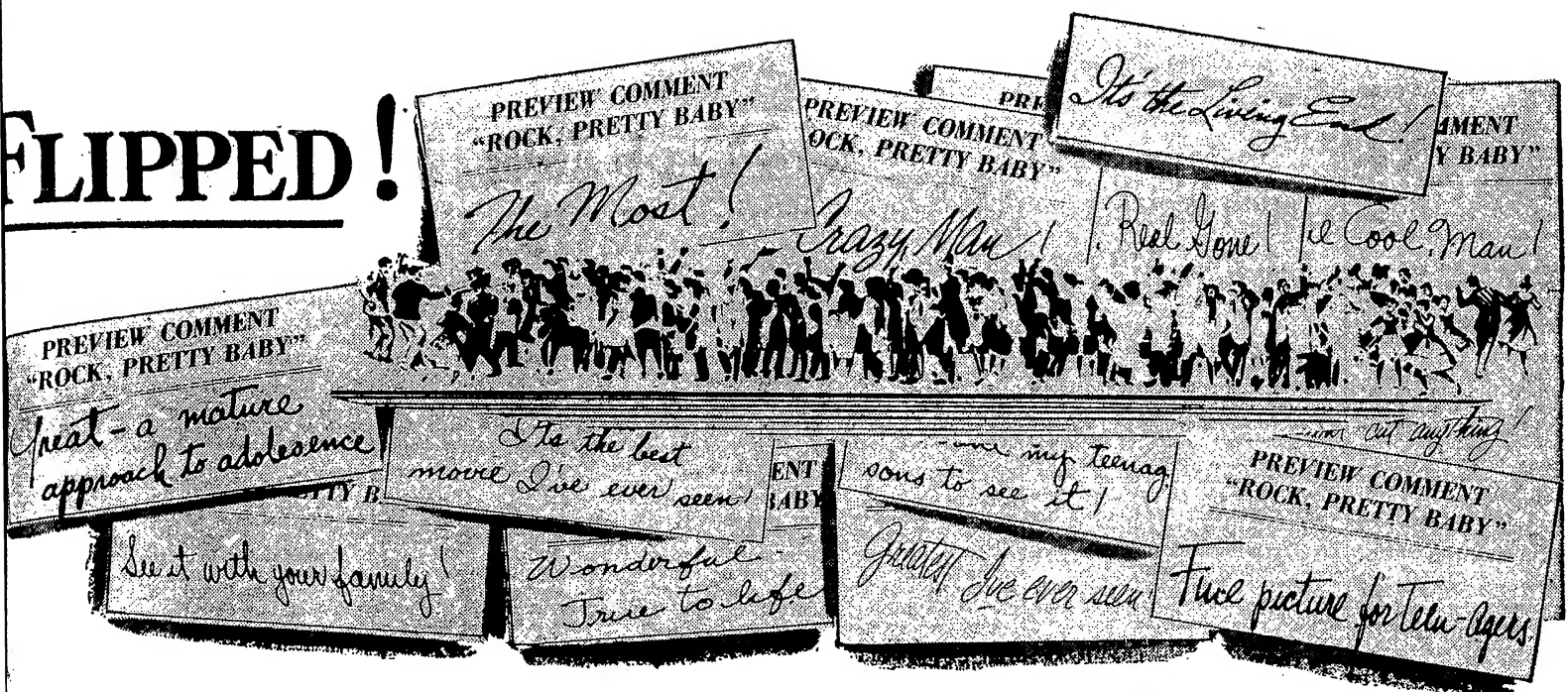
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aimed to jet-rocket  
"BABY" way...way...up!

**ROCK,  
PRETTY  
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**ROCK, PRETTY BABY**

with EDWARD C. PLATT · FAY WRAY · ROD McKUEN

Directed by RICHARD BARTLETT · Written by HERBERT MARGOLIS and WILLIAM RAYNOR

Produced by EDMOND CHEVIE · A UNIVERSAL-INTERNATIONAL PICTURE

# West End Film Biz Okay Despite Int'l Crisis; 'Moby' Great \$21,000, 2 Spots, 'Somebody' 13G, 'Plate' 16G

London, Nov. 13.

Tension created by international crisis has taken only a moderate toll at first-run situations here, and two newcomers recorded outstanding biz. At Odeon, Leicester Square, the Royal Command pic "Battle of River Plate" is holding at a great \$16,000 in its second round.

"Moby Dick," playing concurrently at the Warner and Studio One, is heading for a fancy \$16,000 in its opening week. "Somebody Up There Likes Me" looks good \$13,000 at the Empire.

Holdover biz continued sturdy, particularly in view of the situation. "Bus Stop" is heading for fancy \$8,500 in fourth Carlton round. "Oklahoma" is smash \$9,000 in its second frame at the Odeon, Marble Arch, after having played eight weeks in Leicester Square.

"King and I" with \$5,300 in fifth Rialto round and "Guys and Dolls," with a likely \$4,000 in its first Ritz week, following its transfer from the Empire, maintained the pace.

**Estimates for Last Week**  
Astoria (Rank) (1,650; 42-70)—"Nightfall" (Col) and "Seventh Cavalry" (Col) (3d wk). Average \$2,800 or near. Around \$3,100 in previous week.

Carlton (20th) (1,128; 70-\$1.70)—"Bus Stop" (20th) (4th wk). Slightly down at a fancy \$8,500 or near. Last week, \$9,500. "Loser Takes All" (BL) follows Nov. 15.

Casino (Indie) (1,337; 70-\$2.15)—"Cinerama Holiday" (Robin) (38th wk). Great \$14,800.

Empire (M-G) (3,009; 55-\$1.70)—"Somebody Up There Likes Me" (M-G). Heading for steady \$13,000 or close.

Gaumont (CMA) (1,500; 50-\$1.70)—"House of Secrets" (Rank) (3d wk). Fair \$3,100. Last week, \$3,800. "That Certain Feeling" (Par) follows Nov. 15.

Leicester Square Theatre (CMA) (1,376; 50-\$1.70)—"Sharkfighters" (UA) and "Mam'selle Pigalle" (Films de France). Bright \$7,500. "Tiger in Smoke" (Rank) set to follow.

London Pavilion (UA) (1,217; 50-\$1.70)—"U.F.O." (UA) (2d wk). Fair \$4,500. "The Fastest Gun Alive" (M-G) prems Nov. 18.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Battle of River Plate" (Rank) (2d wk). Heading for great \$16,000 or near. Opening session was \$18,100.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—"Oklahoma" (RKO) (2d wk). Likely \$9,000 or near after \$10,000 opener. Fine for length of run, which follows eight weeks at Odeon, Leicester Square. Set to continue through New Year's.

Plaza (Par) (1,902; 70-\$1.70)—"Autumn Leaves" (Col) (2d wk). Average \$5,600. Last week, \$7,200. "War and Peace" (ABP) prems Nov. 16.

Rialto (20th) (592; 50-\$1.30)—"King and I" (20th) (6th wk). Brisk \$4,800. Last week, \$5,300.

Ritz (M-G) (432; 50-\$1.30)—"Guys and Dolls" (M-G). Heading for stout \$4,500. Current engagement follows seven weeks at adjacent Empire.

Studio One (APT) (600; 30-\$1.20)—"Moby Dick" (WB). Solid \$5,000 or near.

Warner (WB) (1,785; 50-\$1.70)—"Moby Dick" (WB). Looks like smash \$16,000 or close.

## Only 2 B.O. Champs Out Of 70 Mex Pix Shown

Mexico City, Nov. 13.

Mexican film production had two outstanding boxoffice champs among the mere 70 of the pix exhibited here this year up to last Oct. 31. During this period, 3,338 films played the 127 local cinemas. "Hidden Girl," starring Maria Felix and Pedro Armendariz (Columbia is world distributing), is a tinter about the start of the 1910 Mexican Revolution. It grossed \$120,000 in 10 weeks. Runnerup was "With Whom Do Our Daughters Associate?" which garnered \$88,000 in nine weeks.

A revealing slant on this is that the city treasury department collected \$164,000 in taxes from 30,428 cinema shows during the same period.

## To Pick 1st Paid Prexy Of BFFA Next Month

London, Nov. 13.

The British Film Producers Assn. expects to name its first paid president next month. If the selection committee is not ready to make a recommendation to the regular monthly executive meeting Dec. 5, the association will probably call a special meeting later in the month to make the appointment.

About 160 applications were received in reply to the ads appearing in London newspapers, and 120 applicants followed up by completing the memorandum. The association is offering \$14,000 a year and favored applicants under the age of 62.

## French Distribs Ask Film Aid Coin

Paris, Nov. 20.

The Federation of French Film Distributors at a meeting last week decided it would demand a share in Film Aid Funds, which now go only to production and exhibition plus a revamping of the present method of checking and tabulating gross returns from which they get their percentage. The FFFD will present its views to the governmental Centre National De La Cinematographie, which controls these operations.

Under the Film Aid Law in 1948, distribts got their percentage from the top which included everything that came into the wickets. The new law added an additional tax which was not counted in the gross receipts and now makes up about 12% of the gross.

Since the distribts do not get Film Aid and yet feel they do much for production and exhibition (insuring funds for a film in many cases), they maintain they should either get a piece of the 12% or be given Film Aid Funds for increasing distrib operations.

Distribts declare they are left out of the Film Aid setup which ignores their risk involved in trying to scan and set up relative returns on the market plus publicity. They will demand modification of the Fund rulings.

## Another Major Italo Distrib May Do Foldo

Rome, Nov. 13.

Sign that the new film legislation, delay of which was originally blamed for all of the Italo film industry's ills, has not yet completely stabilized the local situation is evidenced in the report that another major Italian distrib outfit, Diana Films, is about to post a bankruptcy notice. It would follow that of Minerva Films some time back.

Diana, which was set up some years ago by Nicolo Theodoli, who had risen in post-production via such early pix as "The Pirates of Capri" and "O.K. Nero," mostly in the comic genre, has in recent times become a major Italo outlet, especially for productions not tied to one of the local production majors. Company had been in trouble for some time, but it had been thought that some extra loans and the success of a recent pic, "Roman Tales," would pull it out. Local rumors indicate that this won't be the last group to fold its books, with several other minor outfits said to be on the skids.

## McLaren Begiter to Preem

Edinburgh, Nov. 13.

A new play by Moray McLaren, Scot author and playwright, is being readied for preem at the Gateway Theatre here next spring. "The Wax Doll," new play by Alexander Reid, also is set for world preem at the Gateway Dec. 3. Subject deals with faith-healing.

## BFFA Wants to Date More Pix in W. Germany

London, Nov. 13.

British Film Producers Assn. is seeking an increase in the number of British dubbed pix allowed into West Germany. The present allowance of 30; it claims, is not enough, as 49 applications have already been received this year of which five were for American films produced in Britain.

Sir Henry French, BFFA director-general, said that over the past two years there had been growing difficulty in allocating licenses although he admitted that the total had previously been adequate.

## Union Demands May Shut Down Mex Legiters

Mexico City, Nov. 20.

Seventeen local legit house impresarios announced here this week that they intend closing their theatres indefinitely unless recent demands by the local Actors' Guild for a minimum salary raise to \$5.60 a thespian per night were withdrawn.

Tremendous increase in legit productions this year evidently had given the guild the belief that it could strike out for better wages for its badly undersalaried secondary role players. However, the managers also have headaches since the city government restrictions here hold them to a 96c top.

Up until recently actors' minimums were \$4 with rehearsal time gratis and most theatres working twice nightly. Weekend performances in some cases are three daily with the minimum rate covering all three. \$1.33 an actor per show. At the present time there are between 18 and 23 legit houses operating here with four more scheduled to open after January 1.

Union execs were quoted as being adamant in their demands, but willing to meet with a committee selected by the dissatisfied producers and house owners group to explain their position.

## Seven U. S. Majors Get \$1,184,000 in Eady Coin For Yr. Ended in July

London, Nov. 13.

Seven Hollywood majors received more than \$1,184,000 from the Eady Fund in the financial year ended last July. Their payoff was equal to nearly 20% of the total distribution, which amounted to \$6,490,000.

Of the American companies, Columbia was a leader with a total of \$657,694. 20th-Fox was second with \$291,177, while Paramount was third, with \$82,401. Metro received \$24,572; Republic, \$47,675; United Artists, \$56,319, and WB, \$24,808.

By far the biggest recipient from the Eady Fund was the Rank Organization, its share amounting to \$1,853,000. A long ways behind in second place was British Lion, with \$975,732. AB-Pathe was in third position with a total of \$726,900.

Among some of the larger beneficiaries were Independent Film Distributors with a share of \$500,900; Eros Films, with \$200,095; Exclusive Films, with better than \$213,000, and Anglo-Amalgamated Film Distributors, with just around \$200,000.

## GERMAN ACE DIRECTOR ASSIGNED PIC BY U

Frankfurt, Nov. 13.

Top German director Helmut Kautner has just been signed for his first directorial assignment in Hollywood, under his recent long-term Universal International contract. Pic is to be titled "Too Young," based on the Broadway production, "Teach Me How to Cry." Co-workers on the film will be Ross Hunt as producer and Edward Anhalt writing the screen adaptation.

Kautner is due back in Germany from Hollywood this month, to do a German film, "Die Zuercher Verlobung" (The Zuercher Engagement) based on the Barbara Noack novel. Next January, he returns to U. S. to begin "Too Young."

# Row Looms on Granting Licenses For Brit. Pix Made by U.S. Outfits

By HAROLD MYERS

London, Nov. 20.

## Public Domain Rights Under Study by Prods.

London, Nov. 13.

A special committee has been set up by the British Film Producers Assn. to look into the problem of story rights on subjects which are in Public Domain. Producers fear they may have spent considerable amounts of money on a subject only to find that it is going to be dealt with on tele.

Sir Henry French, director-general of the BFFA, told a news confab, that this matter, which he described as one of considerable importance to producers, could only be solved with the co-operation of tv authorities. The committee comprises Major Daniel Angel, Robert Clark, Sir Arthur Jarratt and Frank Launder.

## Italo Exhibs Rap Pass Abuse

Rome, Nov. 13.

Italian exhibitors are planning a campaign to lick abuses in courtesy passes to local cinemas which have become practically a national plague in postwar years. House operators are determined to cut down indiscriminate free-loading by government and city officials as well as by police forces of all kinds, which cut into the yearly gross an estimated 15-20%.

In the face of ever-dwindling theatre takes and higher costs, exhibs say they can no longer afford to tolerate such abuses. They add that they will seek all legal means available to carry out their drive. They also are starting a psychological campaign to point out how the pass abuse has hit vast proportions.

Condition mainly results from the loosely worded Italian "public safety" laws by which policemen and other law enforcers on duty are allowed free entry into cinemas in order to maintain order. Result has been that many theatres daily have become crowded with "on duty" cops, etc.

Similar situation pertains among city and government officials, the latter group naturally being felt heavily in Rome. Here, entire families freeload on one-person courtesies reluctantly extended to all branches of government, ministries, etc.

As one local exhib voiced his plea: "We can no longer afford to give away such a heavy percentage of our boxoffice totals! People must be brought to realize that pix are a commodity which must be purchased like any other."

## Mex Film Scribes Pass Up U.S. Pix for Week

Mexico City, Nov. 13.

Fourth International Cine week announced here by its sponsors, the local Association of Film Journalists (PECIME) fails to list any British or U. S. product in its seven-day show. Films to be shown are "Othello" (Russia), "Seven Samurai" (Japan), "Woman for a Night" (Italy), "Lola Montes" (France), "The Last Act" (German), "This Woman and Tree" (Yugoslavia) and the still unreleased Mex-made, "The Vow" (Talpa).

Officials of the journalists group gave no reason for the failure to include a north of the border production. However, it's reported that lack of inclusion of any English-language productions was under discussion by local U. S. distribution organizations, who may file a complaint with the newspaper scribes this week.

## Chodorov Play for Scotland

Glasgow, Nov. 13.

The Edward Chodorov play, "Oh Men, Oh Women," is set to play the King's Theatre here during week of Dec. 3, and going into the Lyceum in Edinburgh, the week of Dec. 10. The six weeks tour opened Nov. 5 at the Pigalle, Liverpool.

Cast includes Eunice Gayson, Phil Brown, Charles Chaplin Jr. and Olaf Pooley. It is directed by Basil Ashmore.

A conflict on the granting of export licenses for British films made by American companies is looming as a major issue here. The controversy was brought into the open last week by Irving Allen and Albert R. Broccoli, executive producers of Warwick Film Productions, who complained that they had been obliged to send some of their pictures overseas on American licenses.

Although unable to secure membership in the British Film Producers Assn., Warwick has to get its export licenses for France, Germany and Japan from that association. All three countries have imposed severe restrictions on the number of British films which can be imported.

Allen protested that some of their British films had been top grossers in Europe and cited as recent examples "The Red Beret," which earned 80,000,000 francs in France (approximately \$225,000) and "Cockleshell Heroes," which earned 800,000 marks in Germany (equal to about \$200,000).

He underlined the fact that where their pictures are exported under a British label, the earnings, after defraying local expenses, are remitted to Britain. That also applied to American presentation of their product, after they had defrayed the dollar investment in their pix.

If, however, the pix are sold overseas on an American license, the earnings flow back to the U. S. and Britain was the loser. So he claims.

The Warwick topper made these points in answer to John Davis, deputy chairman of the Rank Organization and current president of the BFFA. In a reference to American participation in Eady coin, Davis indicated that he would withdraw any objections he had if there was a guarantee that the foreign earnings of such pictures were returned to Britain and the money invested in new production.

Allen intimated that they were trying to get a British license to screen "Zarak" in Tokyo a few days ahead of its American preem. If they failed, they would have no alternative but to submit it as an American production.

## British Film Industry Huddling With Indie Tele Authority on Pix

London, Nov. 13.

As talks between the BBC and the Joint Committee of the four trade associations on the supply of pictures for tv come to a close, negotiations begin on the same subject with the Independent Television Authority for a similar deal covering the commercial web.

The BBC-TV arrangement provides for 20 pictures a year, comprising 12 English speaking, four Continental and four documentary features. Again, the Cinematograph Exhibitors Assn. was opposed to the talks, but was defeated in its bid to get them called off.

The CEA is now pressing for the inclusion of a clause in film hire contracts to prevent the telecasting of films for a specified period. The British Film Producers Assn., which considered the question last week, decided to be guided by the distribts on this matter.

## Gance Takes His Screen Process on Road Tour

Paris, Nov. 13.

Abel Gance, vet French director, has taken over a portable film unit and will tour France to unveil his new process, Magira. Akin to Cinerama, it uses a triple screen and three projectors. Gance, who pioneered the tryptych with his silent film, "Napoleon Bonaparte" in which three screens were utilized for certain scenes, feels he originated the idea that was to become Cinerama and he is now following up logically.

Gance would like to do a film in this process and may do so from proceeds of his moving-film setup. His unit has over 2,000 seats. Besides his new process, he may show his old films, including "Napoleon."



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# Picture Grosses

## 'GIANT' BOFF \$18,000, L'VILLE; 'RUN AWAY' 9C

Louisville, Nov. 20. Biz is booming in first-run area this week, with all houses but one, the Brown, concentrated in one block on Fourth Avenue. Big noise is "Giant" at the Mary Anderson where terrific session looms. "You Can't Run Away From It" at Loew's is fairly good. "Rebecca" at Rialto on reissue is nice. Holdovers of "Oklahoma" at the Brown and "War and Peace" at Kentucky still are healthy.

**Estimates for This Week**  
Brown (Fourth Avenue-United Artists) (1,000; 90-\$2)—"Oklahoma" (Magna) (13th wk). Virile \$9,500 after last week's \$9,000.

Kentucky (Switow) (1,000; 90-\$1.35)—"War and Peace" (Par) (5th wk). Satisfactory \$5,000 after last week's \$6,500.

Loew's (United Artists) (3,000; 50-85)—"You Can't Run Away From It" (Col). Helped by overflow from "Giant" across street to fairly good \$9,000. Last week, "Attack" (UA) and "Shadow of Fear" (UA), \$8,000.

Mary Anderson (Switow) (1,000; 85-\$1.25)—"Giant" (WB). Terrific \$18,000 in sight and sure h.o. Last week, "Girl He Left Behind" (WB) (2d wk), \$6,000.

Rialto (Fourth Avenue) (3,000; 50-85)—"Rebecca" (20th) (reissue). Sharing in general distribution of biz in downtown area. Nice \$8,500. Last week, "Teenage Rebel" (20th) and "Stagecoach to Fury" (20th), \$10,000.

## WASHINGTON

(Continued from page 9)  
000. Last week, "Last Wagon" (20th) (2d wk), \$6,000.

Dupont (Lopert) (372; 90-\$1.15)—"Secrets of Life" (2d wk). Down more than usual, but still fine at \$6,000 after \$8,000 last week. Stays. Keith's (RKO) (1,859; 70-90)—"Mole People" (U) and "Beast of Amazon" (U). Sad \$6,000. Last week, "Unguarded Moment" (U), ditto.

Metropolitan (SW) (1,490; 90-\$1.50)—"Giant" (WB) (3d wk). Big \$17,500. Stays on. Last week, \$23,000.

Palace (Loew) (2,360; 85-\$1.25)—"Opposite Sex" (M-G). Opened Saturday (17) in stout fashion. Set to hold. Last week, "Teenage Rebel" (20th), weak \$9,000 in 8 days at regular scale.

Playhouse (Lopert) (456; 75-\$1.15)—"Fantasia" (BV) (reissue). Wow \$11,000. Stays. Last week, "Lust for Life" (M-G) (8th wk), \$4,000.

Plaza (T-L) (290; 90-\$1.35)—"Lady Chatterly's Lover" (Indie). Mighty \$10,000 for this mite of a house. Stays. Last week, "La Strada" (T-L) (5th wk), \$3,000.

Trans-Lux (T-L) (600; 90-\$1.25)—"Solid Gold Cadillac" (Col) (6th wk). Great \$10,000 or better after \$11,000 last week. Continues.

Uptown (SW) (1,100; \$1.20-\$2.40)—"Oklahoma" (Magna) (3d wk). Good \$18,000. Last week, \$17,700.

Warner (SW) (1,300; \$1.20-\$2.40)—"Cinerama Holiday" (Cinerama) (59th wk). Nearing final month with big \$13,000 after \$12,500 last week. Holds.

## ST. LOUIS

(Continued from page 8)  
Cinerama) (30th wk). Good \$10,000. Last week, \$12,400.

Esquire (Indie) (1,400; 90)—"Gilda" (Col) (reissue). Mild \$4,000. Last week, "Marie Antoinette" (M-G) (reissue), \$3,000.

Fox (F&M) (5,000; 51-75)—"Love Me Tender" (20th) and "Stagecoach to Fury" (20th). Opened today (Tues.). Last week, "Between Heaven and Hell" (20th) and "Seventh Calvary" (Col), swell \$16,000.

Loew's (Loew) (3,221; 50-85)—"Can't Run Away From It" (Col) and "Cha, Cha, Cha, Boom" (Col). Fair \$12,000. Last week, "Attack" (UA) and "Gun Brothers" (UA), \$11,500.

Orpheum (Loew) (1,914; 50-85)—"Attack" (UA) and "Gun Brothers" (UA) (m.o.). Oke \$5,000. Last week, "Man From Del Rio" (UA) and "Flight Hong Kong" (UA), \$5,500.

Pageant (St. L. Amus.) (1,000; 90)—"La Strada" (T-L) (3d wk). Okay \$1,000 after \$1,500 in second.

Richmond (St. L. Amus.) (400; \$1.10)—"La Strada" (T-L) (3d wk). Okay \$1,000 following \$1,500 second session.

St. Louis (St. L. Amus.) (4,000; 75-\$1.25)—"Giant" (WB) (3d wk). Great \$23,000 or near after \$26,000 in second stanza.

Shady Oak (St. L. Amus.) (800; \$1.10)—"Ladykillers" (Cont) (6th wk). Neat \$2,500 after \$2,800 for fifth session.

## BROADWAY

(Continued from page 9)

looks like smooth \$29,000 or near. Holding. In ahead, "War and Peace" (Par) (12th wk-8 days), \$22,000.

Criterion (Moss) (1,671; \$1.80-\$3.30)—"Ten Commandments" (Par) (2d wk). Initial holdover stanza ending tomorrow (Thurs.) night looks to get capacity \$58,000. First week was same. Both sessions had holiday-scale matinees. Normal week's capacity sans any holiday matinees with upped scale is \$56,100.

Fine Arts (Davis) (468; 90-\$1.80)—"Marcelino" (UMPO) (5th wk). Fourth week ended Sunday (18) was okay \$7,500. Third was \$9,000.

Globe (Brandt) (1,500; 70-\$1.50)—"Teenage Rebel" (20th). Initial round winding up tomorrow (Thurs.) looks to soar to sock \$15,000. Stays on naturally. In ahead, "Dakota Incident" (Rep), \$8,500, including preview coin on "Rebel" for Nov. 15.

Guild (Guild) (450; \$1-\$1.75)—"Magnificent Seven" (Col). Opened Monday (19). In ahead, "Private's Progress" (DCA) (17th wk), \$4,000 in six days after \$5,000 for 16th week, but winding very sturdy longrun. "Seven" teed off with preem on Sunday (18) night.

Mayfair (Brandt) (1,736; 79-\$1.80)—"Oklahoma" (20th) (3d wk). C'Scope version is heading for big \$18,000 in current week ending tomorrow (Thurs.). Second week was \$21,000, but a bit below expectancy.

Normandie (Trans-Lux) (592; 95-\$1.80)—"The Rack" (M-G) (2d wk). First holdover round was light \$2,500 after \$4,500 opener. "Rebecca" (20th) (reissue) opened with a benefit last night (Tues.).

Paramount (ABC-Par) (3,665; \$1-\$2)—"Love Me Tender" (20th). First week winding up today (Wed.) is headed for nice \$50,000, with smart promotion for opening day, including 2,000 free gifts to that many early-bird patrons, getting film started strongly. Holds. In ahead, "Girl He Left Behind" (WB) (3d wk-6 days), \$23,000.

Opening week of "Tender" not up to distrib's optimistic hopes.

Paris (Pathe Cinema) (568; 90-\$1.80)—"Silent World" (Col) (9th wk). Eighth round finished Sunday (18) was lively \$8,500. Seventh was \$12,000.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.85)—"Friendly Persuasion" (AA) with stage-show (3d wk). Current stanza winding up today (Wed.) looks to slump to mild \$10,000. Second was \$13,000. Holds a fourth through Thanksgiving. "Teahouse of August Moon" (M-G) with annual Christmas stage show opening Nov. 29.

Rivoli (UAT) (1,545; \$1.25-\$3.50)—"Around World in 80 Days" (Todd-AO) (5th wk). Present stanza winding Friday (23) looks to hit capacity \$40,000, with extra matinees Thanksgiving Day and Friday (23). The fourth was \$37,500 with help of extra matinee Nov. 12. Continues indef.

Plaza (Brecher) (525; \$1.50-\$2)—"Lust for Life" (M-G) (10th wk). Ninth round ended Monday (19) was robust \$13,000 after \$16,600 in eighth week. Continues.

Roxy (Nat'l. Th.) (5,717; \$1.25-\$2.50)—"Giant" (WB) and stage-show (6th wk). Present session finishing today (Wed.) is heading for lofty \$75,000. Fifth was \$98,000, first time pic has dropped below \$100,000-mark in five-week run. Stays on with "Anastasia" (20th) due to preem night of Dec. 13.

"State (Loew) (3,450; 78-\$1.75)—"Julie" (M-G). Opens today (Wed.). In ahead, "Death of Scoundrel" (RKO) (2d wk-9 days), hit mild \$15,500 or near in session concluded last night (Tues.). First week was \$21,000.

55th St. Playhouse (B-F) (300; \$1.25-\$1.50)—"Vitelloni" (API-Janus) (5th wk). Fourth stanza ended Monday (19) night was big \$6,000 after \$7,000 in third.

Sutton (R&B) (561; 95-\$1.75)—"Secrets of Life" (BV). Opened Monday (19). In ahead, "Grand Maneuver" (UMPO) (7th wk) was fair \$4,500 after \$3,800 in sixth.

Trans-Lux 52d St. (T-L) (540; 95-\$1.75)—"La Strada" (T-L) (19th wk). The 18th round ended Sunday (18) was great \$9,300 same as 17th week. Stays on.

Victoria (City Inv.) (1,060; 50-\$2)—"Solid Gold Cadillac" (Col) (5th wk). Fourth session ended yesterday (Tues.) was socko \$22,000. Third was \$27,700, considerably over hopes.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.50)—"Seven Wonders of World" (Cinerama) (34th wk). The 33rd round finished Saturday (17) perked to smash \$48,300. The 31st week was \$45,200.

## PORTLAND, ORE.

(Continued from page 9)

week, "Fantasia" (BV) (reissue) (4 days) (7th wk), \$2,200.

Liberty (Hamrick) (1,890; 90-\$1.25)—"Friendly Persuasion" (AA). Tall \$9,000. Last week, "Power and Prize" (M-G) and "Night Number Came Up" (Indie), \$5,200.

Orpheum (Evergreen) (1,600; \$1-\$1.25)—"Girl He Left Behind" (WB) and "White Squaw" (Col). Neat \$8,500. Last week, "Between Heaven and Hell" (20th) and "Miami Expose" (Col), \$10,400.

Paramount (Port-Par) (3,400; \$1-\$1.50)—"War and Peace" (Par) (4th wk). Potent \$6,500. Last week, \$8,200.

## CHICAGO

(Continued from page 9)

"Ten Commandments" (Par). Last week, shuttered.

Monroe (Indie) (1,000; 67-87)—"Port Afrique" (Col) and "Cha, Cha, Cha, Boom" (Col). Neat \$7,000 or near. Last week, "Mildred Pierce" (Clark) and "Johnny Belinda" (Clark) (reissues), \$4,500.

Oriental (Indie) (3,400; \$3-\$1.25)—"Teenage Rebel" (20th) (3d wk). So-so \$15,000. Last week, \$20,000. "Love Me Tender" (20th) opens tonight (Tues.) with big deejay buildup.

Palace (Indie) (1,484; \$1.25-\$3.40)—"Cinerama Holiday" (Cinerama) (74th wk). Big \$27,000. Last week, \$26,000.

Roosevelt (B&K) (1,400; 65-95)—"Toward Unknown" (WB) and "Bold and Brave" (RKO) (2d wk). Nice \$5,000. Last week, \$20,000.

State-Lake (B&K) (2,400; 98-\$1.50)—"War and Peace" (Par) (7th wk). Good \$19,000. Last week \$22,000.

Surf (H&E Balaban) (685; \$1.25)—"Private's Progress" (DCA) (3d wk). Oke \$5,800. Last week, \$6,500.

United Artists (B&K) (1,700; 98-\$1.25)—"Friendly Persuasion" (AA) (4th wk). Good \$19,000. Last week, \$20,500.

Woods (Essaness) (1,206; 98-\$1.50)—"Opposite Sex" (M-G) (4th wk). Dull \$14,000 for six days. "Teahouse of August Moon" (M-G) preemed yesterday (Mon.).

World (Indie) (430; 98)—"Bullfight" (Janus) (3d wk). Staunch \$3,800. Last week, \$4,300.

Ziegfeld (Davis) (430; 98)—"Grand Maneuver" (UMPO). Fine \$4,500. Last week, "Wild Fruit" (UMPO) (4th wk), \$2,200.

## LOS ANGELES

(Continued from page 8)

000. Last week, D'Town Par, Vogue, "Bad Seed" (WB) and "Amazon Trader" (WB) (2d wk-4 days), \$6,500.

Egyptian (UATC) (1,411; \$1.25-\$1.80)—"Can't Run Away From It" (Col) (2d wk). Slow \$8,000. Last week, \$10,100.

Los Angeles, New Fox, Ritz, Loyola (FWC) (2,097; 965; 1,363; 1,248; 90-\$1.50)—"Teenage Rebel" (20th) and "Stagecoach to Fury" (20th) (2d wk). Thin \$13,500 in 8 days. Last week, \$19,500.

Warner Downtown, Hollywood, Uptown (SW-FWC) (1,757; 756; 1,715; 80-\$1.25)—"Gold Cadillac" (Col) and "He Laughed Last" (Col) (2d wk). Slow \$12,000. Last week, with Warner Beverly (12th wk-6 days), \$23,500, plus \$59,400 in one nabe, eight drive-ins.

Fox Wilshire (FWC) (2,296; \$1.25-\$1.75)—"Friendly Persuasion" (AA) (2d wk). Nice \$11,500. Last week, \$14,600.

Hawaii (G&S) (1,106; 80-\$1.25)—"Opposite Sex" (M-G) and "Dance Hall Girl" (Indie) (3d wk). Light \$3,000. Last week, with State, \$10,400, plus \$13,400 in three nabes.

Four Star (UATC) (868; 90-\$1.50)—"Brave One" (RKO) (4th wk). Okay \$6,000. Last week, \$6,600.

Chinese (FWC) (1,908; \$1.25-\$2.40)—"Giant" (WB) (5th wk). Fancy \$30,000. Last week, jumped to roaring \$35,800.

Fox Beverly (FWC) (1,334; \$1.25-\$1.50)—"Silent World" (Col) (6th wk). Slow \$3,200. Last week, \$4,100.

Pantages (RKO) (2,812; \$1-\$1.75)—"Tea, Sympathy" (M-G) (7th wk). So-so \$4,700. Last week, \$5,300.

Fine Arts (FWC) (631; \$1.25-\$1.75)—"Lust for Life" (M-G) (9th wk). Neat \$4,500. Last week, \$5,000.

Hollywood Paramount (F&M) (1,468; \$1.25-\$2.40)—"War and Peace" (Par) (13th wk). Good \$7,200 in 5 days. Last week, whopping \$11,000.

United Artists (UATC) (1,242; \$1.10-\$2.75)—"Oklahoma" (Magna) (48th wk). Nice \$7,000. Last week, \$7,600.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65)—"Cine Holiday" (Cinerama) (54th wk). Into current stanza Sunday (18) after \$19,900 last week.

## 'Giant' Terrific \$28,000, Seattle; 'Rock' Oke 7½C

Seattle, Nov. 20.

Big news here currently is terrific total being racked up by "Giant" at Music Hall. "Oklahoma" still is solid in third round at Blue Mouse. "Tension at Table Rock" shapes okay at Coliseum.

**Estimates for This Week**  
Blue Mouse (Hamrick) (739; \$1.50-\$2)—"Oklahoma" (Magna) (3d wk). Great \$11,000. Last week, \$12,700.

Coliseum (Evergreen) (1,870; \$1-\$1.25)—"Tension at Table Rock" (RKO) and "Beyond Reasonable Doubt" (RKO). Okay \$7,500. Last week, "Back From Eternity" (RKO) and "Finger of Guilt" (RKO), \$7,600.

Fifth Avenue (Evergreen) \$1-\$1.50)—"Mountain" (Par) and "Miami Expose" (Col). Moderate \$6,000. Last week, "War and Peace" (Par) (4th wk) \$6,800.

Music Box (Hamrick) (850; 90-\$1.25)—"Friendly Persuasion" (AA) (2d wk). Big \$5,500. Last week, \$8,300.

Music Hall (Hamrick) (2,200; \$1.25-\$1.50)—"Giant" (WB). Terrific \$28,000, breaking most week-end records. Last week, (90-\$1.25)—"Girl He Left Behind" (WB) and "Lisbon" (Rep), \$8,200.

Orpheum (Hamrick) (2,700; 75-95)—"Girl He Left Behind" (WB) and "Lisbon" (Rep) (2d wk). Goes only 3 days due to Seattle Symphony and Benny Goodman shows intervening. Okay \$4,000. Last week, "Man from Del Rio" (UA) and "Flight Hong Kong" (UA), \$6,600.

Paramount (SW) (1,282; \$1.20-\$2.45)—"This is Cinerama" (Cinerama) (14th wk). Big \$13,700. Last week, \$12,500.

## BALTIMORE

(Continued from page 8)

(5th wk). Still nice \$2,500, same as last week.

Hippodrome (Rappaport) (2,100; 50-\$1.25)—"Friendly Persuasion" (AA) (2d wk). Potent \$10,000 after \$14,000 opener.

Little (Rappaport) (310; 50-\$1.25)—"Fantasia" (BV) (reissue). Hotsy \$4,500. Last week, "Lust For Life" (M-G) (6th wk), \$2,000.

Mayfair (Hicks) (980; 30-90)—"Dakota Incident" (Rep) and "Zanzibuk" (Rep). Fairish \$4,000. Last week, "Back From Eternity" (Col), \$4,500.

New (Fruchtman) (1,600; 50-\$1.25)—"Teenage Rebel" (20th). Opens tomorrow (Wed.). Ten days of "Sharkfighters" (UA) was mild \$7,500.

Playhouse (Schwaber) (410; 50-\$1.25)—"Mountain" (Par) (4th wk). Nice \$3,000 after \$3,500 in third.

Stanley (WB) (3,200; 50-\$1.50)—"Giant" (WB). Terrific \$32,000. Last week, "Burning Hills" (WB), \$5,000.

Town (Rappaport) (1,400; 50-\$1.25)—"Can't Run Away From It" (Col). Stout \$7,500. Last week, "Opposite Sex" (M-G) (3d wk), \$5,500.

## PITTSBURGH

(Continued from page 8)

some extra chips. Fine \$7,000 or over. Last week, \$5,000.

Penn (UA) (3,300; 80-\$1.25)—"Friendly Persuasion" (AA). Got off to good start and should build to excellent \$20,000, maybe more; will hold. Last week, "Julie" (M-G), \$14,000.

Squirrel Hill (SW) (900; 85-99)—"Fantasia" (BV) (reissue). Biggest thing at nabe arter in some time. Length of pic permits only two shows per night. Otherwise, it might be right up there with record-breakers. Looks great \$5,500.

Last week, "Private's Progress" (DCA) (3d wk), \$2,000.

Stanley (SW) (3,800; 99-\$1.50)—"Giant" (WB) (3d wk). Still in the chips at terrific \$26,500. Holds again. Last week, almost \$35,000, sensational.

Warner (SW) (1,365; \$1.25-\$2.40)—"Seven Wonders of World" (Cinerama) (31st wk). Up again with holiday and extra shows. Big \$15,500 or over. Last week, \$14,000.

## PHILADELPHIA

(Continued from page 9)

more was expected. Last week, "Mole People" (U) and "Curucu" (U), \$8,000.

Studio (Goldberg) (400; 99-\$1.49)—"Lust for Life" (M-G) (7th wk). Thinning to \$4,000. Last week, \$5,500.

Trans-Lux (T-L) (500; 99-\$1.80)—"Secrets of Life" (BV) (2d wk). Fine \$5,000. Last week, \$7,300.

Viking (Sley) (1,000; 75-\$1.49)—"Can't Run Away From It" (Col). Fast \$10,000. Last week, "Teenage Rebel" (20th), same.

World (Pathe) (499; 99-\$1.49)—"Silent World" (Col). Loud \$7,500. Last week, "Riviera" (Indie), \$2,500.

## DETROIT

(Continued from page 9)

Socko \$33,000. Last week, best gross in five years at \$46,000.

Palms (UD) (2,961; 90-\$1.25)—"You Can't Run Away From It" (Col) and "Utah Blaine" (Col). Okay \$15,000. Last week, "Man from Del Rio" (UA) and "Flight Hong Kong" (Rep), \$16,000.

Madison (UD) (1,900; 90-\$1.25)—"Ten Tall Men" (Col) and "To Ends of Earth" (Col) (reissues). Poor \$5,000. Last week, "Rosanna" (Indie) and "Forbidden Cargo" (Indie), \$8,000.

**Broadway-Capitol (UD) (3,500; 90-\$1.25)—"Shake, Rattle, Rock" (Indie) and "Runaway Daughters" (Indie). Oke \$14,000. Last week, "Killers" (U) and "Sleeping City" (U) (reissues), \$10,000.**

United Artists (UA) (1,668; 90-\$1.25)—"Oklahoma" (20th) (3d week of C'Scope version after 36 weeks here in Todd-AO). Tall \$12,300. Last week, \$12,500.

Adams (Balaban) (1,700; 90-\$1.25)—"Opposite Sex" (M-G). Fine \$12,000. Last week, "Power and Prize" (M-G), \$7,500.

Music Hall (Cinerama Productions) (1,205; \$1.20-\$2.65)—"Seven Wonders of World" (Cinerama) (23d wk). Smash \$33,800. Last week, \$33,200.

## SAN FRANCISCO

(Continued from page 9)

Fine draw at \$5,000. Last week, "Lust for Life" (M-G) (8th wk), \$3,300.

Larkin (Rosener) (400; \$1)—"Riff" (Indie) (5th wk). Good \$3,800. Last week, \$3,900.

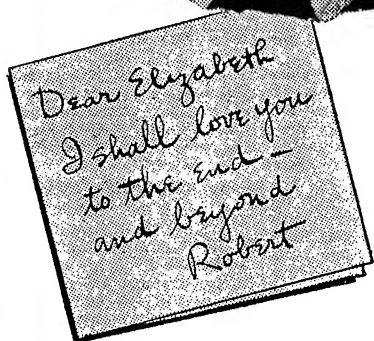
Clay (Rosener) (400; \$1)—"Private's Progress" (Indie). Good \$3,900. Last week, "Proud and Beautiful" (Indie) (5th wk), \$3,300.

Vogue (S. F. Theatres) (377; \$1)—"La Strada" (T-L) (11th wk). Oke \$1,900. Last week, \$2,000.

Bridge (Schwarz

# MORE BOX-OFFICE BOUNTY!

Last week we told you about "The Opposite Sex," "Julie," "The Teahouse Of The August Moon," "The Iron Petticoat," "The Great American Pastime," "Edge Of The City." Here's more of the wealth of fine entertainments from **M-G-M.**

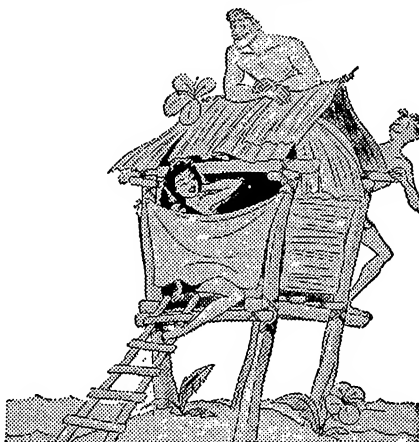


The Great Love Story!

## "THE BARRETTS OF WIMPOLE STREET"

(CinemaScope—Metrocolor)

Jennifer Jones, John Gielgud,  
Bill Travers, Virginia McKenna.



## "THE LITTLE HUT"

Based on the stage play

They're hungry for women  
And Ava's but one—  
A plot that provides you  
A Hut-full of fun.

Ava Gardner, Stewart Granger,  
David Niven.

A Herbson Production



A timely drama of a  
scandal magazine's  
publisher and his vic-  
tims. Highly explosive  
and exploitable!

Van Johnson, Ann Blyth,  
Steve Cochran.



For fun, romance and  
a warm glow, follow

## "THE HAPPY ROAD"

Gene Kelly, Barbara Laage,  
Michael Redgrave.

A Kerry Production



An American correspond-  
ent in Mexico uncovers  
the ancient ritual of "The  
Sacrificial Virgins."

## "THE LIVING IDOL"

(CinemaScope—Color)

Steve Forrest, Liliane Montevecchi,  
James Robertson-Justice.

An Albert Lewin Production

## "RAINTREE COUNTY"



It is not too early to  
predict that it will be  
one of the great attrac-  
tions of all time!

(In M-G-M Camera 65—Metrocolor)  
Montgomery Clift, Elizabeth Taylor,  
Eva Marie Saint, Nigel Patrick,  
Lee Marvin.



# 'Friendly Persuasion' Needs Just That For Major Top Situation Datings; Morey Goldstein Pressures Staff

Pressure is being brought upon Allied Artists branch managers to get moving with important new dates for "Friendly Persuasion," most expensive entry in the company's history and, as such, somewhat of a test of the AA ability to play the bigtime. Morey Goldstein, AA sales chief, sent out a private communique to the field men pressing upon them the information that "Persuasion" has "tremendous sustaining power."

Goldstein also charges that rival releasing outfits are out to sabotage the William Wyler production. "It has come to my attention that other distributors, in an effort to obtain Christmas and New Year's dates, are spreading reports that the 'Friendly Persuasion' business is 'soft.' The best answer you can give to any exhibitor who may have heard such reports is to simply show him the actual grosses."

Figures sent by Goldstein to his branch managers show that the picture had some fine opening dates and several not too strong. But in a couple of situations the first week of the run was exceeded, gross-wise, by the second frame. At New York's Radio City Music Hall, "Persuasion" drew \$127,900 in the initial week and \$131,000 in the second. At the Fox Wilshire in Los Angeles it took \$14,449 on the first week and \$14,559 on the second. The "fall off" at the United Artists Theatre in Chicago was unusually slight, the first week's take of \$23,098 being followed by \$21,613 in the second and \$19,602 in the third.

Goldstein feels these figure support his claim of "sustaining power" for "Persuasion."

In other situation he cited, where the picture had yet to go into a second week, the opening day's gross was not particularly powerful but the climb on the next few subsequent days was unusual. At the Paramount Theatre, Oakland, Cal., the first day's business was \$1,100. This was a Wednesday. The following Friday's gross was \$2,952 and on Saturday it went up to \$4,643.

## Revolutionary America Addition to Disneyland With Industrial Ties

Hollywood, Nov. 20.

Walt Disney is projecting a mammoth addition to Disneyland in fall of 1957. It will be a recreation of a typical American street during Revolutionary War period, with shops, etc., to show the present scope of various businesses to their humble beginnings.

Designs include two large auditoriums, in which tableaux will be presented.

## Negro Talent

Continued from page 2

they are Negroes, but rather because they represent a significant segment of the fabric which is the American scene. The result would be that theatre audiences and the viewing public, in general, would see Negroes as they really are and not as stereotypes. And, if such a step forward is accomplished, VARIETY can be justly proud of its role.

As you no doubt realize a letter of this type from me would be criticized as merely being one for propaganda purposes. I assure you it is not written for that purpose. I, therefore, leave it to you as to whether you will keep the letter for your own files or would care to publish it in VARIETY. Either way is satisfactory with me. My personal interest is solely directed toward encouraging American institutions to carry forth into deed what we all regard as the fundamental of our democratic need.

Thurgood Marshall,  
Special Counsel, Nat'l Ass'n For Advancement of Colored People.

## Berger's Gopher Obtains 'Teahouse'; Minneapolis Metro Deals Go Indie

Minneapolis, Nov. 20.

"Teahouse of the August Moon" has been sold by Metro here away from United Paramount and RKO Theatres to Bennie Berger's independent 1,000-seat Gopher. Picture opens there on Christmas day.

Metro has followed a similar course with some of its other important pictures, including "Gaby," "Bhowani Junction," "Somebody Up There Likes Me" and "Lust for Life," which for recent examples have gone to the Gopher or Ted Mann's 400-seat World.

Under a splitting of product deal the two local RKO theatres do not bid against United Paramount for Metro pictures.

One of the best examples of how the consent decree has improved the position of the local independent theatres in competition for pictures with United Paramount and RKO is "The King and I." It went to the World where it ran 12 weeks to smash business.

## MAJESTIC PROVIDENCE IS STANLEY'S 291ST

With the acquisition of the 2,149-seat Majestic Theatre in Providence, R. I., the Stanley Warner circuit now owns a total of 291 theatres. Of these, 38 are closed and 18 are operating as Cinerama installations. Another theatre is currently being equipped for conversion to Cinerama.

The theatre chain received the greenlight to acquire the Providence situation when Federal District Judge Edmund L. Palmieri, who has been assigned to hear all cases involving the U. S. vs. Paramount antitrust suit, signed the order in N. Y. Federal Court Thursday (15). The Dept. of Justice did not oppose Stanley takeover of the first-run house from Comerford Theatres.

Judge Palmieri, however, withheld filing the order until both the Court and the Dept. of Justice have examined the option contract under which Stanley will acquire the Majestic.

In its petition, Circuit stressed that there are three other first-run houses in Providence—Loew's State, the RKO Albee, and the independent Strand—and argued that SW's acquisition of the Majestic would not "unduly restrain" or diminish competition.

Representing Stanley at the hearing were former N. Y. Supreme Court Justice Ferdinand Pecora, of the law firm of Schwartz and Frolich, and Stuart H. Aarons while Maurice Silverman sat in for the Justice Dept.

## New York Sound Track

Continued from page 4

novel "Lucky Jim." Pic, being made by Boulting Bros., producers of "Private's Progress," is her first film.

Santiago Reachi, Mex pic producer (handles all Cantinflas' films), authored a book-length essay on the biz. He calls it "Un Cine Mexicano de Interes Mundial," which translates to "A Mexican Cinema of International Interest," and the theme is that motion pictures are intended as "diversion," though to provide it is a "function full of incalculable risks... because of the critics and the rabidly moral."

"War and Peace" has racked up over \$3,000,000 in domestic distribution revenue so far, is now taking in over \$300,000 weekly... Sol A. Schwartz, who's chairing the Picture Pioneers dinner for Bob O'Donnell, promises less speeches this year.

Ace Exterminating Co. on 59th Street will look like a night club in "Sweet Smell of Success." Hecht-Lancaster hired the plant for a scene and re-did the front to make it look like the entrance to a boite... Footnote to Bosley Crowther's combination rap of "Trapeze" and praise for "Rififi." The Times man re-inspected the French pic at a local run and did a followup piece Sunday (18). "But how come he didn't go back to see my picture and learn how neighborhood audiences liked it?" Harold Hecht wants to know... RKO prez Daniel T. O'Shea still on that shuttle. He's now back from the Coast, will return west in five weeks... The Herb Goldens are back from both sides of That Curtain. While in London a visa to Russia belatedly caught up with them so they added Moscow to their tour.

## Nick Schenck Exit

Continued from page 5

spare time, they were accustomed to visit Fort George at the upper end of Manhattan. It was there that Nick Schenck foresaw the possibilities of an amusement park and, with the purchase of a small dancehall there, launched a career that was to be unprecedented in the annals of show biz.

Construction of a ferris wheel and a park in 1908 brought the Schencks into contact with the late Marcus Loew. Subsequently, the brothers moved their amusement park across the Hudson, where it became the present Palisades Park. Eddie Mannix, for years one of Metro's top execs, started with the Schencks at Palisades Park as a private policeman.

It was at Loew's advice that the Schencks acquired interests in theatres in New Rochelle and Hoboken. The houses were merged with what was then known as Loew's Consolidated Enterprises and the Schencks became partners in the company. From that time on, Nick Schenck was actively connected with every Loew business project. He was first vicepresident and general manager of Loew's Inc. and M-G-M when Loew died in 1927 and Schenck took over the helm. In Schenck's early years with Loew's, his older brother, Joe, was general manager of the theatre circuit.

Nick Schenck continued as president of Loew's until Dec. 14, 1955 when he tendered his resignation and strongly urged the election of Arthur M. Loew, son of Marcus Loew, as his successor. During Schenck's tenure, the company enjoyed unprecedented success in film production and distribution, weathering the crises of depression and war and establishing the Leo the Lion trademark as one of the most widely known symbols in the world.

With the elevation of Arthur Loew to the presidency, Schenck became board chairman, a post he resigned last month to take on the "honorary" mantle. At the time, it was expected that the move was a prelude to his retirement from active participation in the company.

## BELAIR DRIVE-IN OPENS WITH 'LOVE ME TENDER'

Los Angeles, Nov. 20.

Stymied several weeks because no first-run product was available, the Belair, new 1,050 car drive-in built by Al O'Keefe & Associates in Fontana, finally opens tomorrow (21) with "Love Me Tender." Booking is expected to clear the way for other product from other majors for the ozone which is managed by Joe Greene.

House figured in a unique court action filed by Fox West Coast in Federal Court three weeks ago seeking a determination of the clearance situation in the San Bernardino area, in which Fontana is located. Action asked court intervention so that it could "not be later claimed that it participated in a conspiracy to violate antitrust laws." FWC contended that the ozone owners were threatening litigation because the Belair had been unable to obtain first-run product.

## Colleagues' Admiring Comments

Industry leaders joined in statements of tribute to Nicholas M. Schenck on his retirement from active association with Loew's Inc. His departure, 20th-Fox chief Spyros Skouras noted, "leaves a gap in the motion picture industry which can never be filled." Eric Johnston, president of the Motion Picture Assn. of America, described Mr. Schenck as "Mr. Motion Picture."

Barney Balaban, Paramount prexy, declared that Schenck "gave unreservedly of his time and energy to the important problems of our business. He has been a tower of strength, not only to me personally, but to all who were privileged to have worked with him on industry matters."

Johnston commented that Schenck's retirement marks the end of "a great and wonderful era in the motion picture business." "It is sad to think," Johnston said, "that we shall no longer have his daily guidance, his leadership, his imagination and his warm and comforting counsel at all times."

Skouras said that Schenck was "the dean of our business, a pioneer in every sense of the word. His guidance and wise counsel must continue to serve the best interests of the motion picture industry."

## German Biz Skids on 'War' News

Continued from page 2

pic, reported only 11 people attended the second show Nov. 6. Another first-run, Metro im Schwan, played a special Sunday Nov. 11 matinee performance of "Eroica," the life of Beethoven, with proceeds going to Hungary through the Red Cross, with fair advance ticket sales.

On the streets, students thronged the main business centers with boxes to collect funds to help Hungary, with Hungarians living here and Arab students both staging demonstrations in front of foreign American schools, appeals were made for food and clothing to be sent to Hungary.

### Revolts Cause Terror

News of the revolts spread terror into the hearts of both Germans and Americans in this community. German buying centers reported a great rush for commodities which might be in short supply, butter, fats, oils, sugar and canned goods being snapped up. At the American Post Exchanges, there was an unusually large call for canned goods and thermos bottles as Americans were alerted to the possible need for evacuation.

Doing a booming business were the airlines, who were sold out on returns to the U.S. Some top lines reporting a five-day waiting list for Americans who wanted to get out of Europe.

By the week's end, with the cease-fire in effect in Egypt and only skirmishes reported out of Hungary, the show biz took an upsurge.

### Hungarian News Shocks Berlin

Berlin, Nov. 13.

The brutal suppression of the anti-Communist revolution in Hungary has influenced local show biz considerably. In fact, reverberations here are as severe as those of June 17, 1953, when the Soviets suppressed the revolution-like riots in East Germany and in this city's East Sector, only a stone's throw away. When the bloody Hungarian uprising started the last October week, the two big West Berlin radio stations, U.S.-sponsored RIAS and Station Free Berlin (SFB), skipped portions of their light program in favor of more serious stuff.

SFB immediately started a big aid program, requesting and collecting money from Berliners. A complete change of local radio programming set in Sunday (4) when it became known that the Soviets had broken their promise to withdraw troops from Hungary and started their attack. The programs generally consisted of serious music only interrupted by news and political comments plus translations of broadcasts received from Hungary.

### Asked to Skip Dancing

Authorities asked the owners of local establishments to skip dancing and any kind of show biz events which have amusing character. Sports events were interrupted for a minute of meditation for the Hungarians.

Mass demonstrations of protest were daily affairs.

With so many people listening to the latest news, cinema and night club biz has been also hurt in many instances. The jazz concert of "Birdland 56," featuring the Modern Jazz Quartet, saw more than a third of the Sportpalast empty on Nov. 6. Some wanted the German Olympic team to return from Melbourne.

Two facts are the prime reasons why happenings in Hungary have shocked the Germans so much: (1) They have always felt a great sym-

pathy for the Hungarians, with many living in this country, (2) Most Germans know much full well what it means when the Red Army takes over a conquered territory. That things like that can still happen is a depressing thought here.

### Some Anti-British, French Feeling

It must be added that some strong anti-British and anti-French feeling has arisen here because of the British-French attack on Egypt, likely because of disregard and violation of UN commitments. Respect and sympathy for the Americans, high since the Blockade ("Operation Vittles"), never has been so big here as on Nov. 5.

The Hungarian tragedy influenced every branch of local show biz. Several events were cancelled to give artists and ensembles a chance to join a huge-mass demonstration Monday (5) in front of the Town Hall Schoenberg. More than 100,000 Berliners listened to speeches of local party leaders and the ringing of the Freedom Bell.

Many Berliners spontaneously demanded to break off all connections with East Germany's show biz units which are supervised by the Commies. It seems certain that most West German artists and ensembles will voluntarily skip any trip to Russia, following the example of London's Saddlers Wells Ballet which also cancelled its scheduled Russian tour.

The Hungarian tragedy has had other effects. All domestic carnival outfits cancelled their traditional fetes annually held Nov. 11. Numerous other festivities were dropped. The U.S., via her political stand in these past few days, appears to have won a great moral victory here. Most Berliners seem to see in the U.S. their greatest hope for peace in the world.

### W. German Film Biz Better

Berlin, Nov. 20.

Tragic events in Hungary have had further effect on local show biz scene. After the cancellation of numerous festivities here, the SPIO (top organization of West German film industry) also has cancelled its traditional Film Ball, scheduled for Dec. 1. SPIO has asked all branches of domestic film industry to collect money for the Hungarians.

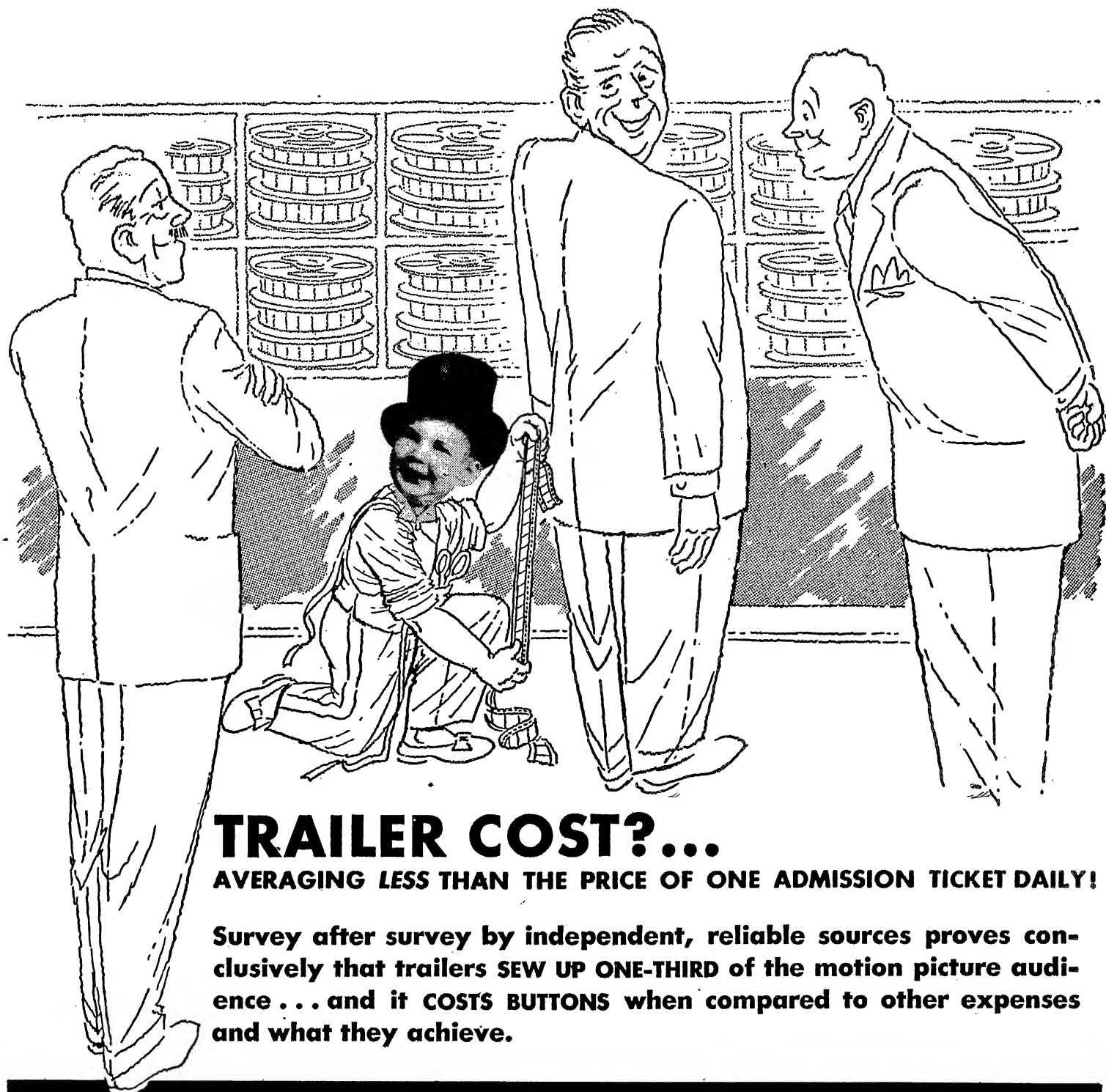
It's been suggested that films suitable to make German audiences familiar with the Hungarian mode of life (such as "I Often Think Of Piroshka") should be shown here and that these pix be given priority on playdates.

Radio station SFB (Station Free Berlin) is still collecting money via its "Help For Hungary" campaign. East Berlin radio stations too have taken up the money collection idea. They are currently bringing so-called "Solidarity Concerts." This (Soviet) side of Germany, however, has different words for its aim: "It collects money for the new Hungarian Workers and Farmers Government (Janos Kadar) and the victims of the counter-revolutionists, capitalists and other enemies of peace and socialism."

The Hungarian situation remains the No. 1 topic here. While film attendance again has become normal, night life, particularly dance spots, is still suffering at the b.o.

Robert J. Evans, vp of Evan-Picone, N.Y. sportswear manufacturer, will portray late Irving Thalberg in Universal's "The Man of the Thousand Faces," Lon Chaney biopic.

# TRAILER MADE... EVERY THIRD CUSTOMER!



## TRAILER COST?...

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### WOMAN'S HOME COMPANION

Survey showed 31 per cent went to the movies because of TRAILERS!

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Survey showed 43 per cent went to the movies because of TRAILERS!

NATIONAL *Screen* SERVICE  
PRIZE AGEN. TO THE INDUSTRY

*Trailers — Showmen's Socko Salesmen!*

# Parental Liability for Damage Sought

## Ohio Theatre Men Hear Contract Date Delay Is Widespread Evil—Other Trade Problems Discussed

By ROBERT CONNORS

Columbus, Nov. 20. Independent Theatre Owners of Ohio, meeting for its 21st annual convention here last week, resolved to ask for a state law making parents liable for property damage caused by children in film houses. Same measure was introduced to legislators two years ago but it died in committee through lack of interest.

Trade body also adopted resolutions urging producers to turn out more wholesome pictures aimed for the family but opposed compulsory censorship "as applied to motion pictures, the press and other media of public information."

At the opening session of the two-day parley, held at the Deshler-Hilton Hotel, Ruben Shor, president of National Allied, predicted that the sale of film backlogs to television will speed up the number of theatre closings.

Shor stated that a definite plan to cut out small-town theatres and subsequent runs has been designed by distributors. He said that disaster is in the offing unless exhibitors support their exhibitor organizations.

The speaker criticized squabbling among exhibitors and commented that "if you want to stay in business you should forget fighting among yourselves." He said that the public would be aware of the exhibitors' plight if theatres would close for a week or so.

**Home-Toll Nightmare**  
Another speaker, Abram F. Myers, Allied general counsel, told the convention that shortage of films is the biggest dilemma facing exhibitors and that the film industry is at a crossroads "more dangerously so than at any time in the past." On the future of home toll television, Myers said that stations could provide "vastly greater revenues" to film companies than theatres can.

Irving Dollinger, Allied States treasurer, said that "hundreds of exhibitors throughout the country" could dramatically call attention to the non-delivery of prints on contract dates by filing lawsuits. He claims that the court usually rule in favor of exhibitors in clearance suits and "non-delivery of prints constitutes extension of clearance."

Dollinger urged a high-level meeting to find ways of improving grosses. He criticized uninspired film advertisements and suggested that the placing of ads on video pages and general news pages in newspapers would help draw attention to screen bills.

On Tuesday evening the theatre men paid tribute to Martin G. Smith, former president of National Allied and an ITO president for 27 years. Nate Yamins, a Boston exhibitor who also is a former National Allied president, arrived at the dinner to honor Smith.

Horace Adams told the 150 at the convention that exhibition, a \$3 billion investment, should not allow itself to be dictated to by distributors. He called it a case of "the tail wagging the dog" and suggested that "if we could get 70% unity among the nation's exhibitors we could dictate terms, not that we want to become dictators."

Hugh McLachlan, Y&W theatre circuit officer in Indianapolis, told the cinema men that they wouldn't drive a 1945 car around the streets

so why should they try to show their pictures on a 1945 projector. He said theatres need new small-toothed sprockets and curved gates on their projectors.

McLachlan also said that films will be made available in .35 mm sizes as well as the larger sizes.

On the closing day of the convention, the ITO re-elected Horace Adams, from Cleveland, president. Other officers elected were: F. W. Huss Jr., Cincinnati, first vice-president; Judge Hoy L. Russell, Millersburg, second vice-president; Charles Sugarman, Columbia, treasurer, and Robert Wile, Columbus, secretary.

Members of the board of directors are: Park Belden, Akron; Louis F. Eick, Martins Ferry; Marshall Fine, Cleveland; Marvin Frankel, Elyria; Henry Greenberger, Cleveland; J. Real Neth, Columbus; C. F. Pfister, Troy; Ed Ramsey, Plymouth; Peter M. Wellman, Girard; Louis Wiethe, Cincinnati; Martin G. Smith, Toledo; C. W. Velas, Bellaire; Roy E. Wells, Dayton; Ruben Shor, Cincinnati, and Leon Enken, Warren.

## QUIET OUT-OF-COURT

### ANTITRUST ENDINGS

Minneapolis, Nov. 20.

Another exhibitor million dollar damage antitrust conspiracy suit against major distributors here, the second within a month, has been settled out of court.

This time owners of the local Lyceum, legit house which formerly also played films occasionally, and the companies have reached an agreement that will avert a trial. Settlement terms as per trade reticence, weren't disclosed.

The plaintiffs, like those in other similar suits here, alleged they were discriminated against by the defendant distributors. When Benjie Berger took over the lease two years ago, the Lyceum quit bidding for pictures.

A few weeks ago the independent suburban St. Louis Park settled its antitrust action against distributors, et al. out of court with that house receiving a earlier clearance than its competing United Paramount theatre with which it had bidding in the earliest 28-day slot.

Two suits that did come to trial here resulted in a split, the exhibitor in one winning a \$135,000 judgment and the defendant distributors emerging victorious in the other. Only one of these suits still remains on the local federal court calendar, that of the independent neighborhood Hollywood asking more than a million in damages.

## Metropolitan New York In Warner East Zone

### Under R. J. Iannuzzi

Realignment of its sales territory has seen Warner Bros. incorporating the metropolitan N. Y. sales district into its eastern district under manager Ralph J. Iannuzzi. Latter will operate out of the New York home office, shifting his headquarters from Boston.

Offices now comprising the eastern district include New York, Albany, Boston, Buffalo and New Haven. Iannuzzi reported in N.Y. Monday (19), according to Roy Haines, general sales manager.

Iannuzzi started with WB as a salesman in 1945. He became eastern district manager in Feb. 1955.

## Latin Markets

Continued from page 4

ficulties, Corkery felt strongly that the Latin American market would eventually benefit from a stabilizing economy.

He opined that the MPEA might have to consider expanding its representation in the area. At the moment, Corkery masterminds developments from the N. Y. home-office (plus frequent field trips) and Harry Stone is stationed in Rio de Janeiro to keep an eye on the vital Brazilian market. But, Corkery pointed out, the way the situation now shapes up, the MPEA as a rule arrives on the spot after adverse legislation has been passed by a local government, and it's extremely difficult to obtain a reversal post facto.

Corkery said he would suggest to MPEA prexy Eric Johnston and to the MPEA board that expanded representation might serve to forestall negative developments in given instances.

The current trouble spot in the area is Colombia where, on Oct. 21, exchange regulations were modified to put all importable items into the free market. In the past, the U. S. film outfits had been able to remit 60% of their gross billings at the official rate, which was 2.51 pesos to the dollar. Now, the situation has worsened since the "free" rate started at 3.50 pesos and has risen as high as seven pesos. It's currently back to around 6.25 pesos.

Despite two good coffee years, Colombia's economy is in trouble, Corkery reported. Country owes some \$250,000,000 to U. S. importers. The film companies were able to reach an accord under which their remittances to Oct. 21 will come out at the low official rate. Corkery said a concerted effort was being made to get all film earnings back into the official rate bracket. The Colombia market is good for about \$2,500,000 annually.

## Jeanne Ansell Case to Top Court

### Woman Exhibitor (Spanish Linguist) Under Fine And Jail Sentence Charges Lawyer With Bad Ethics

Washington, Nov. 20.

The U. S. Supreme Court must decide whether it will listen to an appeal from the convictions in the Ansell admissions tax case, which involves \$200,000 in unpaid taxes on motion picture theatre tickets. Separate petitions, requesting a review from the lower courts, were filed last week by the two principal individual defendants, each of whom also sought to throw the blame on the other in the briefs.

Case involves Jeanne Ansell, and her New York theatres which show Spanish language films; and Irving A. Rosenblum, formerly accountant for the circuit.

The trial judge fined the theatres an aggregate of \$106,000. He also levied \$21,200 in fines on Miss Ansell and \$210,000 on Rosenblum. Miss Ansell and Rosenblum also received prison sentences for the fraudulent withholding of the tax.

In her appeal, Miss Ansell claims she was innocent of any fraudulent intent. She says she relied on Rosenblum to prepare and file all returns. She adds that his attorney in the trial had also been hers, earlier in the case.

Therefore, she contends, the questions used by Rosenblum's attorney in cross-examining her at the trial was "a violation and abuse of the confidential relationship and privilege existing between Ansell and her former lawyer."

In sharp contrast is Rosenblum's brief. As accountant for the theatres, he says, he "had taken careful steps" to assure reporting and payment of the admissions tax. He claims he did not share in the \$200,000 which was withheld in taxes. Therefore, he adds, the entire fraudulent intent was on the part of Miss Ansell, who collected the \$200,000.

## Everybody Deadhead

Manchester, N. H., Nov. 20.

When the Pine Island Drive-In Theatre closed its season here Nov. 13, the final show was "on the house."

Everybody was admitted free to the two-feature show, consisting of the technicolor films, "So This Is Paris" and "West of Zanzibar."

## UA's Blumofe on Latin 'Freeze'

Hollywood, Nov. 20.

Booming business in South America has boosted United Artists' returns from 50% to 90% over last year, UA Coast veepee Robert Blumofe reported on his return from a three week trek through the southern continent. And, he noted, last year was a record year for the firm in South America.

South Americans are strongly film minded, Blumofe declared, and film theatres are doing peak business. Audiences prefer subtitles to dubbed versions but do not insist on the so-called "big" pictures.

"Film interest extends to all product," Blumofe reported, "and apparently this continually rising boxoffice excitement is due to the normal course of continuing interest in motion pictures, the continuing penetration of films into the market." Upped economy of the people is another reason, he added.

Main drawback to American producers in current situation is the fact that theatre admissions are strictly controlled and regulated by the governments of the various countries, with single exception of Venezuela, which has a wide open economy, Blumofe stated.

In Brazil, for instance, in first-run houses in the cities, top price is 17c for a flat picture and 25c for CinemaScope. Admissions correspond in other countries.

Such prices don't permit a reasonable profit, according to exec, who noted "there's nothing wrong that a reasonable increase in admissions wouldn't cure."

## French at U.S. Crossroads

Continued from page 7

strongest possible support to the launchings of their pix in the keys, i.e. point-of-sale promotion aid. This, it's felt, would carry over to hypo the "depth" distribution sought by the French.

Maternati himself, while still exploring the various possibilities, is now said to be more or less convinced that the proposed agency is unworkable, primarily due to the inability of the U. S. indies to work in unison. He is leaning towards the promotional aspect of the operation.

Crux of the whole matter, however, are the French producers. It is they who must now decide on a future course and if they find it possible to pool their thoughts and actions. There is considerable skepticism in N. Y. regarding that possibility. The following courses of action are open to the French:

(1) Several of the large producers could get together and, in the manner of J. Arthur Rank, pool their pix and open U. S. offices to sell them, going over the heads of the indies. (2) The French Film Office could be utilized to give promotional support to individual films and their distributors. (3) Nothing would be done, and Maternati's bureau would simply promote the French industry as a whole and serve as a convenient liaison between producers and U. S. distributors.

### Local Costs

How strongly the solution rests with the French is indicated by the problem encountered in any plan to financially support local openings of French films. Formula would have to be found to determine which pictures rate that kind of support and which don't. Understandably, any French producer whose product would be denied such support would go howling to the government. Also the funds available are not such to merit substantial coin for more than a comparative handful of pix.

Jacques Flaud of the Centre National, who first raised the cry of "we need distribution in depth," is due in the U. S. before the year is out and at that time will be confronted with the rather considerable obstacles to his distribution plan. At the same time, he also will be handed figures to establish that the French film in the American market in 1956 did better than ever, thanks to a couple of resounding hits. This would fortify the arguments of those who hold that there's nothing wrong with distribution as it stands.

Goldwurm in his statement charged that optimistic statements re the likelihood of a French-American agency in the U. S. were "without sound consideration of the obvious drawbacks. Certain distributors would have the French producers believe the proposed organization could handle first-run engagements for a 10% fee, and subsequent runs for 20%, yet they themselves have been unable to work on this margin in the past. To operate on this basis a vast volume of quality pictures would be needed to blanket the market—and where would such product come from?"

Goldwurm stressed the American public's increased receptivity to outstanding imports and added it would be "suicidal" to attempt to force mediocre foreign fare on film patrons. "It has been our ex-

perience that about 600 hand-picked, key-run engagements represent some 80% of the national potential for a foreign picture in the American market, so I can't see where an expenditure of \$500,000 will increase that potential." He also noted the great cost of servicing less important engagements. Indies, familiar with U. S. tastes, are the only ones qualified to properly merchandise French pictures, the Times Films prexy argued.

## King Vidor

Continued from page 7

roadshowed, according to Vidor, who is firm in his conviction that "War and Peace," which he directed for Ponti-De Laurentiis as a Paramount release, should have been given this treatment. "Giant," turned out by George Stevens for Warners release, is another film which should have been roadshowed, he thinks, but both now are being played regularly as grind attractions.

"We must change the habits of the nation," director declares. "It's been proven that an important picture can be roadshowed in a few situations and show a handsome profit. Look at 'This Is Cinerama,' which in a few situations has already grossed from \$20,000,000 to \$25,000,000.

"It's been claimed there aren't enough theatres for roadshows. Let's change the policy, and open up theatres for this form of presentation. The present thinking is not a far-sighted attitude."

Important films can't be confined to an hour and one-half, Vidor believes. "If that's all the longer we can make them, then let's return to double bills and the loss of the public to television. We must get away from the take-it-or-leave-it type of picture."

If exhibs want a strictly "week-end business," then quantity is the answer, opines the director. If not, "the important size of a picture is the only solution. How can 'War and Peace,' 'The 10 Commandments' or 'Giant'—or other properties of this level—be told in a shorter version?"

Exhibs, Vidor thinks, "must work at the job as hard as the producer."

While not particularly anticipating he'll find another yarn as "big and important" as "War and Peace" for his next production, Vidor believes producers must turn to "daring" themes in their advance and expects to latch onto some such property.

He is reactivating his Viking Productions, set up in 1933 for "Our Daily Bread" and dormant since, for a possible next venture. Along this line, he has a writer developing "The Bridge," which he's been working on for the past eight years and now is bringing up to "present-day thinking."

"People's thinking is constantly changing," he declares. "You can't put blinders on and expect to continue in past channels, you can't keep doing the same old thing. The public isn't ignorant, they know if a producer is keeping up to date. A producer must rate the intelligence of his public."

Vidor will make at least one picture under his Viking banner during 1957, he says.

## I'M TRAPPED

By unimpaired advertising art field. After years and much soul searching I have called it quits. Will do any kind of work in the film field, with the eventual desire of putting my creative energy to use. Formerly with CBS-TV as animation designer. Age 25, single, BERNIE NAGLER, 985 E. 179th St., New York 60 N.Y., CYPRESS 5-0953.

## New York Theatre

RADIO CITY MUSIC HALL

Rockefeller Center

GARY COOPER

in "FRIENDLY PERSUASION"

Color by De Luxe

An Allied Artists Picture

and SPECTACULAR STAGE PRESENTATION



# NEWS CASTING ITS OWN 'DIE'

## Do-It-Yourself Ratings

Since the number of tv ratings detractors is large, a N.Y. tv station executive and an agency veep decided last week to do a survey of their own. Last Thursday (15) night, between them they placed 20 Manhattan telephone calls. They claim they were careful to stick to addresses that "sounded residential." The calls were all made after 10 p.m.

Of the 20, six homes didn't answer the phone, six others didn't own tv sets, and, since everything seemed to be working in sixes, another half-dozen admitted to not having the homescreen turned on. However, in that group of 20 there was one man who answered, and after being told that it was a "tv survey" calling, said: "I'm glad you called. Somebody here was just asking what's on tv tonight. What should we watch?"

The one remaining call, the two execs (listening on extensions of the same phone) will swear went like this: "Yes, I'm watching the Lucky Strike show this minute. Lucky Strike—on channel 2." (Channel 2 is WCBS-TV, in N. Y. which was carrying the multiple-sponsored (but not Lucky Strike) "Playhouse 90" with Ch. 4 (NBC) carrying "Lux Video Theatre.")

## Things Start Humming at ABC As 3 Veeps Quit; More to Come?

After a quiet of three weeks under the new management of ABC, three vicepresidents have turned in their resignations. The resignations have been limited to date entirely to the strippers tabbed as "Kintner's gang," those who were closest to former boss Robert Kintner.

Following by a few days the anking of Ernest Lee Jahneke veep mainly charged with station relations under Kintner, Harold Morgan, v.p. and controller, turned in his walking papers. Within the matter of a single day, on Thursday (15), Geraldine Zorbaugh, who was a Kintner assistant and made a veep only last May, quit. Meanwhile there are reports that program chief Bob Lewine may shift to NBC.

Departure of these strippers paves the way for a new crop of executives to closely ring Oliver Treyz, the man at the head of ABC-TV. Incidentally, Treyz, who came in on the heels of the Kintner anking, was given a veep stripe in ABC last week by the board of directors.

Mrs. Zorbaugh and Jahneke, while the latter was chiefly in the station relations field, were in a position to move into any area for Kintner within the framework of their all encompassing "assistant" titles. It seems that under the new management many of their duties were taken away from them. Neither was forced out, but Jahneke disclosed before his departure that he was no longer to handle the stations, thereby having a chief part of his job cut away from under him, and he didn't feel like finding new duties within the corporation as was suggested to him by the present management. Mrs. Zorbaugh's comment was: "I worked for a president who is no longer here," suggesting that the reporter draw his own conclusions.

As for Morgan, his job was diluted when Jay Rabinovitz was made head of the tv network's accounting, according to observers.

Another interpretation of Morgan's departure, one given by unofficial ABC sources, is that it was motivated strictly by a better job (Continued on page 26)

## Don McNeill, NBC Sign 5-Year Pact

Chicago, Nov. 20. Don McNeill, whose "Breakfast Club" is ABC Radio's biggest breadwinner, has reached an agreement with NBC-TV for his exclusive daytime services. Five-year pact will go into effect the first of the year if the web goes ahead with plans to install McNeill in its morning lineup.

Kine of a new daily half-hour aud-participationer tagged the "Don McNeill Show" started making the agency rounds last week. Kine was shot earlier this month under NBC-TV auspices at the Garrick Theatre here.

New entry will be McNeill's own package.

**Humorist**  
**ARTHUR KOBER**  
details his reasons on  
**Why I Gave Up Crime  
—And Also My TV Set**  
\* \* \*  
one of the bright editorial features  
in the upcoming  
**51st Anniversary Number**  
of  
**VARIETY**

## Bob Lewine To NBC As Program Chieftain In TV?

Bob Lewine, v.p. in charge of talent & programming at ABC-TV, is reportedly in negotiation to move to NBC-TV as v.p. in charge of programming. Switch is said to be a matter of weeks away, with Lewine stepping into the spot vacated by Dick Pinkham, which has remained unfilled since the unseating of Pat Weaver & Co. at NBC a couple of months ago.

Lewine left Friday (16) for the Coast with ABC-TV prez Leonard Goldenson for a 10-day programming survey, but denied the report he was moving before his departure. He said he hasn't "even been approached." But it's known that that he's had several meetings with NBC brass on the subject, though no deal has been signed as yet.

Move by Lewine would reinforce the theory that former ABC prez Bob Kintner, who joins NBC as exec v.p. in January, is in line for the top NBC slot should Bob Sarnoff move up to RCA. Lewine joined ABC-TV at the beginning of 1952 as eastern program manager, after several years in the production and agency business, and rose under Kintner to the successive posts of national program director, v.p. in charge of the program department and v.p. in charge of talent & programming.

That NBC has been shopping for a replacement for Pinkham, who was shifted over to advertising (Continued on page 36)

## Bayuk Ankles 'Champions'

Bayuk Cigars is dropping its Saturday evening sports show on NBC-TV, "Meet the Champions," after the Jan. 12 performance. Show's been carried on the web at 6:45 to 7.

NBC hasn't decided what to do with the show itself, nor whether to surrender the time to the affiliates for local use.

## SEE VIEWERS FED UP ON DULL FEED

By GEORGE ROSEN

Now that there's an air of acceptance and resignation as to the downbeat status of the current season, from a purely entertainment standpoint ("uninspired" is the word generally being kicked around), it's in the area of news and public affairs that the broadcasting industry, and the tv networks in particular, is looking toward salvaging some modicum of satisfaction and, most importantly, prestige.

From here on in, tempoed to the existing war crisis and the public clamor for good coverage, it's the news wrapups, and in-depth probing and analyzing by the "personality commentators" and the ambitious one-hour public affairs one-shots that will pull in the audiences. Thus it's the general consensus that there's going to be some stepped-up activity around the major networks to strengthen their competitive positions.

In this respect, CBS has the least to worry about. It's generally agreed both in and out of the industry that the Columbia regime, of all the webs, has been operating at maximum effectiveness and turning in the most exacting, exciting and dramatic job (as witness, for example, its runaway status on the election returns). This is attributed to the watchful-eye guidance and orders from the Bill Paley-Frank Stanton high command which, in turn, translates down to news chieftain Sig Mickelson and his staff of on-camera "performers."

Principal area of speculation—and where, it's felt, the greatest need for improvement exists—is NBC. While there's no comment forthcoming from those quarters, the impression remains, even within the network precincts, that there will have to be some heavyweight reappraising of its position in the overall three-network picture and some moves of major consequence within the news-public affairs domain in standing up to the considerably more impressive job emanating from the Columbia camp.

NBC's peg-below status is something that never would have been countenanced by the network back in the days when radio, not tv, was the big communications medium. The fact that the network has been giving the buildup treatment of late to Chet Huntley, installing him along with Dave Brinkley in the important 7:45 to 8 NBC News segment, is of course a plus. But it's recognized that this is only one small facet of an overall problem stemming from administrative thinking and planning. In contrast, it enjoys a more shining reflection in various CBS areas, including news-public affairs.

When it comes to prestige, there's no question as to the merited NBC commendation for its opera series, a notable contribution (Continued on page 34)

## CBS' 9 Out of 10

CBS-TV copped nine out of the Top 10 Trendex lineup for November, based on the period between Nov. 1 and 7. Sole NBC entry was "You Bet Your Life," which placed seventh. Couple of CBS specs made the list, "Ford Star Jubilee" (with "Wizard of Oz") and "Shower of Stars." "I Love Lucy" was No. 1 again. \$64,000 Question" doesn't appear on the list because it was preempted on Election Night (6).

Top 10 follows:  
I Love Lucy (CBS) ..... 37.1  
Ed Sullivan Show (CBS) ..... 35.4  
Hitchcock Presents (CBS) ..... 32.3  
Jack Benny (CBS) ..... 31.4  
What's My Line (CBS) ..... 29.9  
Ford Star Jubilee (CBS) ..... 29.4  
You Bet Life (NBC) ..... 28.9  
Shower of Stars (CBS) ..... 28.7  
I've Got Secret (CBS) ..... 28.2  
G.E. Theatre (CBS) ..... 27.6

## Time for Agencies to Move Into TV as Co-Producers: Ben Duffy; Warns Industry of Spiraling Costs

**MAX LIEBMAN**

has his own views on

**It All Depends On  
What Kind of Funny  
You Mean**

\* \* \*

another editorial feature in  
the upcoming

**51st Anniversary Number**

of

**VARIETY**

## Brodkin's 5-Year CBS-TV Pact; To Helm 'Studio One'

Herb Brodtkin this week was signed to a five-year producer contract by CBS-TV, under which the web has the right to assign the ex-"Alcoa Hour"—"Goodyear Playhouse" producer to any shows it chooses. Brodtkin steps into his new post Dec. 1, with "Studio One" slated as his initial assignment. Westinghouse last week renewed with the stipulation that the production team on the show be changed.

Brodtkin reached a final settlement on his NBC-TV contract this week, clearing the way for his CBS deal. He had joined NBC-TV a little over a year ago to head up the "Alcoa-Goodyear" operation following Philco's cancellation of its longtime franchise on the Sunday hour and the elimination of Talent Associates from the production scene. But Brodtkin ran into a series of hassles with sponsor and network brass and withdrew late this summer, with Showcase Productions stepping in. Prior to his NBC stint, he produced "Elgin Hour" on ABC.

"Studio One" presently is produced by Felix Jackson, with ex-"Philco" producer Gordon Duff signed recently to share the reins. Duff hasn't started yet, so the Westinghouse ultimatum apparently doesn't involve him. Likelihood therefore is that both Duff and Brodtkin will handle the show, with CBS free, however, to shift Brodtkin elsewhere.

BBD&O president Ben Duffy last week called for a turnabout in the agency modus operandi for television—he urged agencies to move back into tv programming on a coproduction basis because "higher costs have virtually necessitated the advertising agency's reentry into the field of television production."

Duffy said that coproducing "is a perfectly logical" role for the agency as a means of improving program quality and keeping down the cost. He said such a coproduction setup would benefit the sponsor, the packager and the agency. He called for "good creative programming at controlled cost" and said "the so-called day of expensive programming meaning good programming is a day of the past."

Speaking at the Radio & Television Executives Society luncheon last Wednesday (14) at the Roosevelt Hotel, N. Y., Duffy admitted that "it doesn't seem practical that the agency can ever again become sole producers of network television shows, although we do this on occasions, like 10 years ago. For one thing, the field of television production today, with reruns, color and all the other little headaches, has become more complex. An agency is not in the business to make money as producers or owners of television packages."

"But the coproducing role is a perfectly logical one for us. It is a middle-of-the-road approach to the problem of program control that neatly bridges the two extremes of past years," he said.

Coproduction setup can benefit the package producer, since "it stands to reason that if any agency is part of a show, it must be solidly (Continued on page 34)

## Champions In, Ann Sothorn Out

Hollywood, Nov. 20. Ann Sothorn's "Private Secretary" telefilm series, long set in the every-other-week tandem with Jack Benny on CBS-TV, will be retired in January by sponsoring American Tobacco Co. for Margo & Gower Champion's new tv package. The new show will be made by the Champion's new tv firm, in conjunction with Benny's J & M Productions.

Benny will be exec producer of the Champion show, as well as guesting in several segments. Currently, six stanzas are slated; four live and two telefilmed.

## NEW ADDRESS! AS OF DEC. 1, 1956

6404 Sunset Boulevard  
Hollywood 28, California  
Phone: Hollywood 9-1141

**VARIETY**

# COURT TOSSES OUT RKO BUY OF WGMS IN SEVERE REBUKE AT FCC

Washington, Nov. 20. Ownership of radio station WGMS in Washington, D.C., was ordered returned from RKO Television Pictures to Good Music Station, Inc., within seven days in an order handed down yesterday (Mon.) by the U. S. Court of Appeals.

The action, unprecedented in the broadcasting industry, was taken on an appeal by Lawrence M. C. Smith, a minority stockholder of Good Music, who charged fraud in sale of the station three months ago to RKO for \$400,000, plus a five-year consultant contract at \$25,000 per annum with M. Robert and Theresa Rogers, principal owners of Good Music.

Smith, who is suing Rogers in a Delaware court and has protested sale to the FCC, claims majority stockholders turned down a higher offer for the station from WMCA in New York. It was a stinging slap at the FCC for allowing RKO to continue operation of the station after the court had previously directed the agency to reassign the license back to Good Music or rule on Smith's protest. Commission in a decision Nov. 1, authorized RKO to retain ownership pending evidentiary hearings on protest. Comrs. Rosel Hyde and Robert Bartley has dissented from the ruling. Court held that the commission decision was not "adequately supported" since it was based on desire of Rogers to be relieved of the operation.

Commission is considering whether to ask the court to reconsider its decision or request a stay pending an appeal to the Supreme Court. In view of the time element, however, it appeared the agency would be forced to direct reassignment.

Order was issued by a unanimous court composed of Justices Henry W. Edgerton, David L. Bazelon and Charles Fahy.

## Move Up 'Home' In 'Ding Dong' Axing

With its problems on "Tonight" tentatively solved via the development of a new format, NBC-TV last week turned its full attention to the "Home" show and came up with the decision to shift it to 10 a.m. from its present 11 o'clock spot. In the shuffle, NBC-TV will axe its prize-winning "Ding Dong School."

Changeover takes effect Dec. 31, with "The Price Is Right," premiering next Monday (26) in the 10-11 spot, shifting to 11-11:30 and a new show, probably a Don McNeill show out of Chicago, moving into the 11:30-noon position. Schedule picks up as before from noon on, with "Tic Tac Dough" and "It Could Be You" remaining in their noon and 12:30 spots respectively.

Cancellation of "Ding Dong School," the pre-empted nursery- (Continued on page 40)

## Accas' Veepee Stripes At TvB's Annual Meet

It was generally expected that Gene Accas would be given a vice-presidency by the board of directors of the Television Advertising Bureau. The board came through with the stripe for the Bureau's director of operations at last week's first annual meeting of the membership.

Announcement of the promotion was not officially sprung until this week, although Norman (Pete) Cash, new president of TvB, casually mentioned it during one of last week's meetings.

Accas' first official duty as a veepee—the only veepee TvB has—was to co-preside over the Cell-O-Matic presentation at a Waldorf meeting Friday (16). TvB reports that there were over 1,600 agency and advertiser executives present for the "onward and upward" tv pitch, making it the largest audience to ever attend a media promotion session in the history of advertising. Accas shared the delivery with Cash.

## 'In My Merry Model T'

NBC-TV "continuity acceptance" boys, featuring sponsor reprisals, went into action and yanked one of the Sammy Cahn-Jule Styne tunes on next Saturday night's (24) "High Button Shoes" tint spec. Song is "There's Nothing Like a Model T." Sponsor of the spec is Oldsmobile.

As result, producer Joe Cates signed tunesmith Erwin Drake (who was associated with Cates on the "Bachelor" spec) to clef an interpolated number, "Know How," as a substitute.

## National TV Spot Biz in 12 Months At \$393,528,000

The fourth of the three-month national spot television tallies has been made by Television Advertising Bureau, and the amount invested in spot during the last 12 months amounts to \$393,528,000. Actually, the latest report, covering July through September, saw a drop in billings from previous quarters. Exactly 2,536 advertisers invested an estimated \$83,863,000 during the usual slow summer months.

The third quarter figure represents a drop of 19.9% over the second quarter. Procter & Gamble still leads the pack in spot expenditures, with \$2,873,700 for the hot months. Brown & Williamson was second with \$2,826,700. In third, fourth and fifth positions were General Foods, \$2,440,200; Philip Morris, \$2,070,000, and Sterling Drug, \$2,040,200. The smallest amount in the quarter spent by a "top 200" advertiser was Anderson Clayton's \$74,700.

There were another 831 underwriters who spent \$5,000 or more in the quarter for national spot, and there were 1,505 spending less than \$5,000.

## Whenever In Doubt There's Always 'Topper'; Now Gets Sun. Workout

The now Bernard Schubert-John Loveton "Topper" series is really getting a workout from NBC-TV. First-run on CBS-TV three seasons ago, then rerun on ABC-TV, the telefilms were taken over by NBC-TV last summer and used as a summer rerun series. Then they were put to work as one of five series on the daytime "Comedy Time" telefilm rerun series on the web. Now, they are being used on alternate Sundays from 5 to 5:30 p.m.

The new slot is the half-hour alternate weeks which follows the Ray Bolger show. The other week, "Wide World of Sports" runs 90 minutes from 4 to 5:30, but since the Bolger show runs an hour, NBC must fill that extra 30 minutes. Originally the web set out to produce a package brought to it by Gary Stevens, titled "First Meeting" and emceed by David Brinkley from the Plaza Hotel, N. Y. That went on the air once, four weeks ago, and has been scrapped, with the durable "Topper" brought in for more duty.

## Edw. Hall Quits Vitapix For Return to CBS Radio

Edward Hall is resigning as exec v.p. of Vitapix Corp. to return to CBS Radio as business manager for network sales. Hall has been operating head of Vitapix, the telefilm outfit cooperatively owned by over 60 tv stations, since January of 1955. He checks in at Columbia Dec. 3.

Before joining Vitapix, Hall had been with CBS Radio for 21 years. His last post was head of sales service for the web.



SAMMY KAYE

Columbia Records—just released "FADED ROSES" "I'M THROUGH WITH LOVE" Present Album Releases "WHAT MAKES SAMMY SWING" "MY FAIR LADY (For DANCING)" Personal appearance tour Currently: Sioux Falls Auto Show; Nov. 26, Hastings, Neb.; Nov. 27, Russell, Kan.

## ABC-TV Dickering Burbank Move-In As WB Co-Tenant

Hollywood, Nov. 20. High level meetings here this week are expected to eventuate in a move of ABC-TV's Coast operations to the Warner Bros. studio in Burbank. Here for discussions with Jack Warner and WB veepee Ben Kalmenson are ABC prez Leonard Goldenson and a corps of lieutenants.

Discussions began yesterday (Mon.), with Goldenson flanked by v.p. and special assistant to the prez John Mitchell; American Broadcasting-Paramount Theatres v.p. Sid Markley, who'll head up AB-PT's theatrical production, and ABC-TV programs & talent v.p., Bob Lewine. The sessions are a continuation of exploratory talks held in N. Y. last week after the collapse of negotiations for cotenancy of the Warner lot by 20th. Since AB-PT announced it would enter theatrical production to alleviate the motion pic product shortage, it was freely speculated that Goldenson would strike a deal with Warners for production facilities.

Goldenson and his staff will survey the Warners property both for theatrical films and tv production. It's also expected that Warners, which turns out an hour a week of programming for ABC-TV, may expand its output to include more shows (Walt Disney is also expected to do the same). There (Continued on page 27)

## NBC Radio's 7½% Hike In Station Compensation To Achieve CBS Parity

NBC Radio stepped into line last week with its first station compensation increase, a hike of 7½% in station payments to take effect Jan. 1. The move, announced at the first of a series of regional affiliate meetings, is designed to remain competitive with CBS, which hiked its compensation in September.

Both the NBC and CBS increases have the effect of restoring part of previously made cuts in station payments. The NBC hike counters a cut of 20% in payments made in October of 1955; the CBS hike did the same for a 20% cut made in August of 1955. NBC's increase restores approximately 7½% of the cut; CBS' about 6¾% of its cut.

Meanwhile, NBC radio v.p. Joe Culligan has met success in get- (Continued on page 40)

## AFTRA-Webs: Dramatis Personae

The windup of the major share of the American Federation of TV-Radio Artists contract vis-a-vis the industry came after many crises and much midnight-lamp-burning, on both sides. The two men most of the negotiators will concede played the key roles were AFTRA lawyer Henry Jaffe and CBS veepee William Fitts, to whom the other networks, the producers and the agencies turned as spokesman.

Don Conaway, who has been national exec secretary of AFTRA a relatively short time, wasn't as active as Jaffe in the actual negotiations but played an important role in AFTRA tactical caucuses. Observers claim that Mort Becker, Jaffe's law partner and right hand in AFTRA affairs, was No. 2 man in the negotiations. Becker is said to have been behind many of the AFTRA holdouts on industry demands. The rest of the AFTRA official representation at the conference table over the past several weeks consisted of Ray Jones, a 20-year man who heads the union's Chi shop and is mid-west rep for AFTRA national; Ken Groot, his N. Y. counterpart and another vet with 12 years behind him who kept Jaffe up on the new Code's local phases; Claude McCue, L.A. exec secretary and national's western rep, who did most of the work on the transcription contract.

Fitts was at the top of a CBS team, with Fred Ruegg and Zac Becker the other points in the triangle. Becker once sat where Fitts now sits as chief negotiator, but having retired from active participation years ago he only showed up at about half a dozen negotiation meetings this year. NBC had George Fuchs and Dick Freund at the negotiations, and ABC sent Mort Weinbach. Chief ad agency reps were Ed Marshall of BBDO and Lewis Titterton of Compton.

Regular attendees from AFTRA's national board were Bud Collyer, Vicki Vola, Dick Stark, Travis Johnson, Conrad Nagel, Harry Stanton, Elizabeth Morgan and Bill Prince. But a surprise to most of the actors was the attendance of Sidney Blackmer at the closing sessions. Blackmer, just recovered from a serious illness, came to the negotiations only a few days after leaving the hospital.

## Jim Seward Upped to Exec Veepee Status at CBS as Kelly Smith Quits

### Ray Crosset to CBS

Ray Crosset for the past 10 years scenario editor at Universal-International has joined CBS-TV in the newly-created post of executive editor for the network's program department. He'll headquarter in N. Y.

Before joining U-I, Crosset was with Leland Hayward in the latter's motion picture department in N. Y. and on the Coast, and prior to that, was in charge of the play and motion pic department of Curtis Brown Ltd. in N. Y.

## All Major Issues Resolved; AFTRA, Webs Set to Sign

While there are still some minor snags on the local level to reaching final agreement on the new American Federation of Television & Radio Artists-industry contract, observers figure that it will be inked within the next fortnight. Biggest problem is expected to be smoothing out contract wording.

The networks and AFTRA have reached agreement on the once tough problem of staff announcer contracts. From what could be learned, three of the four networks settled for something different with the union. CBS announcers got their wish, and are to be permitted benefits under the CBS executive pension plan in lieu of wage increases. The CBS staffers will be able to continue their participation in AFTRA's Pension & Welfare Plan as well. ABC announcers are being given weekly salary increases of \$20 each plus being guaranteed a total annual salary of \$10,000 per man. (All the announcers under the old contract are being paid a base of \$135 a week, so the ABC men will be (Continued on page 40)

## Allis-Chalmers Coin For NBC Radio's Xmas Spec

CBS Radio isn't the only radio web to get the spectacular bite this year. NBC this week signed Allis-Chalmers for sponsorship of a 60-minute Christmas spec featuring Fred Waring on Dec. 24, from 9:30 to 10:30 p.m. Purchase, which will involve institutional plugs, was made via the Bert S. Gittins agency of Chicago.

Allis-Chalmers spec makes three such Yuletide-themed one-hour radio specs scheduled for this year. The other two, the North American Insurance "Sing With Bing" and Minnesota Mining & Tape's Jack Benny special, will be on CBS.

J. Kelly Smith, a 31-year veteran of CBS, resigned last week as administrative v.p. of CBS Radio for reasons of health, but will remain on with the web as a consultant. James Seward, his co-administrative v.p., will move up to the new post of executive v.p. while Jules Dundes, appointed only last summer to the post of v.p. over advertising, promotion and press information, is promoted to the new post of v.p. in charge of station administration. No successor to the ad-promotion spot has been selected yet.

In his administrative v.p. post, Smith supervised o&o stations, CBS Radio Spot Sales, the Housewives Protective League and all financial and accounting operations at the web. Under the new setup, Dundes takes over o&o stations, Spot Sales and the HPL, with Walter P. Rozett taking over the financial and accounting operations. Rozett was named a week earlier to the new post of director of administrative operations, reporting to Seward; he previously had been director of accounting.

Seward, who with Smith became an administrative v.p. in 1951, was formerly v.p. in charge of business affairs for network programs. His identity, however, has been linked to the ex-officio title of "v.p. in charge of Arthur Godfrey," and he'll continue to operate as the web's liaison man with the multi- (Continued on page 40)

## CBS' \$9,368,073 9-Months Profit

Both revenues and earnings for CBS Inc. for the first nine months of 1956 ran well ahead of the same period last year, with the nine-month profits of \$9,368,073 up 7.4% over the 1955 period and the net revenues and sales of \$256,379,847 representing a 13.5% increase over the same period in 1955. Earnings per share came to \$1.25, compared with \$1.19 for the first nine months of '55.

The nine-month earnings figure is after deductions of 35c a share in losses incurred in discontinuing the CBS-Columbia set manufacturing division, with these losses having been charged against profits for the first half-year of 1956. Additional losses of about 9c a share are expected from disposal of the CBS-Columbia plant facilities, not yet completed.

Meeting of the CBS board of directors last week also declared a dividend of 20c a share and a special dividend of 10c a share on Class A and B stock, payable Dec. (Continued on page 38)



# COMPOUNDING TV CONFUSION

## The Weekend Trendex

Ed Sullivan made it four weeks in a row that he's topped the 35 rating mark in his Sunday night Trendex battle against Steve Allen, with columnist hitting a resounding 41.8 rating against Allen's 16.3. Other weekend results: Perry Como again topped Jackie Gleason, Bob Hope did another runaway in his Sunday night "Chevy Show" stint and "Zane Grey Theatre" again topped Walter Winchell.

Hope scored a 35.6 on the 9-10 Sunday hour. Nearest competition was CBS' "General Electric Theatre," which hit a 23.8 in the first half hour. "Hitchcock Presents," at 9:30, dropped to 17.7. ABC's "OmniBus," with Siobhan McKenna, averaged out to 2.8 for the 9-10 period, with no rating available on its 10-10:30 segment. Also on Sunday, "Air Power" squeaked past Roy Rogers, 15.0 to 14.2, while "See It Now" at 5-6 averaged 12.2 compared with NBC's "Topper," "Captain Gallant" scores of 7.6 and 7.5.

On Saturday, Como again bested Gleason, 26.4 to 23.1, with ABC's "Famous Film Festival" well behind with 5.3. On Friday night, "Zane Grey" just topped Winchell, 16.5 to 15.9, with "Crossroads" scoring a 13.8. The ABC Sunday score, vs. Sullivan and Allen, incidentally, read 6.4 for the last half of "Amateur Hour" and 1.7 for "Press Conference," which featured French foreign minister Christian Pineau.

## Is 'Play Marco' a Lottery?

### Legality of FCC Ban Up for Court Action; Has Broad Implications

Washington, Nov. 20. Question of what constitutes a "consideration" in a giveaway show will face the U.S. Court of Appeals here at arguments expected to be heard next month on legality of the FCC ban last May of the "Play Marco" program.

Action was brought by the Caples Co., owners of the program, which told the Court that as a result of the FCC action 24 tv stations, including KTLA-TV in Los Angeles, dropped the show.

Broad implications of the Court's determination became apparent last week when the NARTB entered the case as a friend of the court. If the FCC ruling stands, the organization stated in a brief, "the presentation of advertising for merchants who are regularly conducting certain store promotions which involve prizes will subject a broadcast station to possible forfeiture of its license and prosecution by the Department of Justice."

NARTB challenged the Commission ruling that "Play Marco" is a lottery although no money is involved. The Commission held that the program's requirement (for a prize) that a viewer must pick up a playing card at a sponsor's store constitutes a "consideration" which is equivalent to money.

Emphasizing that it neither approves nor disapproves of "Play Marco," NARTB told the Court: "Whether the program in question is 'good' or 'bad' is beside the point for the reason that each licensee of the Commission . . . must exercise his own judgment as to the suitability of his program fare. What is of importance is that there

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## Another Million In CBS Radio Till

CBS Radio, which has been making like its AM's heyday again with those \$1,000,000-plus sponsorship deals, did it again this week by signing Scott Paper Co. to a 52-weeker involving bankrolling of eight seven-and-one-half-minute segments a week. Scott starts Jan. 1.

Deal is the fourth such million-plus single-sponsor purchase in the last three months, others having been Colgate with a \$3,000,000 layout, Standard Brands with \$1,500,000 and Glendora with \$1,000,000. The Scott deal, via J. Walter Thompson for the Cut-Rite waxpaper line, runs about \$1,300,000 gross. Scott continues with its Arthur Godfrey AM sponsorship, which accounts for an additional \$450,000.

It will put all its sponsorship in daytime, with the eight segments weekly spread among five shows, "Nora Drake," "The Second Mrs. Burton," "Romance of Helen Trent," "Ma Perkins" and "Young Dr. Malone."

Playwright-Critic  
**George Oppenheimer**  
has written a humorous  
playlet on

**For Posterity and  
After**  
(A Deathless and Lifeless TV Play)

another editorial feature  
in the upcoming  
**51st Anniversary Number**  
of  
**VARIETY**

## Pan Am's 'See It' Coin in Switching From NBC News

"See It Now" is set for the remainder of the season and all of next fall with a sponsor, Pan American World Airways, which has signed for 10 of the Ed Murrow specials starting with the Dec. 2 show. With Shulton already in for two "See Its," the Murrow-Fred Friendly production will emerge this season as a strong biller for CBS-TV.

The PanAm buy came as a distinct shock to NBC-TV, since the airline in buying "See It" cancelled its projected alternate-Tuesday sponsorship of the Chet Huntley-David Brinkley "NBC News" even before it started. It had appeared as if NBC had pulled the cat out of the bag when following PanAm's cancellation of alternate-week sponsorship of "Meet the Press," the NBC sales boys talked the airline into buying alternate Tuesdays on the news segment.

Things looked even rosier for NBC when it signed American Can Co. to share Tuesdays with PanAm, bringing the news strip up to SRO status for the first time since Camel's ciggies announced it would cancel the news. But that was the shortest SRO ever, since PanAm wasn't due to start on the news till the first week in January. News sponsorship would have involved an outlay of about \$1,000,000; the "See It Now" sponsorship will involve considerably more. Deal was set via J. Walter Thompson.

## 'Ark Angel' Spec

Hollywood, Nov. 20. Scripter Lola Yoakem is dickering with NBC-TV "Producer's Showcase" to air her original 90-minute tint teleplay with music, "Ark Angel."

If deal matures, show would be telecast next year.

## NIELSEN, TRENDX WIDE VARIANCE

That ole research debbil—the comparison of quickie Trendex ratings vs. the slower-to-appear Nielsen—is beginning to raise its troublesome head as the Nielsen returns on the early-season weeks begin to flow in. Traditionally, the Trendex vs. Nielsen returns have been a problem, but the general pattern has been sound—add a few points to the Trendex rating and you've got your Nielsen.

This season, however, the pattern appears to have become uprooted—it's not a simple matter of inflating the Trendexes. The fact is that the Nielsen results are far off from the Trendexes—so far in fact as to reverse the competitive standings in some key areas. In at least two principal spots, the new October II Nielsen are strongly contradictory to the earlier overnight Trendexes.

One such area is the Saturday night 9 to 10 problem period for CBS-TV. At least it seemed a problem for Columbia by Trendex standards, but it ain't by the Nielsens, which show the "Oh Susanna" and "Hey Jeannie" lineup right on the heels of Lawrence Welk and substantially ahead of Sid Caesar.

Another key spot is "Playhouse 90," which on the Trendexes was murdering Tennessee Ernie and powerhousing "Lux Video Theatre." On the Nielsens, however, Ernie is way ahead of "Playhouse 90" and "Lux" tops it in Average Audience, while slightly behind in Total Audience. The actual statistics:

Trendex rated Lawrence Welk at 21.0, Caesar at 17.8 and "Susanna" and "Jeannie" at 14.3 and 13.9 respectively for the Oct. 13 shows. For Oct. 20, Trendex scored it as 18.7 for Welk, 16.8 for Caesar and 13.1 and 12.3 respectively for "Susanna" and "Jeannie." Now look at the two-week Nielsen covering Oct. 13 and 20: Welk is on top alright, with a 24.6 average audience rating, but "Susanna" is a hairsbreadth behind with a 24.5 and "Jeannie" right in line with a 24.4. Caesar is way down with an 18.4. On the total audience ratings, the order is the same: Welk has a 31.6, "Susanna" a 27.1, "Jeannie" a 26.9 and Caesar a 25.7.

On Oct. 18, Trendex rated "Playhouse 90" at 25.8 for its 90-minute span, with Tennessee Ernie at 18.3 and "Lux" way down at 15.3. But the new Nielsens for Oct. 11 and 18 put it this way: "Playhouse 90" had a 28.3 total audience and 21.1 average audience; Ernie had a 29.8 TA and a 26.8 AA, both higher than "Playhouse." "Lux" had a 26.9 TA (lower than "90") but a 22.6 AA (higher than "Playhouse").

Situation is reminiscent of that of a couple of years ago, when NBC-TV introduced the spectaculars and was dismayed with the clobbering administered, them on the Trendex line, but much heartened and relieved when the Nielsens came out with some of the specs in the Top 10. One thing's for sure; even in the case of admitted "weakie" entries, the sponsors aren't going to do any cancelling on the basis of Trendex alone—they're waiting for a look at the Nielsens.

## TODAY'S ACCENT ON MIDDLE EAST, HUNGARY

NBC-TV's "Today" stanza is beefing up its in-depth coverage of the Middle East and Hungarian crisis with the signing of H. V. Kaltenborn and Pauline Frederick for periodic analyses and top-level interviews on the show. Both have been pacted to separate "Today" contracts for the "duration," as producer Jacques Hein puts it.

Miss Frederick, in fact, is already in Europe on a dual assignment for "Today" and NBC's news operation, covering the transport of the UN police unit to Egypt. Her first report for "Today" out of Naples was carried earlier this week.

## Theatre Chain Nixed in Bid For Paducah V in Favor of Newspaper

### DEL VINA

(Women's editor WCKY, Cincinnati)  
Is of the opinion that

**There's Nothing Like a  
Supersonic Dame**

\* \* \*

another bright editorial feature  
in the upcoming

**51st Anniversary Number**  
of  
**VARIETY**

Washington, Nov. 20. Past practices of a theatre chain in combatting competition were given considerable weight in a decision by the FCC last week favoring Paducah Newspapers (Sun-Democrat), licensee of WKYB, in the hot contest for channel 6 in Paducah, Ky. The agency was sharply divided, voting 4 to 3, in reversing an examiner's recommendation to grant the channel to Columbia Amusement Co., owned by the Keiler family.

Paducah Newspapers owns the only daily in the city while Columbia owns all four theatres within the city limits but has competition from nearby towns. In addition to WKYB, Paducah Newspapers has a substantial interest in WFRX in West Frankfort, Ill.

The Commission differed with the examiner on the importance to be attached to activities of Columbia in threatening competitors, including a threat in 1948 to take "drastic action" unless a competing theatre stopped advertising on WKYB and discontinuance of advertising for three years on the station because it sold time to another competitor.

The majority said it does not judge, as did the examiner, motion picture exhibitors "by the standards prevailing in their own industry," even if it assumes that practices of Columbia are "prevailing standards." On the contrary, the Commission asserted it applies the same standards to all applicants in

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## Oldsmobile Rides With Two Emmys But Trims Oscar

Oldsmobile has decided to extend its sponsorship of the Academy of Television Arts & Sciences (Emmy) awards to two full telecasts this season, and will sponsor both a nominating show and the actual awards presentation. At the same time, Olds has cut back on the Oscar (Academy of Motion Picture Arts & Sciences) coverage to the extent of dropping the nominating show and carrying only the Oscar presentations themselves.

With Olds in the bag, NBC-TV last week went ahead and tied up exclusive rights to the Emmy telecasts for a three-year span. Under the NBC-TV deal, it will pay \$337,500 over the next three years if all options are exercised and if both the nominations and awards shows are televised each year.

As to the cutback on Oscar coverage, it was at the request of the Motion Picture Academy that the nominations show was dropped, since at last year's telecast not enough of the potential nominees appeared at the telecast. It's felt that there's a degree of embarrassment involved in appearing and not receiving a nomination, and that was the reason for the non-appearance of several of the nominees last year. Consequently, it was decided not to stage a nominations show this year.

The Emmy nominations show will be carried on Feb. 16, while the awards themselves will be presented March 16, both of which are Saturday nights and fall within the regular monthly Oldsmobile spec schedule. The Oscar awards will be on March 27, a Wednesday, with Jerry Lewis as emcee. No emcees for the Emmy shows have been chosen yet. Plans for the shows call for NBC-TV to name a producer, subject to Emmy committee approval, while the Academy itself selects two of its own exec producers to supervise the telecasts from each coast. Plan is to have similar setups in N. Y. and Hollywood for the telecasts.

## Gardner's New Sponsor

N. Y. Herald Tribune columnist Hy Gardner has picked up a new sponsor for his in-color cross-the-board late-night "Hy Gardner Show" on WRCA-TV, N. Y. Maybelline, via Gordon Best agency, has picked up the Thursday segment for a 26-week span.

Unusual aspect of the deal is that Maybelline will use for its color commercial one of the 90-second tintblurbs. It prepared last season when it was one of the sponsors of NBC-TV's "Sunday Spectacular."

## Sponsors Ankling TV 'Masquerade'

Emerson Drug and Letherie perfume are cancelling "Masquerade Party" on ABC-TV after the Dec. 22 telecast. The network will then switch "Ozark Jubilee," now 10 to 11 on Thursday into the Saturday 10 p. m. vacancy.

American Chicle, alternate-week underwriter on the first half-hour of "Jubilee" stanza, is making the switch too. Network has the other week still open. As far as the network can determine, the second half-hour of the show will be kept at the new Saturday night time. Second portion of the show will remain co-op.

Axing of "Masquerade" is thought to have stemmed both from a failure to achieve satisfactory ratings and from corporate changes at Letherie recently. Letherie was assimilated by Helene Curtis and moved from Grant agency to Weiss & Geller. Sponsor is said to be shopping around CBS-TV for a spot so that Helene Curtis can get in on a greater discount due to its alternate-week sponsorship of "What's My Line" on Sundays.

ABC has not decided on the program to assume the Thursday hole being made by the moveover of "Ozark."

## 'Today' & 'Home' Tap Spring, Summer Clients

NBC-TV is already lining up spring and summer clients for "Today" and "Home," with three such warm-days bankrollers already set for a total of 59 participations on the two shows. Indication of the kind of business involved is the fact that two of the three clients are air-conditioning and swimming pool manufacturers.

Carrier Corp., the air-conditioner outfit, has pacted for 30 "Today" participations through N. W. Ayer for a late spring start. International Swimming Pools Inc., via Gotham-Vladimir agency, signed for three late spring spots on "Home." And Owens-Corning Fibreglass, through McCann-Erickson, bought 26 "Home" participations for spring and next fall.



# Mickelson Hits Industry 'Weakness' On News; Koop Cops RTNDA Slot

Milwaukee, Nov. 20.

Radio-Television News Directors Assn. elected Ted Koop, director of Washington news and public affairs for CBS, as its new president. At the same time, it heard Koop's boss, CBS news-public affairs v.p. Sig Mickelson, take the industry to task for "weakness in too many news departments," the tendency on the part of "some management to overlook the importance of news" and "sometimes, a lack of aggressiveness on the part of both newsmen and managers in attaining a position of stature and prestige in the community."

Koop has been a v.p. and director of the RTNDA. Other officers elected were Jack Krueger, WTMJ, Milwaukee, v.p. for program; Lee White, KROS, Clinton, Ia., v.p. for radio; Ralph Renick, WTVJ, Miami, v.p. for tv; and Sheldon Peterson, KLZ, Denver, reelected treasurer. New board comprises Bruce Palmer, KWTW, Oklahoma City; Jim McGaffin, WOW, Omaha; Dick Cheverton, WOOD, Grand Rapids; Ron Laidlaw, CFPL, London, Ont.; and Bill Monroe, WDSU, New Orleans. Holdovers on the board are Parker Hoy, WLAM, Lewiston, Me.; Nick Basso, WSAZ, Huntington; Bill Small, WHAS, Louisville, and John Maters, WILS, Lansing.

Annual awards of RTNDA, conducted by the radio-tv department of the Medill School of Journalism of Northwestern U., went to KSTP-TV, St. Paul (double winner) for "outstanding tv news operation" and "outstanding news story telecasted: WITC, Hartford, for "outstanding radio news operation"; and WRCA, N. Y., "outstanding news story broadcast."

The annual Paul White award for distinguished achievement went to WBBM, Chicago.

Mickelson, in the keynote speech, indulged in a "blunt, critical self-appraisal" but also declared that radio and tv news is "delivering a greater service to more people than it ever has been before." On the critical side, he was "appalled" by the fact that a radio station "promoted" a news director to promotion director; disturbed by a study which showed that the "larger share of the station managers" indicated that "they were not particularly interested in forcing the battle for free access and that they didn't see

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## KRAFT STILL HOT FOR MBS NEWS CAPSULES

Kraft Foods has renewed sponsorship of its news shows over Mutual for 1957, marking the third year in which the "Kraft Five-Star News" has been aired on the net.

Five-minute shows, increased from 25 to 30 shows weekly the past six months, will feature Cecil Foster for the 5:55 commentary instead of Cecil Brown as in the past. Kraft's present pact expires Dec. 31, and the new contract was negotiated via Needham, Louis & Brorby, Chicago.

In the meantime, Seaboard Drug, which stepped out as sponsor of the Walter Winchell Sunday news show, has been kept in the Mutual house. Drug firm, through Grant Advertising, has signed a 35-week contract with RKO Teleradio Pictures for airtimes on MBS, Don Lee and Yankee regional networks and four o&o's, for half-sponsorship of the new weekday "Parallels in the News" program feature from 11:05 to 11:15 a. m., which began on Monday.

Pattern of Seaboard's buying is indicative of its attempt to concentrate in East and West Coast areas, as well as large cities, where its distribution is strongest.

## Cullen Set For 'Price'

Bill Cullen has been set to emcee "The Price Is Right," the new five-a-week audience participation show which bows on the NBC-TV next Monday (26). Goodson-Todman package goes into the 10:30-11 a. m. period, replacing the simulcast of "NBC Bandstand."

Cullen's already well represented on NBC via his emcee chores on the early-morning "Pulse" show on WRCA, the web's Gotham radio flagship.

## Grumbles Helms WHBQ

Memphis, Nov. 20.

William H. (Bill) Grumbles has been named general manager of WHBQ and WHBQ-TV, o&o by RKO Teleradio, replacing John Cleghorn, whose resignation takes effect Nov. 30.

Grumbles, a former operations manager for both stations, has been associated with Memphis broadcasting since 1947. Cleghorn, who recently formed his own advertising agency here, plans to devote full time to the business venture.

## G-T's Panel Show With Mike Wallace on Tap

New Goodson-Todman paneller with Mike Wallace as emcee was audition-kinned last week by CBS-TV, which has taken the property under option. Network is said to be high on the show, which is titled "Nothing But the Truth," and is trying to find a spot for it for a mid-winter start. Panel in the kinne comprised John Cameron Swayze, Dick Van Dyke, Polly Bergen and Hildy Parks.

Sale of the show wouldn't necessitate Wallace's dropping his other commitments, which currently consist of emcee chores on NBC's "Big Surprise," a WABD news show and his hot-as-apistol late-night interview segment on WABD.

## ORRICK TO 'LUX TV'

Hollywood, Nov. 20.

Director-actor David Orrick joins the directorial staff of NBC-TV "Lux Video Theatre," with his first assignment the Dec. 27 presentation.

He'll rotate directorial assignments on the Lux show with Norman Morgan and James Yarbrough.



KLZ-Radio Celeb  
**STARR YELLAND**

Denver's most popular personality, Mr. Radio himself! Host of KLZ's top-rated Inside Story... pilot of the listenable Party Line... Sports Director calling play-by-play on C. U. Football.

## SKEDGELL UPPED IN CBS RADIO SHIFT

Robert A. Skedgell has been upped from executive producer of radio news at CBS to assistant director of news, radio. He'll report to John Day, director of CBS News, and will occupy similar status to Mac R. Johnson, who is assistant director of news for television. Radio post had been left open and under Day's direct supervision when Johnson was appointed to his spot last spring.

Skedgell started with the CBS News operation in 1939 as a copyboy, rising to the successive posts of writer, overnight news editor, weekend editor and exec producer. He was named to the latter post in 1954. As chief over all radio news, he'll supervise some 16 hours and 25 minutes of programming a week. That represents a one-third increase over the volume of two years ago.

## Inside Stuff—Radio-TV

Reginald Rose's "Tragedy in a Temporary Town" has won the 1956 Television Award of the Anti-Defamation League of B'nai B'rith as "the most dramatic and forthright television program of the year bringing the message of democracy to the American people." NBC-TV is doing a repeat of the show next Sunday (25) at 2 to 3 p. m., at which time the award will be made by Robert Sarnoff, NBC prez.

"Tragedy" was originally produced on "Alcoa Hour" last Feb. 16, with Herbert Brodtkin producing, Sidney Lumet directing and Lloyd Bridges as star (Bridges was so carried away in the role that he uttered an ad lib "damn" which evoked a controversy of its own). This is the second Anti-Defamation League television award, and coincidentally, Rose figured in the first, which went to "Studio One" for its adaptation (by Rose) of Justice William O. Douglas "Almanac of Liberty."

Paul Crabtree will "do a Rod Serling" by being represented with a teleplay on CBS-TV's "Studio One" next Monday (26) for two times running, though he racked the 1-2 punch through a foible. Crabtree's "The Pilot" was given last week after a postponement occasioned by the runout powder of Margaret Sullivan in the lead role of Sister Aquinas, subsequently played by Nancy Kelly. Past Monday's (19) "Studio One" was preempted. Crabtree's upcomer is "The Landlady's Daughter," adaptation of a John Prescott story in the Satevepost.

A pair by Serling launched the network's "Playhouse 90" series last month in "Forbidden Area" and "Requiem for a Heavyweight." American Research Bureau has prepared an elaborate booklet on audience measurement approaches, interpretation and uses for the benefit of tv advertisers. Titled "TV Measurement for the Sponsor," the booklet's 53 pages cover the uses to which sponsors can put rating services, the interpretation of rating information, use of special tabulations and surveys, the ARB methods of measurement and the difficulties and limitations of tv research. All the material is slanted toward the advertiser, rather than the agencies, since the book's purpose is to acquaint sponsors themselves of the immediate value of research to themselves and their own problems not directly involving the agency.

A 16-page catalog describing 125 "Free Public Service Films for Television" has been issued by Association Films, one of the top distributors of industrial-editorial films for television. Films range in running time from six to 58 minutes and are available on a loan basis, with Association paying outgoing postage costs. Association has also arranged some of the films into weekly series form as a scheduling aid, with these series including "American Achievement" (32 films), "TV Travel-Cade" (22 films), "Farmland U.S.A." (18 subjects) and "Playtime Playhouse" (13 children's pix).

Boston radio independent WHDH is going to take a Waldorf suite in N.Y. for the week of Nov. 26 just to "open up the ears" of the time buyers to who's who at the station. Boss Bill McGrath will have direct lines from Boston so that Madison Ave. can listen to WHDH jocks at the time they are on the air, and thereby make a "realistic appraisal" of any or all the station's personality roster.

As a general rule, out-of-town stations provide auditions of their shows by selecting their best voices and preparing special tapes.

"See It Now" has completed a tie-in with the National Education Assn. under which the NEA affiliates and members will use classroom guides for discussions of "See It Now" shows. Tiein begins with the telecast of "The Secret Life of Danny Kaye" on Dec. 2, with NEA preparing over 50,000 eight-page classroom discussion guides from research prepared by the "SIN" staff and United Nations International Children's Emergency Fund (UNICEF) for distribution to its members.

## TV-Radio Production Centres

### IN NEW YORK CITY . . .

Tom O'Malley, co-owner of the "Channel One" syndicated tv column, down with ulcers in the First Ave. Veterans Hospital . . . Lyons & Lyons set Frank Sutton in a role in "Landlady's Daughter" on "Studio One" Monday (26) with William H. Brown directing . . . Charles Adams and Joseph Neebe, coproducers of "The Apple Cart" on Broadway, bought the tv rights to the "Penny" comic strip . . . Radio-tv announcer Ken Roberts cast in the part of a jazz musician in the N.Y.-located Hecht-Lancaster pic production, "The Sweet Smell of Success" . . . Helen Traubel guests on the "Herb Shriner Show" Tuesday (27) . . . Doug Fairbanks Jr. is guest star and Mary Healy substitute panelist (in place of Faye Emerson, who opens on Broadway in "Protective Custody") on tonight's (Wed.) "I've Got a Secret" . . . Tyree Glenn, featured musician on Jack Sterling's early morning show on WCBS Radio, in a three-week stand with his own trio at the Embers, N. Y. . . Burgess Meredith set as guest on "What's My Line" Sunday (25) . . . Peter Thomas, of WCBS Radio's "Melody in the Night" show, back from a Bermuda vacation . . . Ely Landau, prez of National Telefilm Associates and the NTA Film Network, is guest speaker at the Radio & Television Executives Society Round Table luncheon today (Wed.) at the Roosevelt . . . Edward B. Roberts, BBD&O editor, will discuss "Writing and Editing for Television" Monday night (26) at Flora Rheaschreiber's writing clinic at the New School . . . Some 50 children's summer camp directors threw a dinner party honoring Mel Allen for his efforts in heading the United Jewish Appeal's 1956 children's summer camp campaign Monday night (19) at the Plaza Hotel . . . John P. List, who's been in charge of the financial and accounting operation at Trendex, upped to v.p. and treasurer of the ratings outfit . . . Paul Blaufox, for five years Arthur Godfrey's talent scout, packaging a new beauty-talent show titled "Beautiful Lady" . . . George Wolf, Ruthrauff & Ryan v.p. in charge of radio-tv, in Florida this week on a combined business-pleasure trip . . . Minnie Pearl, comedienne of the "Grand Ole Opry" series, honored last night (Tues.) at the Overseas Press Club's "U.S.A. Night," with the guest list including Ben Grauer as emcee and Eddie Condon and Steve Allen among the bouquet-tossers . . . Joe Mantell stars on tonight's (Wed.) Kraft Theatre production of "The Day of the Hunter" . . . Teresa Brewer back for another Ed Sullivan show guesster Sunday (25) . . . Sammy Kaye, newly named to the radio-tv committee of the Muscular Dystrophy Assn. of America, recorded a 15-minute deejay show which the MDA is shipping to over 1,000 stations this month . . . Plaza Hotel is plugging tomorrow night's (Thurs.) CBS-TV "Playhouse 90" version of Kay Thompson's "Eloise," which is located in the Plaza, by attaching a fancy two-color blurb-sheet to every tab . . . Walt Framer, "Strike It Rich" producer, in Florida negotiating with Oscar Markovitch, owner of the Lucerne Hotel in Miami Beach, on possible originations there for the show during the winter.

Ether Burke, now manager of the publicity department of Roy S. Durstine advertising agency; formerly on the staff of Look.

Charles Barton signed to direct the first production in the new Brisk-Sauber Productions series, "Shore Leave," for Screen Gems . . . Jimmy Durante host for Mutual's "Family Theatre" today (21) . . . Bernice Coe, sales manager of Sterling Television, has returned to New York after three weeks in England. Miss Coe and her husband, playwright Barrie Stavis, were in England for the production of his play "Lamp Unto Midnight," performed by Old Vic Players . . . Saul J. Turrell, president of Sterling, has left for Hollywood on new product for distribution . . . MBS sportscaster Harry Wismer has been named "Football Broadcaster of the Year" by Knute Rockne Clubs throughout country . . . Cooking expert Dione Lucas has returned to WPIX with a full-hour cooking show on Saturdays, with the Brooklyn Union Gas Co. and Caloric Appliance Corp. sponsoring.

Siobhan McKenna has recorded a series of Thanksgiving Day messages which will be aired throughout the day tomorrow (Thurs.) on WRCA and WRCA-TV . . . Ed Murrow back from the Middle East and set to resume his cross-the-board radio show . . . Eleazar Lipsky of the CBS Radio "Indictment" staff, will have a still-untitled novel published by Appleton-Century-Crofts . . . WRCA-TV assistant director Enid Roth off on a two-week vacation to the West Indies . . . The Charles Collingwoods (she's actress Louise Allbritton) to Mexico where Collingwood will investigate possible program material for "Odyssey" in the Aztec ruins . . . "Captain Kangaroo" show does its first remote telecast tomorrow (Thurs.) via a two-hour remote from Philadelphia, with star Bob Keeshan headlining the Gimbels parade . . . Red Barber keeping busy off-season with spells in behalf of the Youth Consultation Service . . . CBS newsmen Doug Edwards and Frank Donighi in Bridgeport last night (Tues.) to show films of the Budapest story at a Hungarian Relief Benefit . . . Will Rogers Jr. guest speaker at yesterday's (Tues.) overseas Press Club luncheon . . . Ivor Francis into the cast of CBS Radio's "Romance of Helen Trent," while Elaine Kent and Hal Nash into same web's "Second Mrs. Burton." CBS also set Luis Van Rotten, Barry Thompson and Ward Wilson for Sunday's (25) "FBI in Peace & War." NBC-TV's "Malinee Theatre" doing "The Location of Royce-more College" today (Wed.). It's a first teleplay written by the AP's Malcolm Shaw and Dan Blue of Fawcett Publications . . . Frank Orser, who last summer did a thesis on comedy writers in general and tv in particular, is turning the tables on himself. He's become a comedy scripter.

Due back in the country this week: Pat Weaver (from Spain); Bob Kintner (from Puerto Rico) . . . Don Morrow into General-Electric "Parade of Light" via ABC-TV tonight (Wed.) . . . Gerald Goldberg has quit Screen Gems publicity staff to sign on with the Brandt flackery as account exec . . . Scribe Steve Gethers had a "Kaiser Aluminum" 60-minuter last night, "Rag Jungle," and he has another on Dec. 4, called "Cracker Mania" . . . Lee Polk to WABD as director of Sandy Becker's ayem juve stanza . . . Henry Renker, producer of "Greatest Story Ever Told," the ABC radiocast which breaks a 10-year tie with the Goodyear bankroll, hopes to keep the half-hour Sabbath stanza on the air after December by "decidedly lowering the price" . . . Renzo Sacerdoti, chief of the Italo-language news desk at WOV, succeeds Bruno Romani (who goes home to Rome) as N.Y. correspondent for Italy's II Messaggero; he'll continue at WOV in double duty . . . Fredrick W. Smith to WGMG as salesman . . . Elliot Saunders just produced 15-city closed-circuit hour show for Reynolds Metal over NBC-TV facilities, with Nelle Fisher and her terpers and Jack Shaindlin's sidemen, Willie West & McGinty and Rex Marshall participating . . . Peter Donald signed by Republic Features Syndicate to etch "The Gag Bag," a five-minute package for radio syndication . . . Screen Cartoonists Local 841 holds its film festival Monday (26) in the Hotel Pierre grandballroom . . .

### IN HOLLYWOOD . . .

Joe Thompson, NBC's Hollywood assignee on "Wide Wide World" and "Home," checked out . . . Abbott & Costello working up a kid quizzer that ABC would like to put on Saturday ayem. It's called "Penny For Your Thoughts" and would mark the first daylight tv series for the comedy team . . . Newest of the family teams, Edgar and Frances Bergen, will do the running narration of the Pasadena Rose Parade New Year's day for CBS-TV . . . All the NBC brass returned to their home bases but they left behind little evidence of their visit other than attending the first board meeting of California National. Robert Levitt, operating head of CN, did indicate, however, that the California studio, with its eight stages, may be taken over completely before the nine-

(Continued on page 40)

## NBC OPERA THEATRE

(La Boheme)

With John Alexander, Dorothy Coulter, Jan McArt, Richard Torigi, Thomas Tipton, Chester Watson, Orrin Hill

Producer: Samuel Chotzinoff

Director: Kirk Browning

Music and Artistic Director: Peter Herman Adler

120 Mins.; Sun., 2 p.m.

NBC-TV, from New York (color)

One can only hope that, among the audience that tuned in on "La Boheme" on the NBC Opera Theatre Sunday (18) was Rudolf Bing of the Metropolitan. If he is on the prowl for talent, this telecast (in color and black-and-white) certainly showcased it to perfection.

"Boheme," of course, might have been written with tv in mind. Puccini's characters have a real-life flavor, his drama goes far beyond the normal operatic frame, and the music is among the best and most touching he ever wrote. Also, the action allows for the kind of effective staging that enhances a tv presentation without intruding on the musical values.

As presented on NBC, with Kirk Browning directing and Peter Herman Adler at the musical helm, "Boheme" sparkled with new lustre and benefitted from the top efforts of young vocal talent that made the old-familiar arias sound like new. The performance must have won the operatic medium countless new friends, and it should have excited and pleased even the most demanding of opera lovers. Seldom has the grand potential of video in the arts been shown up to better advantage. It certainly was a most conspicuous start for the new NBC Opera Theatre season.

This show has done some excellent work in the past. It's now becoming evident that it has discovered that magic and elusive formula for fusing the musical and dramatic elements that go into opera. Added to this is the wisdom of giving the most fastidious attention to the artistic end and offering the opera in English in a version that doesn't offend the ear. Libretto translation in this case was done by Joseph Machlis and was perfect.

This "Boheme" was unusually well sung by a cast of unfamiliar names. As Rodolfo, John Alexander displayed a fresh, uninhibited tenor that soared with ease and came across powerfully without any shrill overtones. His acting was beyond reproach. Dorothy Coulter looked a bit wholesome for Mimi and might have improved in the acting department in the last act. However, her voice was strong and beautiful, finely shaded and faithful in all registers. Her duets with Alexander could be matched with some of the finest performances of the past.

As Musetta, Jan McArt displayed very distinctive talents in all departments, particularly in the Musetta waltz which she performed with skill and verve. Richard Torigi's Marcello was grand in all levels, and so were the voices and performances of Thomas Tipton, Chester Watson, Orrin Hill and Kenneth Smith.

Adler is an old hand by now of putting opera on tv, but he's never surpassed this "Boheme." There was perfect balance between the voices and the orchestra (members of the Symphony of the Air) under his baton. The entire musical concept of the opera, considering that millions had a ringside seat, was worked out to perfection, with plenty of room left for emotional participation.

Browning's direction again and again lifted this presentation out of the ordinary. The staging, wholly integrated with the musical requirements, was imaginative and highly effective, such as the scene of Rodolfo and Mimi in the foreground singing their farewells while Musetta and Marcello carried on their bickering in the background. Montmartre scene (with action taking place mostly inside the cafe instead of the usual outdoors) came alive with tumultuous action.

NBC and producer Samuel Chotzinoff rate hearty congratulations for this effort. It showcased young talent of great potential—a new breed of attractive opera singers with voices to match—and it proved how enjoyable, intimate and acceptable opera can be as a mass entertainment medium.

Hift.

## Manulis Taps Adams

Hollywood, Nov. 20. Robert Adams has been named by producer Martin Manulis as his assistant on the CBS-TV "Playhouse 90" series.

Before his present assignment, Adams was associate producer on the now-defunct CBS-TV "Ford Star Jubilee" series, and previously, an exec producer at KNXT.

## Tele Follow-Up Comment

## Omnibus

Siobhan McKenna literally put on a one-woman Abbey Theatre as she dominated the major portion of ABC-TV's "Omnibus" Sunday night (18). The marquee read W. B. Yeats, Sean O'Casey, John M. Synge, Paul Vincent Carroll and Lennox Robinson as Miss McKenna went whole hog on the Auld Sod in a succession of Dublin-tempoed vignettes from such Abbey standbys as "Plough and the Stars," "Juno and the Paycock," "Shadow and Substance," "Deirdre of the Sorrows" and the "Countess Cathleen."

If the American public has been eagerly awaiting Miss McKenna's excursions into Irish dramaturgy, "Omnibus" dished it out in spades, but one questions whether this was the desirable approach, for a lick and a promise and a peak and a tease brought forth an unexciting Irish stew. Granted Miss McKenna's widely heralded talents, this video mulligatawny makes unreasonable demands. For in the brief excerpts of the plays, following fast one upon another in two groups, all of the characterizations ran together and what came forth was mainly Miss McKenna. Whether it was a "Juno" comedic capsule or the tragic overtones of "Plough" or the etherealism of a "Deirdre," each of them requires a detailed delineation and concentration in capturing the feeling and the poetry and the heart of a people. Better a 45-minute version of any one of these Abbey perennials than this "Tiddit Theatre."

There were also two films, one entitled "The Era of Wonderful Nonsense," showing the lengths to which people went back in the '20s to get a thrill. On film it provided neither thrills nor nonsense. The other was a "skid row" documentary, "On the Bowery," by Lionel Rogosin. Most of the shots were obtained by concealed cameras and the producer had previously done research at Yale U. and Bellevue Hospital clinics. It added practically nothing to previous knowledge of the Bowery or its inmates or had any value other than clinical.

Rose.

## Perry Como Show

In the Saturday night battle for rating supremacy between NBC's Perry Como and CBS' Jackie Gleason, it would seem at this point as though the pressure is all on Gleason. Como has settled into a comfortable pipe-and-slippers format that shows no signs of slipping on the audience front, while Gleason's return to the one-hour was marked by an audience decline from his initial weeks and the ever-growing problem of finding material for his sketches and a set pattern for his 60 minutes.

Como gave a vivid demonstration of his strength in last week's show (17), with Dinah Shore, Lily Pons, youngsters Brenda Lee and Glenn Derringer and ventriloquist Robert Lamouret as his guest lineup. No overwhelming powerhouse of names this, but so casually and entertainingly wound into a sort of semi-script, that it comprised, as good a musical and comedic hour as has appeared on tv this season. It ain't who you got in terms of guests so much as how you use 'em, and producer Robert Finkel, Como and headwriter Goody Ace sure know how to use 'em.

Not that Misses Shore and Pons aren't top names, nor for that matter are nine-year-old Brenda Lee and the 11-year-old organist, Master Derringer, any amateurs when it comes to spinning off a song. But the point is that this wasn't just a group of guest stars coming up for their turn at bat and bowing off, but a skillfully integrated show that makes full use of their personalities.

Take the bit with the stools, in which Como and Miss Shore did a repeat from her show by the casual duetting on bare stools of "You Must Have Been a Beautiful Baby." That bit came in for a bit of fun later on when Miss Pons insisted on similar treatment, with Como working it into a fullscale gag by doing it on the sly and having Miss Shore and then little Miss Lee discover and join them. Or the burnt turkey bit, with Lamouret's hand-puppet, Robert the duck, worked in as a possible victim. (Show's only fault was that Lamouret didn't have more to do.)

And with the fine integration and humor, it was topflight musical hour, with Como turning in fine jobs on "Bless This House," "Cindy" and a pair of oldies, let alone his duets; Miss Pons "Caro Nome" and "T'Attendrai" in top form and joining in the fun in as relaxed a manner as she's ever

been seen; Dinah never finish than with "You Can't Take That Away from Me"; Miss Lee with "Doodlebug" and "Jambalaya" with that grown-up voice and style of hers; and even the Louis D. Pron dancers in an animated and wonderfully executed square dance number. Mitchell Ayres orch., as usual, cut a fine show. Chan.

## Bob Hope Show

Bob Hope's second seasonal outing for Chevy on NBC-TV Sunday (18) was freighted with powerhouse names but came out seessaw in the comedic sweepstakes. Once again taking the quick-change, how - wunnerful - this - is - for - editing route, the Hope show's liveless images and continuity bridges at times took on a semblance of one-reel curtain-raisers. An especial oddity was the star's routine up-front quip exchange with attractive chirp Julie London who presto quicko, was segued into an entirely different setting, that obviously was handled at another session to provide an insert, which was of bizarre offishness. This was further downgraded by what seemed a pre-recorded "February in the Rain" sung by Miss London amid cornball backdrops of clouds, rain, etc. The tune itself seemed to deserve better showcasing, though Miss London seemed to be giving the mood ballad all she had.

Hope worked alertly virtually throughout, copping honors on his one-liners but still split seconds too fast 'n' furious for listeners for whose average ears these rushing quicquas are an assault on the limitations of the drums thereof. Whole stanza upon second-thought appeared to be a succession of broadly unfolded sketches even though there was a standout pace changer in one number by guest Perry Como on his very hot new biscuit for RCA Victor, "Chincher-inchee." It was p'ush all the way, very much plussed by the production personnel and accoutrements encasing Como's own Ray Charles chorus.

Milton Berle and Steve Allen, who were billed softly, if at all, around the country's logs and paid ads, were mere sneak-in bit players. Berle tentatively seemed on the verge of taking in his best standup style from his stretcher prop, but this was only a feint and he was carried off plugging his next month's appearance at the Town & Country, Brooklyn's large-seater answer to Manhattan's Copacabana. Allen, visited by Hope on the show up ahead (8 to 9), was hardly even in the bit class and it made little sense anyway.

The main comedy burdens were carried out via skits pairing Hope with Joan Davis. These were okay, never surefire, straining at times to raise the laffmeters and altogether too heavily weighted on the slapstick side. Hope and Como had an inning or two with chatter and visual business and Miss Davis, an irrepressible cut-up, had a little song-and-dance chore with her host. It looked like an expensive getup, but money and a battery of writers isn't everything in a tv'er apparently.

Trau.

## Steve Allen Show

Extra added attraction for Sunday's (18) Steve Allen show via NBC-TV was an unbilled appearance of Bob Hope. His brief stint, it developed, more or less was a trailer for his own program which followed Allen's in the 9 p.m. slot. Although Hope by his own admission didn't get his "Serutan on time," he was in his customary sparkling form in making with the gags and repartee. Particularly hilarious was a bit in which the comic "translated" motion picture ads as read verbatim by Allen.

Otherwise, the hourlong session was routine vaudeo with the array of turns topped by Duke Ellington's band and Olsen & Johnson. Former did a medley of his more familiar numbers that was all too short. At one point the versatile Allen joined Ellington in manipulating the 88's. O. & J. literally and figuratively rang down the curtain at the finale with some of their typical noisemaking assisted by Marty May and June Johnson.

Aside from the funmaking of Allen, Hope et al, further levity was provided by Betty Walker in a phone-call monolog, and a scene utilizing a couple of femme boxers. When Joanne Hagen squared off with Phyllis Kubler Allen appropriately admonished: "Ya gotta be careful or you'll be disqualified for a high blow." Rounding out the layout was a novel film clip of dancer Gene Nelson hoofing his way around Penn Station's baggage

conveyors, plus singers George Hamilton IV and Erin O'Brien.

Self-accompanied on guitar, the youthful Hamilton displayed a wistful though weak delivery on an air tagged "A Rose and a Baby Ruth." Miss O'Brien, a striking brunet, wrapped a warm soprano around "In the Still of the Night" to a fine Skitch Henderson arrangement. Incidentally, let it not be said that Allen's sponsors don't get sufficient identification for the home-screens were jumping in cadence with plugs for Jergen's Woodbury Soap, Jergen's Lotion, Viceroy cigarettes and Polaroid cameras—not to mention spot announcements for other products at the chain breaks.

Gilb.

## Walter Winchell Show

Walter Winchell had a slick, click layout on his NBC-TV variety show last Friday night (16). The acts were standout, the pace was swinging, and the production details were topflight. Winchell, on his part, handled the brief intros with his usual snap, but in no case tried to overshadow the performers.

The half-hour opened smartly with a N. Y. street setting in which Art Carney came up out of a manhole to share the intro patter with Winchell. This scene segued into a song routine by Andy Williams on "Jealous Lover," with a male quartet, garbed as a sewer detail, blending neatly into the picture. Williams also closed the show with a vocal "Baby Doll" accompanied by a striking choreo bit by a femme dancer who was seen as a shadow behind a drawn shade.

Patrice Munsel chipped in a couple of more sock vocals, projecting a jazz-vs.-longhair material—number with a lowdown beat and then changing pace with the Puccini "One Fine Day" aria from "Madame Butterfly." It was the stanza's highlight.

Winchell also attempted to spotlight the dramatic talent of the 1955 "Miss America," Lee Ann Meriwether, in a sketch from "The Seven-Year Itch" opposite Carney. Carney, however, completely wrapped up this bit with an ace comedy display and Miss Meriwether didn't get much of a chance to emote. It was, however, a crackerjack sequence.

In the audience, among other celebs was Tom Ewell, who did the "Seven-Year Itch" part in legit and films. Milton Berle also was there and tried to get a laugh by some mugging. The others just smiled.

Herm.

## Ed Sullivan Show

Ed Sullivan's romance with the click diskers was in full bloom on his Sunday (18) outing on CBS-TV. For the opening segment of his show, Sullivan rounded up Don Rondo ("Two Different Worlds" on Jubilee), Fats Domino ("Blueberry Hill" on Imperial) and Guy Mitchell ("Singing The Blues" on Columbia). Only trouble with the singing sequence was that the diskers didn't get a chance to do anything more than give live readings of their shellac hits. For plug values, however, it was well worth their while.

Also in the plug department was the slotting of a couple of scenes from Elvis Presley's preem pic, "Love Me Tender" (20th-Fox). Sullivan got a little mixed up in his intro rundown of the film plot (saying that all three of Presley's brothers in the pic were reportedly killed in the Civil War when it was only the eldest brother) but the filmed sequences probably served to whet the juves' appetite to see the picture that is if they needed any stimulant.

For the straight vaudeo portions, Sullivan recruited Ben Blue for a pleasant panto bit with an unbilled blonde looker and a reprise of his mind-reading turn with Sammy Wolfe as stooge; also Mitzi Green for an okay song turn and a neat impress of Joe E. Lewis; Lou Nelson for a fast-talking comedy stint; Conn & Mann for some slick stepping, and Elsa & Waldo for comedy dancing.

In all, a varled and smartly paced stanza.

Gros.

## Mike Wallace's Night Beat

Mike Wallace, who's done nearly everything in radio and television but ride howdah on a pachyderm, is threatening to become as hot an interviewer for the home-screens as Boswell was between covers vis-a-vis old Doc Johnson. His "Night Beat" on WABD, N.Y., arm of the tissue-thin DuMont works, is boffo on at least two counts, each probably related. Since (1) Wallace pulls no punches and is strictly a spray hitter, it seems inevitable

(Continued on page 38)

## OUR MR. SUN

With Eddie Albert, Dr. Frank Baxter, Marvin Miller, Lionel Barrymore; UPA animation  
Producer-Director-Writer: Frank Capra

60 Mins., Mon. (19), 10 p.m.

BELL TELEPHONE SYSTEM

CBS-TV (color film)

(N. W. Ayer)

CBS-TV preempted Westinghouse's "Studio One" Monday (19) night to permit the Bell Telephone System to install a fascinating tinted exploration by science into the wonders of the sun. Produced, directed and written by Frank Capra, this hour-long "Our Mr. Sun" was the kind of presentation that not only merited the choice time period but provided a glimpse of the amazing power of tv when it really decides to probe its potential. All hands on deck, particularly Capra and the magical animators at UPA, rate a bow for this one.

Capra succeeded in extracting maximum entertainment values through his ingenious integration of animation, cartoonery and "human" continuity. The pleasures were doubly enhanced in its prismatic version and in the adroit utilization of Eddie Albert (as "Mr. Fiction") and Dr. Frank Baxter (as "Dr. Research"), both of whom, incidentally, were excellent, and in Capra's always revealing yet bright and humor-tinged dialog. It would be a giant step forward for education in general if Capra, CBS and UPA could always be around and give it this kind of sugarcoating.

Facts were piled upon facts and clarified by cartoons and animated charts of delightful character as to the size, whereabouts and composition of the sun (herein portrayed with a bright impishness and "voiced" by Marvin Miller and whose byplay with Father Time, "voiced" by the late Lionel Barrymore, was strictly in the "documentaries-can-be-fun" groove). Special films showed the sun and its corona, supplemented by the story of sun spots and amazing news culled from leading observatories.

There was a very exciting and simplified explanation of energy, thermo-nuclear reaction and the manufacture of a solar battery. Photo-synthesis, the process of plant growth, was vividly delineated by cartoon. Staggering figures as to the rapidly increasing earth's population; shown against the diminishing natural supply of fuel, knowingly advanced the need of scientific research in harnessing the sun's energy.

With the possible exception of a slow start it moved fast, was never belabored and was vibrant throughout. It was Capra's bow to video and for all the lofty scientificating, it had a gem-like spoof quality—Capra's tv approximation of the Mike Todd-Jules Verne collaboration in this "Around The Sun In Sixty Minutes."

Rose.

## SAVROLA

(Matinee Theatre)

With Sarah Churchill, Lamont Johnson, Geoffrey Toone, Dayton Lummis, Val Dufour, John Irving, Norman DuPont, Tim Bown Henry, David Frankham, James Liburn, Will White, Booth Colman

Producer-director, Albert McCleery  
Writers: Frank and Doris Hursley  
60 Mins. Thurs., noon

Participating

NBC-TV, from Hollywood (color)

Little did Sir Winston Churchill know that 60 years after he wrote his first and only novel that it would be televised in color with his daughter cast as a pawn to help put down a rebellion against constituted authority, albeit a dictatorship. NBC's Albert McCleery put the manuscript into dramatic form and adespote the time of day for such heavy fare it came off with productive flourish that would just as well served its ends against the after-dark competition. In the "Matinee Theatre" collection of hour plays it must be ranked in the forefront for qualitative production, exemplary acting and inspired direction by McCleery.

Fictional but proving prophetic, "Savrola" told the story of an uprising against dictatorship that needed but little updating to fit the contemporary scene. As the hot-headed leader of the dissidents of a mythical kingdom, Savrola wins the friendship of Sarah Churchill, the dictator's wife, who sought to undermine his power only to yield to his romantic fervor. In his hour of triumph Savrola is denounced by his own followers but holds the love of Miss Churchill who follows him into exile.

Despite the intimacy of his cameo technique, which sacrifices scope for close-in camera shots, McCleery gave the production both realism and dramatic impact with battle scenes and storming of the palace that more than filled the screens. Miss Churchill seemed quite con-

(Continued on page 38)



# RAB Elects Brown, Okays 820G Budget

Radio Advertising Bureau, at its annual membership meeting Thursday (15) and Friday at the Waldorf-Astoria in N. Y., elected Kenyon Brown as chairman of the board of directors and okayed a new annual budget of \$820,000.

John S. Hayes, president of WTOP, Washington, became the newly elected treasurer of the promotion organization for radio stations and the networks. He was the only new officer signed to an RAB pact. Kevin B. Sweeney, who a year ago received what was reportedly a big hike in salary; continues as president.

Sweeney outlined RAB's sales clinic sked for the upcoming year, in which 60 such meetings will be held throughout the country. There will be six regional management confabs, also 20 major city sales "blitzes," and the third annual National Radio Advertising Clinic.

The 60 area sales clinics will be held next January and February, the six 1957 regional management conferences in August and September, and the National Radio Advertising Clinic in late October. The 20 "blitzes" will be spaced throughout the year.

Brown, of KWFT, Wichita Falls, Texas, headed the Executive Committee of RAB this past year and also sat on the board of directors before being made its head. Joseph Baudino of Westinghouse Broadcasting was last chairman of the board of directors.

## CBS-TV Dickers Gable For 'Men in White' TV'er; Kingsley Preps Series

Clark Gable may make his television debut after the first of the year in a spectacular version of "Men in White" on CBS-TV. The network is dickering with Gable to take the lead in the Sidney Kingsley play, which the author has rewritten for television, and Gable is currently reading the new script.

At the same time, Kingsley is working on a complete series based on the same play, which he's calling "The World in White." He's already completed several scripts in the series, which deals with medicine, and CBS-TV is planning to shoot a pilot film on the series after it gets "Men in White" out of the way.

"Men in White" was to have been the December presentation of "Ford Star Jubilee," the once-a-month Ford spec series, but the auto manufacturer cancelled out after the recent showing of "Wizard of Oz."

## ABC

Continued from page 21

at McCann-Erickson, since Morgan was "in solid" with AB-PT brass. Rabinovitz, whom the network says has not been given an official title yet, might yet be made a veep, although the network reports that it has not formulated such a plan. It's thought that Trezy will hire a few outsiders to "surround him" before long. That they are specifically labeled as replacements for Jahncke and Mrs. Zorbaugh is doubtful. Jahncke's duties, after his resignation, were split between the former nominal heads of radio and tv station relations, who now report directly to the hands of their respective network divisions instead of to an intermediary like Jahncke.

At the same time that Trezy was formally given his stripe, Jim Beach was made a veep in charge of the ABC Chicago office.

The network denies that James Connolly, veep heading the Frisco setup for ABC, is leaving. Earlier ABC sources refuted the report that Earl Hudson, overall Coast veep, was retiring. Any thought of retirement was laid more to the fact that he has been ill than any change in management. But despite denials in the latter instance, there has been speculation as to the commanding Coast role that John Mitchell, a veep and general assistant to Leonard Golden-son (a full boss of ABC), might eventually play.

# Estimated Weekly Network TV Program Costs

Nighttime and Daytime Overall Costs Include: Production Expenses, Actors, Musicians, Writers, Freelance Directors, Set Construction, Commercial Announcements, Royalties, Agency Directors

COSTS DO NOT INCLUDE TIME CHARGES (Unless So Designated)

Figures Are Gross—Including Agency Commission

Agencies Listed by Initials: Batten, Barton, Durstine & Osborn; Benton & Bowles; Cunningham & Walsh; Dancer, Fitzgerald & Sample; Doherty, Clifford, Steers & Shenfield; Foote, Cone & Belding; Fuller & Smith & Ross; Goodkind, Joice & Morgan; Guild, Bascom & Bonfigli; J. Walter Thompson; Kenyon & Eckhardt; Lennen & Newell; McCann-Erickson; Needham, Louis & Brorby; Norman, Craig & Kummel; Ruthrauff & Ryan; Sullivan, Stauffer, Colwell & Bayles; Warwick & Legler; Wherry, Baker & Tilden; Young & Rubicam.

PROGRAM	NET- WORK	COST	SPONSOR	AGENCY	PRODUCER
Adventures of Hiram Holliday	NBC	\$35,000	General Foods	Y & R	Phil Rapp
Adventures of Jim Bowie	ABC	33,000	Amer. Chicle Co.	Ted Bates	Louis F. Edelman
Adventures of Ozzie & Harriet	ABC	37,500	Chesebrough-Pond's Inc.	Mc-E	Ozzie Nelson
Adventures of Rin Tin Tin	ABC	31,000	Eastman Kodak	JWT	Herb. E. Leonard
Adventures of Robin Hood	CBS	32,000	Nat'l Biscuit	K & E	Hannah Weinstein
Adventures of Sir Lancelot	NBC	32,500	Wildroot	BBD&O	Dallas Bower
Afternoon Film Festival	ABC	3,000	Johnson & Johnson	Y & R	Ken Rockefeller
Alcoa Hour	NBC	42,500	Whitehall	Ted Bates	Philip Barry Jr.
Steve Allen Show	NBC	100,000	Lever	SSC&B	Bill Harbach
Amateur Hour	NBC	20,000	Participating		Robt. W. Orr
Ray Anthony Show	ABC	27,500	Aluminum Co.	F&S&R	Lloyd Marks
Armstrong Circle Theatre	NBC	45,000	US Time	Peck Adv.	John Gaunt
As the World Turns	CBS	22,500	Jergens	Robt. W. Orr	Robt. Costello
Red Barber's Corner	NBC	4,500	Brown & Williamson	Ted Bates	Wm. Howell
Beat the Clock	CBS	18,500	Pharmaceuticals	Edw. Kletter	Craig Allen
Jack Benny Show	CBS	52,500	Plymouth	Grant Adv.	Goodson-Todman
Big Payoff	CBS	25,000	Armstrong	BBD&O	Hilliard Marks
Big Story	NBC	27,500	Procter & Gamble	B & B	Walt Framer
Big Surprise	NBC	32,500	State Farm Ins.	NL&B	Robt. L. Shayon
Big Top	CBS	16,000	Hazel Bishop	Raym. Spector	Merrill Heatter
Bold Journey	ABC	12,000	Amer. Tobacco	BBD&O	Norman, Craig & Kummel
Break the \$250,000 Bank	NBC	32,500	Colgate-Palmolive	Wm. Esty	N. W. Ayer
Brighter Day	CBS	22,500	Vick Chemical	BBD&O	GB&B
Broken Arrow	ABC	37,500	American Tobacco	SSC&B	Russell M. Seeds
The Brothers	CBS	40,000	Purex	Weiss & Geller	Y&R
The Buccaneers	CBS	27,500	Speidel	Norman, Craig & Kummel	Leo Burnett
Burns & Allen	CBS	40,000	Nat'l Dairy	N. W. Ayer	Russell M. Seeds
Caesar's Hour	NBC	120,000	Ralston-Purina	GB&B	JWT
Captain Gallant	NBC	27,500	lanolin Plus	Russell M. Seeds	Erwin Wasey
Captain Kangaroo	CBS	5,400	Procter & Gamble	Y&R	BBD&O
Cavalcade of Sports	NBC	35,000	General Electric	Y&R	NL&B
Cheyenne	ABC	85,000	Procter & Gamble	Leo Burnett	DF&S
Circus Boy	NBC	32,000	Quaker Oats	NL&B	Emil Mogul
Circus Time	ABC	9,000	Bab-O	DF&S	Fitzgerald
Climax	CBS	48,000	Khomark	Emil Mogul	Maxon
Comedy Time	NBC	3,500	Wesson Oil	Fitzgerald	J. M. Mathes
Perry Como Show	NBC	110,000	Heinz	Maxon	Grey Advt.
Conflict	ABC	65,000	Ludens	J. M. Mathes	Leo Burnett
Bob Crosby	CBS	3,500	Ideal Toy	Grey Advt.	Maxon
Crossroads	ABC	30,000	Brown Shoe Co.	Leo Burnett	BBD&O
Crusader	CBS	34,500	Gillette	Maxon	Grey Advt.
Bob Cummings Show	CBS	37,500	General Elec.	BBD&O	Y&R
John Daly and the News	ABC	4,500	Reynolds Metals	Clinton Frank	Herbert Leonard & Norman Blackburn
December Bride	CBS	32,500	Amer. Metals	Lavenson	Martin Stone
Ding Dong School	NBC	1,600	Hartz Mountain	Geo. Hartman	Edgar Peterson
Disneyland	ABC	100,000	Remco Industries	Webb	Manoff
Do You Trust Your Wife	CBS	40,000	Chrysler	McC-E	DCS&S
Dragnet	NBC	41,000	Welch	Manoff	North
DuPont Cavalcade Theatre	ABC	35,000	Pharmaco	DCS&S	Ted Bates
			Gold Seal	North	Compton
			Noxzema	SSC&B	(Alt. wks.)
			Kleenex	FC&B	Earle Ludgin
			Sunbeam	Perrin-Paus	DF&S
			RCA	K&E	JWT
			Sperry & Hutchinson	SSC&B	(Alt. wks.)
			Chesebrough-Ponds	JWT	Campbell-Ewald
			SOS (Alt. wks.)	McC-E	Wm. Esty
			General Mills	Knox Reeves	Wm. Esty
			Gerber	D'Arcy	Wm. Esty
			Wesson	Fitzgerald	Wm. Esty
			Toni	North	Wm. Esty
			Brown & Williamson	Ted Bates	Wm. Esty
			Procter & Gamble	Compton	Wm. Esty
			(Alt. wks.)		Geoffrey Wade
			Best Foods	Earle Ludgin	ABC News
			Mentholatum	DF&S	Parke Levy
			(Alt. wks.)	JWT	Frances Horwich
			Chevrolet	Campbell-Ewald	ABC-Walt Disney
			Reynolds Tobacco	Wm. Esty	Geyer and BSF&D
			Colgate-Palmolive	Wm. Esty	McC-E
			R. J. Reynolds	Wm. Esty	Kudner
			Colgate-Palmolive	Wm. Esty	DF&S
			Miles Lab.	Geoffrey Wade	McC-E
			General Foods	B&B	W&L
			Miles Lab.	Geoffrey Wade	BBD&O
			Campbell	BBD&O	
			Amer. Dairy Assoc.	Campbell-Mithum	
			American Motors	Geyer and BSF&D	
			Derby Foods	McC-E	
			General Motors	Kudner	
			Liggett & Meyers	DF&S	
			Liggett & Meyers	McC-E	
			Schick	W&L	
			DuPont	BBD&O	

(Continued on page 26)



# Estimated Weekly Network TV Program Costs

Continued from page 26

PROGRAM	NET- WORK	COST	SPONSOR	AGENCY	PRODUCER
Edge of Night	CBS	22,500 (Per wk.)	Procter & Gamble	B&B	Werner Michel
Douglas Edwards with the News	CBS	5,000 (Per ¼ Hr.)	Amer. Home Prod.	Ted Bates	Don Hewitt
Father Knows Best	NBC	36,500	Scott Paper	JWT	Eugene Rodney
Eddie Fisher Show	NBC	17,000 (Per ¼ Hr.)	Coca-Cola	McC-E	Monte Proser
Famous Film Festival	ABC	6,500 (1-Min. Part. Time-Talent)	Planters	GJ&M	Ken Rockefeller
Tennessee Ernie Ford Show	NBC	3,200 (Per ¼ Hr.)	Procter & Gamble	B&B	Milt Hoffman
(Tennessee Ernie) Ford Show	NBC	30,000	Brown & Williamson	Russell M. Seeds	
Ford Theatre	ABC	37,500	Swift	McC-E	
Fury	NBC	24,000	Std. Brands	Ted Bates	
General Electric Theatre	CBS	50,000	Miles Lab.	Geoffrey Wade	
Giant Step	CBS	29,000	Ford	JWT	Alan Yorkin
Jackie Gleason Show	CBS	102,000	Ford	JWT	Irving Starr
George Gobel Show	NBC	42,500	General Foods	B&B	Leon Fromkess
Arthur Godfrey Show	CBS	75,000	Bordens	Y&R	
Arthur Godfrey's Talent Scouts	CBS	30,000	General Electric	BBD&O	Carl Heicke
Arthur Godfrey Time	CBS	2,500 (Per ¼ Hr.)	General Mills	BBD&O	Ed Jurist
Good Morning	CBS	5,200 (5-Min. Part. Time-Talent)	P. Lorillard	L&N	Jack Hurdle
Goodyear Television Playhouse	NBC	45,000	Bulova	McC-E	
Guiding Light	CBS	14,000	Pet Milk	Gardner	Al Lewis
Gunsmoke	CBS	45,000	Armour	FC&B	
Hey, Jeannie!	CBS	37,500	Toni	North	Charles Andrews
High Finance	CBS	32,500	Bristol-Myers	Y&R	
Alfred Hitchcock Presents	CBS	37,000	Pillsbury	Leo Burnett	
Home	NBC	8,700 (1-Min. Part. Time-Talent)	Kellogg	Leo Burnett	
I Love Lucy	CBS	60,000	Standard Brands	Ted Bates	
It Could Be You	NBC	3,200 (Per ¼ Hr.)	General Foods	Y&R	Janette Davis
I've Got a Secret	CBS	30,000	General Foods	Y&R	
Kaiser Aluminum Hour	NBC	47,500	Amer. Home Prod.	Ted Bates	
Kraft Theatre	NBC	45,000	Alberto Culver	Geoffrey Wade	
Lassie	CBS	32,000	Lehn & Fink	McC-E	
Life & Legend of Wyatt Earp	ABC	32,500	Brown & Williamson	Russell M. Seeds	
Life of Riley	NBC	35,000	Welch	Richard Manoff	
The Line-Up	CBS	32,500	Brillo	JWT	
Art Linkletter's House Party	CBS	3,200 (Per ¼ Hr.)	Pharmaco	DCS&S	
Lone Ranger	CBS	27,000	R. J. Reynolds	Wm. Esty	Frank Satenstein
Lone Ranger	ABC	27,000	Kaiser Aluminum	Y&R	Unit Four
Love of Life	CBS	12,500 (Per wk.)	Kraft Foods	JWT	Maury Holland
Lux Video Theatre	NBC	45,000	Campbell	BBD&O	Robt. Maxwell
Masquerade Party	ABC	27,500	General Mills	DFS	Robt. Sisk
Medical Horizons	ABC	12,000	Procter & Gamble	Compton	
Meet the Press	NBC	10,000	Gulf Oil	Y&R	Tom McKnight
Mickey Mouse Club	ABC	14,500 (¼ Hr. Time-Talent)	Brown & Williamson	Ted Bates	Jaime DelValle
Mighty Mouse Playhouse	CBS	7,750	Procter & Gamble	Y&R	
Millionaire	CBS	30,000	Lever Bros.	BBD&O	John Guedel
Modern Romances	NBC	22,500 (Per wk.)	Pillsbury	Leo Burnett	
Robert Montgomery Presents	NBC	52,000	Kellogg	Leo Burnett	
Garry Moore Show	CBS	3,500 (Per ¼ Hr.)	Swift	McC-E	
			Campbell	Leo Burnett	
			CBS-Hytron	Bennett & Northrop	

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## Steubenville Area's Tri-State Potential As 'Ruhr Valley of U.S.'

The tri-state area served by WSTV-TV, Steubenville, O., now the Ruhr valley of the U. S. with its mammoth coal and industrial facilities, faces future industrial expansion from coal and steel interests which will boost the yearly total income of the WSTV-TV coverage area above the current \$7,300,000,000 yearly mark.

These facts were highlighted by Jack Berkman, WSTV prez, at a N. Y. breakfast presentation in disclosing the results of a new Nielsen Coverage survey. It found that WSTV-TV's coverage among 1,045,580 homes in Ohio, West Virginia and Pennsylvania is an all-time high for the station. It also was noted that WSTV-TV rates are based on the station's coverage of the Steubenville-Wheeling market, even though the station is credited by Nielsen with covering 399,810 tv homes in Allegheny County, which includes the city of Pittsburgh. The station therefore claims that the Pittsburgh coverage is actually a "bonus," for which it does not charge the advertiser.

As to the growing industrial wealth of the area, it was noted that since 1950, over seven-and-a-half billion dollars were spent on expansion in the Upper Ohio River Valley, including such firms as Weirton Steel, Wheeling Steel, Hanna Coal Co., Koppers Co., Olin-Mathieson and Kaiser Aluminum.

## WFIL-TV's Interviews With Satellite Refugees

Philadelphia, Nov. 20.

WFIL-TV has slated a special news show next Tuesday (27), titled "Why Did the Hungarians Revolt?" based on planned filmed interviews with refugees arriving at Camp Kilmer, N. J.

Gunnar Back, head of station's news and special events department, will do the filmed interviews. Refugees from that civil-war torn Soviet satellite are being processed at Camp Kilmer for relocation elsewhere in the U. S.

## Mickelson

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much use that could be made of the product obtained at meetings of this type" (coverage of federal, state and municipal agencies); at the "low state of our prestige among some of our listeners and viewers; and the fact that "too many announcers are still reading news on too many stations and on too many networks including CBS" and "too many radio stations and likewise far too many television stations which either make no pretense at all of providing news on the schedule or are trying to do it without hiring competent, qualified and trained personnel."

On the plus side, Mickelson pointed up the "tremendous upsurge" in radio news and the "tremendous impact" of television with its straight news, apart from political conventions, inaugurations and the like. "Television news is beginning to acquire a distinctive pattern of its own—a pattern which fuses the best qualities of newspapers, radio news broadcasts, the newsreels and its own contributions to news coverage. Its future, notwithstanding a recent story in VARIETY, is about unlimited."

Other speakers included NARTB prez Harold Fellows and a group of panelists which included station, public, agency and newsmen representatives.

## ABC-WB

Continued from page 22

are no plans to expand ABC-TV's own television centre here; in fact it's understood the property can be sold for a real estate development at a large profit.

Goldenson and Lewine are also expected to lock up several talent deals while here, the main target being Frank Sinatra for a film series, as well as possible theatrical films. Goldenson is understood offering Sinatra a "partnership" deal on any product he turns out for ABC- and AB-PT. Also planned is a quiz show for kids starring Abbott & Costello.

Radio Review

**THE EDITOR'S DESK**  
(Crisis in the Middle-East)  
With Nathan Straus; Alan Williams, announcer  
Producer: Leon Goldstein  
15 Mins., Fri., 9:30 p.m.  
WMCA, N. Y. (transcribed)

Broadcasting for years now has been playing a game to fool everybody that fools nobody. To listen to "commentator" more than a few times means to know which way he leans politically. It's hard to "commentate" down the middle, except some disguise the partisanship better than others. Actually, there are a couple of "commentators" who are more like "editorialists" than Nathan Straus, the owner of station WMCA, in New York. Nonetheless, Straus a season back became the first station operator to declare that he was going to do an out-and-out editorial every week, modeled after the opinionating done by newspaper editors. Hence, was born "The Editor's Desk" on WMCA. The weekly quarter-hour started another season Friday (16) at 9:30 p.m.

Straus may be termed a political moderate. He seemed to be slightly skeptical of Eisenhower's administration as he talked about the "Crisis in the Middle-East," but he made no bold or original editorial statements as he spoke. For a man who is basically an administrator and not a personality, he read his material with as much clarity as some professionals. And while his too-frequent quoting of other sources (the Herald-Trib editors columnist Walter Lippmann, Admiral W. Radford, others) was far from provocative, he did not try to disguise who was speaking. To say "WMCA believes..." seems less a moral compromise by a broadcaster than to say "There is a feeling in Washington..." (The compromise may even mean giving up 15 minutes of equal time to responsible opposition, but it'd be worth it.)

There is no quarrel with Straus' position on the use of editorials in radio. But if "The Editor's Desk" were turned over to a better journalist the owner's opinions might become more definitive, with more zest to the ear. Such a move would place the WMCA owner in precisely the same relationship as the newspaper publisher and his editor.

Art.

Paducah V

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determining which would best serve the public interest.

Nor did the Commission agree with the examiner's holding that Columbia's threats to its competitors were "harmless bluff." It pointed out that one competitor cancelled a contract with WKYB although three did not stop advertising over the station as the result of threats.

"We are of the view," the Commission held, "that the practices of Columbia over a period of years continuing almost to the date of this hearing (May, 1954, adversely reflect from a comparative standpoint upon the qualifications of that applicant... Where we have two applicants before us and the record shows, as here, that an important principal of one has engaged in practices such as are set forth... herein, whereas there is no such showing relative to the other applicant, it must necessarily be concluded that this is a factor favoring grant to the other applicant. The risk is present that Columbia, through such principal, might well be disposed to engage in similar practices in the broadcast field, given the opportunity."

The Commission did not consider as "serious" a libel suit in which Paducah Newspapers was assessed damages of \$1,000 for publishing an advertisement found to be libelous. There was no evidence, the agency decision stated, that the newspaper had knowledge of the "falsity or wilfulness" of the ad.

On the diversification factor, the Commission awarded a preference to Columbia but stated that "theatre operations, particularly when in control of that medium within the area of the proposed broadcast facility, exert an influence in some measure comparable to newspaper and broadcasting media."

The agency also gave Paducah Newspapers superiority in broadcast experience, in integration of ownership with management and in civic participation.

Estimated Weekly Network TV Program Costs

Continued from page 27

PROGRAM	NET- WORK	COST	SPONSOR	AGENCY	PRODUCER
My Friend Flicka	CBS	32,500	Colgate-Palmolive	L&N	Sam White Alan Armer
Name That Tune	CBS	27,000	Amer. Home Prod.	Ted Bates	Harry Salter
National Bowling Champions	NBC	7,500	Kellogg	Leo Burnett	
Navy Log	ABC	30,000	General Cigar	Y&R	Matt Niesen
NBC Matinee Theatre	NBC	3,100 (Per Part.)	Amer. Tobacco Co.	SSC&B	Sam Gallu
NBC News	NBC	8,000	US Rubber	Fletcher D. Richards	Albert McCleary
Noah's Ark	NBC	40,000	Participating		
Oh! Susanna	CBS	35,000	Studebaker	B&B	Reuven Frank
Omnibus	ABC	67,500	Sperry Rand	Compton	
On Trial	NBC	36,000	Time	Y&R	
Our Miss Brooks	CBS	3,500 (Per 1/4 Hr.)	Miles Lab.	Geoffrey Wade	
Ozark Jubilee	ABC	10,000	Liggett & Myers	McC-E	Jack Webb
People Are Funny	NBC	27,500	Max Factor	DD&B	
People's Choice	NBC	30,000	Nestle	Bryan Houston	Alex Gottlieb
Person to Person	CBS	30,000	Alumigum Ltd.	JWT	Robt. Saudek
Playhouse 90	CBS	115,000	Union Carbide & Carbon	J. M. Mathes	
Dick Powell's Zane Grey Theatre	CBS	35,000	Campbell	BBD&O	Collier Young
Press Conference	ABC	8,500	Lever Bros.	BBD&O	
Private Secretary	CBS	34,500	Best Foods	DF&S	Larry Berns
Queen for a Day	NBC	3,500 (Per 1/4 Hr.)	Gerber	D'Arcy	
Roy Rogers Show	NBC	30,000	(Alt. wks.)		
Schlitz Playhouse of Stars	CBS	47,500	Amer. Chicle	Ted Bates	Bryan Bisney
Search for Tomorrow	CBS	12,500 (Per wk.)	R. J. Reynolds	Wm. Esty	John Guedel
Secret Storm	CBS	12,500 (Per wk.)	Toni	North Advt.	
See It Now	CBS	100,000	Borden	Y&R	Irving Brecher
Sergeant Preston of the Yukon	CBS	30,000	Procter & Gamble	Y&R	
Dinah Shore Show	NBC	17,000	Amer. Oil	Joseph Katz	John Aaron & Jesse Zousmer
Shower of Stars	CBS	175,000	Hamm Brewing	Campbell-Mithun	
Herb Shriner Show	CBS	40,000	Time	Y&R	
Phil Silvers Show	CBS	45,000	Ronson	NC&K	Martin Manulis
\$64,000 Challenge	CBS	35,000	Marlboro	Leo Burnett	
\$64,000 Question	CBS	35,000	American Gas	L&N	
Red Skelton Show	CBS	45,000	Bristol-Myers	Y&R	
Stanley	NBC	40,000	Singer	Y&R	
Strike It Rich	CBS	25,000 (Per wk.)	General Foods	Y&R	Hal Hudson
Studio One	CBS	42,000	Ford	JWT	
Ed Sullivan Show	CBS	70,000	Corn Prod. Refining	C. L. Miller	Martha Rountree & Oliver Presbrey
Sunday News Special	CBS	17,500	American Tobacco	BBD&O	Jack Chertok
Tales of the 77th Bengal Lancers	NBC	32,500	Multiple Sponsors		Raymond Morgan
Tales of the Texas Rangers	CBS	25,000	General Foods	B&B	Jack Lacy
Telephone Time With John Nesbitt	CBS	45,000	Schlitz	JWT	Revue Pdns.
This Is Your Life	NBC	32,500	Procter & Gamble	Leo Burnett	Woody Klose
Danny Thomas Show	ABC	37,000	Amer. Home Prod.	Ted Bates	Gloria Monty
Tic Tac Dough	NBC	2,850 (Per 1/4 Hr.)	Shulton	Wesley Assoc.	Fred Friendly
Today	NBC	6,800 (1-Min. Part. Time-Talent)	Pan American	JWT	
Tonight	NBC	7,440 (1-Min. Part. Time-Talent)	Quaker Oats	WB&T	Chas. E. Skinner
Treasure Hunt	ABC	13,000	Chevrolet	Campbell-Ewald	Bob Banner
20th Century-Fox Hour	CBS	100,000	Chrysler	McC-E	Ralph Levy
Twenty One	NBC	31,000	Pharmaceuticals	Edw. Kletter	Nat Perrin
Uncle Johnny Coons	NBC	14,000	Amana	Maury, Lee & Marshall	Nat Hiken
United States Steel Hour	CBS	50,000	R. J. Reynolds	Wm. Esty	
Valiant Lady	CBS	14,000 (Per wk.)	P. Lorillard	Y&R	Steve Carlin
The Vise	ABC	27,500	Revlon	C. J. LaRoche	Steve Carlin
Voice of Firestone	ABC	30,000	S. C. Johnson	BBD&O	Steve Carlin
Washington Square	NBC	100,000	Pet Milk	FC&B	Cecil Barker
Wednesday Night Fights	ABC	40,000	American Tobacco	SSC&E	Max Liebman
Lawrence Welk Show	ABC	40,000	Toni	Tatham-Laird	Walt Frammer Gordon Duff
Lawrence Welk's Top Tunes & New Talent	ABC	40,000	Colgate-Palmolive	Wm. Esty	Felix Jackson
West Point	CBS	37,500	Westinghouse	McC-E	Marlo Lewis
What's My Line	CBS	35,000	Lincoln-Mercury	K&E	Ted Marvel
Wild Bill Hickok	CBS	30,000	Pharmaceuticals	Edw. Kletter	Herbert B. Leonard
The Walter Winchell Show	NBC	40,000	General Foods	Y&R	Colbert Clark
			General Mills	Tatham-Laird	Hal Roach Jr.
			Swift	George Eisen	Axel Gruenberg
			US Steel	George Eisen	Sheldon Leonard
			General Mills	N. W. Ayer	
			Toni	B&B	
			Wesson Oil	FC&B	
			Standard Brands	FC&B	
			Sterling Drug	North Advt.	Hudson Faussett
			Firestone	JWT	Jac Hein
			Heine Curtis		
			Pabst		
			Mennen		
			Dodge		
			Dodge-Plymouth		
			General Foods		
			Helene Curtis		
			Remington Rand		
			Kellogg		
			Toni		
			P. Lorillard		

(Continued on page 34)

# The First Year of the Second Half-Century

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**VARIETY - ARB City-By-City Syndicated and National Spot Film Chart**

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time-day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	OCTOBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
<b>NEW YORK</b>									
Approx. Set Count—4,525,000				Stations—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)					
1. Highway Patrol (Adv)	WRCA	Ziv	Mon. 7:00-7:30	15.4	42.1	36.6	Early Show; Rain or Shine	WCBS	6.7
2. Science Fiction Theatre (Adv)	WRCA	Ziv	Fri. 7:00-7:30	11.6	35.7	32.5	CBS News—D. Edwards	WCBS	6.7
3. Death Valley Days (W)	WRCA	McC-E	Wed. 7:00-7:30	10.8	33.7	32.1	Terrytoons	WOR	4.8
4. Guy Lombardo (Mus)	WRCA	MCA	Thurs. 7:00-7:30	9.6	33.2	28.9	Early Show; Rain or Shine	WCBS	8.6
5. Public Defender (Dr)	WPIX	Interstate	Thurs. 9:30-10:00	9.5	15.6	60.9	CBS News—D. Edwards	WCBS	6.2
6. Superman (Adv)	WABC	Flamingo	Tues. 6:00-6:30	9.4	34.1	27.6	Terrytoons	WOR	5.6
7. Looney Tunes (Ch)	WABD	Guild	Mon-Sat. 6:30-7:00	9.3	39.1	23.8	Playhouse 90	WCBS	26.6
8. Celebrity Playhouse (Dr)	WRCA	Screen Gems	Tues. 7:00-7:30	9.0	29.3	30.8	Popeye The Sailor	WPIX	8.0
9. Doug Fairbanks Presents (Dr)	WRCA	ABC	Mon. 10:30-11:00	8.8	18.6	47.4	Early Show (M-W-Th-F)	WCBS	5.7
10. Badge 714 (Myst)	WPIX	NBC	Wed. 8:30-9:00	7.1	11.2	63.2	Abbott & Costello (Tu)	WPIX	4.8
							Sheena of Jungle (Sat)	WPIX	5.4
							Terrytoons	WOR	6.1
							Studio One	WCBS	16.5
							Father Knows Best	WRCA	29.0
<b>CHICAGO</b>									
Approx. Set Count—2,900,000				Stations—WBBM (2), WNBQ (5), WBKB (7), WGN (9)					
1. Secret Journal (Dr)	WNBQ	MCA	Sat. 10:00-10:30	25.5	51.3	49.8	Saturday Premiere Theatre	WGN	8.8
2. Science Fiction Theatre (Adv)	WNBQ	Ziv	Sat. 10:30-11:00	20.2	46.2	43.8	Saturday Premiere Theatre	WGN	9.6
3. Great Gildersleeve (Com)	WNBQ	NBC	Mon. 9:30-10:00	15.2	27.3	55.7	Studio One	WBBM	20.4
4. City Detective (Myst)	WGN	MCA	Fri. 9:30-10:00	15.1	23.5	64.1	Person to Person	WBBM	36.0
5. San Francisco Beat (Dr)	WGN	CBS	Tues. 9:00-9:30	14.7	18.4	80.0	\$64,000 Question	WBBM	39.9
6. Badge 714 (Myst)	WGN	NBC	Tues. 8:00-8:30	12.9	20.0	64.5	Broken Arrow	WBKB	24.3
7. Racket Squad (Myst)	WGN	ABC	Tues. 8:30-9:00	12.7	18.8	67.7	Red Skelton	WBBM	29.9
8. Federal Men (Myst)	WBKB	MCA	Fri. 10:30-11:00	12.7	36.8	34.5	Community Playhouse	WGN	16.8
9. I Led 3 Lives (Adv)	WGN	Ziv	Tues. 9:30-10:00	12.5	19.4	64.5	Do You Trust Your Wife	WBBM	28.5
10. Sheriff of Cochise (Adv)	WNBQ	NTA	Fri. 7:00-7:30	12.4	26.3	47.3	Adventures of Jim Bowie	WBKB	12.4
<b>LOS ANGELES</b>									
Approx. Set Count—2,312,000				Stations—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)					
1. Life of Riley (Com)	KTTV	NBC	Mon. 8:30-9:00	20.0	28.9	69.3	Godfrey's Talent Scouts	KNXT	13.5
2. Highway Patrol (Adv)	KTTV	Ziv	Mon. 9:00-9:30	19.7	27.5	71.6	I Love Lucy	KNXT	33.9
3. Life With Father (Com)	KNXT	CBS	Fri. 7:00-7:30	17.4	35.6	48.7	Strange Lands	KHJ	8.0
4. Science Fiction Theatre (Adv)	KTTV	Ziv	Mon. 8:00-8:30	17.3	25.5	68.0	Burns & Allen	KNXT	22.2
5. Confidential File (Doc)	KTTV	Guild	Sun. 9:30-10:00	13.9	20.8	66.6	Alfred Hitchcock Presents	KNXT	29.9
6. Badge 714 (Myst)	KTTV	NBC	Sat. 7:30-8:00	13.8	23.5	58.8	People Are Funny	KRCA	22.3
7. San Francisco Beat (Dr)	KCOP	CBS	Sat. 9:30-10:00	13.5	24.4	55.4	Caesar's Hour	KRCA	14.3
8. Search For Adventure (Adv)	KCOP	Bagnall	Thurs. 7:00-7:30	13.1	22.5	58.2	Highway Patrol	KTTV	11.3
							Name That Tune	KNXT	18.4
9. Mr. District Attorney (Myst)	KTTV	Ziv	Sat. 9:00-9:30	13.0	21.7	59.9	Oh Susanna	KNXT	17.2
10. Secret Journal (Dr)	KTTV	MCA	Sun. 9:00-9:30	12.8	19.0	67.4	G. E. Theatre	KNXT	28.0
<b>CLEVELAND</b>									
Approx. Set Count—1,900,000				Stations—KYW (3), WEWS (5), WJW (8)					
1. Highway Patrol (Adv)	WJW	Ziv	Tues. 9:30-10:00	38.2	63.6	60.0	Break the \$250,000 Bank	KYW	14.3
2. Soldiers of Fortune (Adv)	KYW	MCA	Thurs. 10:00-10:30	33.0	83.9	39.4	News Highlights	WEWS	4.6
							Weather; 2 Star Reporters	WEWS	3.6
3. Racket Squad (Myst)	KYW	ABC	Sat. 10:00-10:30	26.2	58.1	45.1	Buccaneers	WJW	10.5
4. The Whistler (Myst)	WJW	CBS	Tues. 10:00-10:30	24.1	53.3	45.3	Science Fiction Theatre	KYW	18.4
5. Foreign Intrigue (Adv)	WEWS	Official	Sun. 10:00-10:30	22.5	51.3	43.9	Community Chest	KYW	12.1
6. Mr. District Attorney (Myst)	KYW	Ziv	Sat. 10:30-11:00	21.3	51.6	41.3	Death Valley Days	WJW	12.5
7. Hey Mulligan (Com)	KYW	Screencraft	Mon. 10:00-10:30	19.7	47.9	41.1	Amos 'n' Andy	WJW	16.4
8. International Playhouse (Adv)	WEWS	NTA	Mon. 9:30-10:00	18.7	35.1	53.3	Twenty-One	KYW	18.0
9. Science Fiction Theatre (Adv)	KYW	Ziv	Tues. 10:00-10:30	18.4	40.7	45.3	The Whistler	WJW	24.1
9. Man Behind the Badge (Myst)	KYW	MCA	Wed. 9:30-10:00	18.4	31.3	58.7	U. S. Steel Hour	WJW	26.1
9. Crunch & Des (Adv)	KYW	NBC	Wed. 10:00-10:30	18.4	46.7	39.4	Theatre 10	WJW	17.4
<b>ATLANTA</b>									
Approx. Set Count—565,000				Stations—WSB (2), WAGA (5), WLW-A (11)					
1. City Detective (Myst)	WSB	MCA	Sat. 10:00-10:30	29.0	72.8	39.9	Ballard Show	WAGA	8.6
2. Highway Patrol (Adv)	WAGA	Ziv	Fri. 10:00-10:30	26.9	68.1	39.5	Life of Riley	WSB	11.0
3. I Led 3 Lives (Adv)	WSB	Ziv	Mon. 9:30-10:00	23.7	57.5	41.2	Studio One	WAGA	13.1
4. Science Fiction Theatre (Adv)	WAGA	Ziv	Tues. 9:30-10:00	21.6	43.1	50.2	Break the \$250,000 Bank	WSB	19.1
5. Jungle Jim (Adv)	WLW-A	Screen Gems	Mon. 6:30-7:00	18.7	49.0	38.2	Robin Hood	WAGA	14.3
6. Annie Oakley (W)	WLW-A	CBS	Mon. 6:00-6:30	18.0	72.1	25.0	Weather; Sports News	WAGA	4.3
							CBS News—D. Edwards	WAGA	6.3
7. The Visitor (Dr)	WSB	NBC	Sat. 10:30-11:00	17.9	74.0	24.2	Overseas Adventure	WAGA	3.2
							Dixie Jubilee	WLW-A	3.2
8. Superman (Adv)	WSB	Flamingo	Fri. 7:00-7:30	17.1	46.8	36.6	Adventures of Jim Bowie	WLW-A	12.1
9. Kit Carson (W)	WLW-A	MCA	Tues. 6:00-6:30	16.4	73.3	22.4	Telenews	WSB	4.0
							CBS News—D. Edwards	WAGA	5.6
10. Buffalo Bill Jr. (W)	WLW-A	CBS	Wed. 6:00-6:30	15.9	72.3	22.0	Telenews	WSB	2.6
							CBS News—D. Edwards	WAGA	4.3

# BYPASS FEATURE DISTRIBS

## 'Gotta Stay in the Formula Groove' Say Syndicators Re Higher Costs

In program content, film syndicators, troubled by higher costs and feature competition, plan to huddle close to the formula line, pitching half-hours which already have won acceptability by the public and the sponsor.

Traditionally avoiding the off-beat programmers, major film syndicators today expect to stay in the adventure, Western, situation comedy groove, with lesser emphasis on possible anthologies, in light of the growing gamble in the entire syndication field.

Experimentation in program content in the syndication market hardly pays off, as witness ABC Film Syndication's trouble with John Kiernan's "Kaleidoscope" quarter-hour nature show, which found satisfied markets and sponsors, but not enough of them. The present plans indicate some new twists, like Ziv TV's "Men of Annapolis" or National-Television Associates' "Sheriff of Cochise," but they like other current and planned new skeins are in the format groove.

As one syndicator put it, experimentation in programming content must and should come in network programming, from webs which have a built in outlet and many built-in sponsors. After network exposure, after a network program has proven its worth, a syndicator can adapt the formula, and even then the risks are high. The network skeins put into syndication following their web run do not blaze any new syndication programming trails either, he noted.

While the format outlook looks more or less static, a number of syndicators are known to be toying with the idea of lengthening the half-hour offerings anywhere from 45 minutes to 90 minutes. Influencing the thinking in that direction are a number of factors: the success of some 60-minute and 90-minute network dramatic offerings and the competition of theatricals. The pro-lengthening forces argue that the 30-minute format is a limitation imposed on tv by radio broadcasting habits, and that once tv audiences become seasoned in the 60 to 90 minute-and-more groove, via theatricals and net tv dramas, the syndicators better pay heed and see whether they, too, should cultivate the longer than 30-minute program. Any step in that direction also would entail some juggling with the present formula content.

But the pro-lengthening forces at this stage are thin, with the main emphasis being don't rock the content boat; it's financially too hazardous.

## SG's Tint Gleam; 'Wildlife' Series

Screen Gems, which only a few months ago was cool on color, has come up with two top budget color telefilm projects, the latest being "Johnny Wildlife," a nature skein which will feature three running characters, including the 12-year-old son of Johnny Wildlife.

Previously, the Columbia subsidiary had produced a motion picture producer William Goetz who, as an indie releasing through Screen Gems, will produce an hour tint Bible series.

"Johnny Wildlife" skein of 39 half-hours will be produced independently for Screen Gems by Briskin-Wildlife Adventures Co. with Jack DeWitt as producer. Ralph Staub, who for many years has produced and directed "Screen Snapshots" for Columbia, will direct the first two "Johnny Wildlife" telefilms. They are "The Great Whale Hunt" and "The Living Sea."

Testing for the characters currently is underway.

## Ziv Doubles Up, Too

Hollywood, Nov. 20. Ziv-TV has inked a deal with American-International Pictures, under which the motion picture company will share the facilities of Ziv's studio lot, called American National Studios.

American-International, specializing in exploitation pix, plans to produce from 14 to 20 features in the next 12 months. The move, designed as an economy measure by both Ziv and American-International, is in line with Hollywood's new thinking towards sharing overhead operations.

## SAG Pay Formula For Extras in TV

Screen Actors Guild concluded negotiations with the N. Y. Film Producers Assn. in time to report on a new Extras' Agreement to the annual meeting of the N. Y. branch of the union yesterday (Tues.). SAG was able to obtain parity with the wages now being paid members of the Screen Extras Guild in Hollywood.

Screen extras in N. Y. do not have a union of their own, but are encompassed by SAG. N. Y. extras will be given a minimum of \$21.51 a day as a result of the contract, which is retroactive to Aug. 1. Salary was \$18.50 a day. Coast extras make \$21.51 also, their former wage being \$19.51 daily. SAG said that CBS-TV was included among the employers at the negotiations. Harold Hoffman, Florence Marston and lawyer Herman Gray fronted for the 800 N.Y. extras during the meeting.

At the meeting of the SAG membership yesterday the names of the candidates for officers in 1957 were made public. None of the officers are being disputed for their posts. Norman MacKay will be returned as president; Bob Fitzsimmons, Philip Foster, Tom Shirley and William Keene (the only new addition) as vicepresidents. Joseph Bell is recording secretary and Hazel Mack, treasurer. Eighteen candidates are competing for the 11 vacancies on the N. Y. council. Final vote should be in by the weekend.

## ROLAND REED OFF SAG UNFAIR LIST

Hollywood, Nov. 20. Roland Reed TV Inc. has been taken off the Screen Actors Guild unfair list, following negotiations in which Reed arranged to pay off residual claims allegedly due actors in four telefilm series. Involved are theses in "My Little Margie," "The Stu Erwin Show," "Space Ranger" and "Waterfront" series. Reed has been taken off the "unfair" hook pending SAG directors approval of the settlement. However, this firm only makes commercial and industrial films. Other Reed companies in vidpic field are currently inactive.

## Minot TV's 5-Market Sale on 'Tracers' Vidpix

Minot TV last week wrapped up a five-market, regional deal with Standard Oil of Texas for its "Tracers" series. Standard will sponsor the series on KRBC-TV, Abilene, and KBST, Big Spring, both Texas, and on KGGM-TV, Albuquerque; KSWB-TV, Roswell and KAYE-TV, Carlsbad, New Mexico. Deal was set via White & Shufford, Texas agency.

Standard is the second regional sponsor for the series, which is produced in New Orleans and deals with the activities of Tracers Co. of America. Minot earlier sold the show to Lehigh Beverages

## STATIONS DICKER BUYING ON OWN

What could become a revolution in the distribution of feature pictures to television is beginning to take form. A group of major tv stations met last Thursday (15) in N. Y. to discuss direct purchase of the remaining feature libraries—Paramount and Universal; and there was talk of approaching Samuel Goldwyn for his private catalog. Such a deal would eliminate entirely the need for the traditional distributor.

Names of stations at the meeting were not disclosed, but they are believed to represent the top 30 to 40 markets in the U. S. The DuMont stations in N.Y. and Washington, along with other major station chain groups, were said to be involved. A negotiations committee is being established to talk with Universal and Paramount.

Charter stations will underwrite the complete cost of the features, after guaranteeing a satisfactory down payment. The amount each station pays into the collective purchase kitty will probably be determined by the size of the market where it's situated.

Basically, the pictures are being sought to satisfy the programming needs of the 35 or 40 stations said to be involved. Since purchase of national rights is the object, the charter stations also will have resale rights of the pictures to stations in other markets, thereby defraying their own investment. Station control of motion pictures also provides the prerogative of selling any pictures that a charter station cannot use to competing outlets in the same market.

An alternative plan, if sufficient coin is offered the majors, would be for ownership of picture negatives. This would permit charter stations to deal in theatrical distribution domestically and abroad and in foreign tv.

Reason impelling the meeting of stations was said to be a concern over the growing cost of features to tv. By eliminating the distributor as middle man, it was explained, the charter stations would be in a position to cut picture costs virtually in half.

Distributors have invariably had to go to banks for large loans to purchase catalogs. One item that has jacked the cost of resale to tv stations is that the bank interest rates on the loans are high, one reportedly being as much as \$1,000,000 annually.

Intent is to eliminate the attendant cost of the middle-man. Stations at the meeting were reminded that: (1) they are paying the profit that a distrib is entitled to as middle-man; (2) they are also paying his 33%-40% distribution costs; (3) the aforementioned in-

(Continued on page 36)

## MARKLE ANKLES SG FOR HIS OWN SETUPS

Hollywood, Nov. 20. Fletcher Markle is anking his producer-director post at Screen Gems next week to devote full time to the development of his own telefilm properties under the Cubano Productions banner. Cubano is owned by Markle, his actress-wife, Mercedes McCambridge and David Ahlers.

Markle is winding up his Screen Gems assignment, involving production and direction of the first eight "George Sanders Mystery Theatre" films for NBC-TV, this week, then goes to work on his first Cubano venture "Tonight in Havana." Series is based on the Saturday Evening Post stories about a young couple who own a Havana cafe. Markle is adapting the stories for television and plans starting production in Havana the first of the year.

More TV Film News  
On Page 36

## Hazel Bishop's \$7,000,000 Deal Spots Matty Fox Pix in 200 Markets

### Kent's MCA TV Stripes

Raoul Kent has been named a v.p. of MCA TV film syndication, operating out of the Chicago office. He replaces John P. Rohrs, resigned.

MCA TV also reports appointment of Arnold Felsler to the Pittsburgh sales staff. Felsler comes to MCA TV from KDKA, Pittsburgh, and WFMJ-TV, Youngstown, O. A new sales office has just been opened in Houston, with Phil Jones as the film syndication division's rep.

## Luber's Series On O'seas Press Club

London, Nov. 20.

Bernard Luber started production last week on a new telepic series with stories based on the files of correspondents in the Overseas Press Club. In a switch from the customary operation, he is teeing off with 13 films instead of the single pilot, in order to demonstrate his own confidence and to indicate a consistent standard of quality.

Under a deal already set, the series will be distributed in Britain and the Commonwealth, other than Canada, by ABC-TV. U. S. release will be negotiated by ABC Film Syndication.

The series is being produced by Luber's own outfit, Radiant Productions, under the banner of Ardleigh Films, a subsidiary of Associated British Pictures, who, in turn, control ABC-TV. They're being made on a four-day shooting schedule and are budgeted at \$25,000 each. All dollar finances are being provided by Radiant and the pix are designed to comply with British requirements.

First in the series, entitled "The Czar's Daughter," stars Phyllis Calvert with Paul Carpenter. That came off the floor last Friday (16) and was followed yesterday (Mon.) by the second, in which Faith Domergue plays the lead as a woman correspondent in Greece with Eric Pohlmann. That is, as yet, untitled, but the third, which will have Ron Randell in the lead, is called "My Favorite Kidnapper." Other subjects already lined up include "Santa Claus on a Jeep," set in Greece; "Stowaway," a London story, and "Eddy Gilmore in Moscow." Luber is planning special arrangements to film backgrounds in Russia, but will not be sending a unit there. In other cases, where story demands, location units will be used.

## Supermarket Chains Heavy Telefilm Buyers With Multi-City Deals

There are now over four times as many supermarket sponsors on Ziv TV syndicated telefilms as there were in 1952, operating in seven-times the number of markets, according to a Ziv survey.

Particularly active have been supermarket chains buying telefilms on a multi-city basis, a category which showed a marked increase in the past 12 months. Pace-setters have been Colonial Stores, which recently signed Ziv's "Dr. Christian" for 15 cities; Safeway Stores, airing several Ziv shows including the new "Men of Annapolis"; Kroger Co., which sponsors "Highway Patrol," "Man Called X," "Mr. District Attorney," and "Corliss Archer" in some 20 markets.

Long-range supermarket buying is common. Some "Cisico Kid" grocery clients have been with the show as long as seven years.

Hazel Bishop has closed a \$7,000,000 five-year spot deal with Matty Fox, under which the cosmetic company will get a 52-week spot campaign in about 200 markets, beginning Jan. 7, 1957.

The deal involves the old Western MPTV library, of about 600 films, which Fox had bartered to tv stations throughout the country, getting about \$10,000,000 in bartered time. When Fox made his deal with C & C Super, the latter took over the bartered time for exploitation of C & C's soft drink. C & C, however, never fully utilized the time, leaving Fox free to make the deal with Hazel Bishop. The deal reportedly in no way affects the bartered station time deals with RKO Radio Pictures, also made by Fox, under which International Latex is conducting a spot campaign.

The physical distribution and sales of the old MPTV library is being handled by Guild Films, although C & C retains negative rights. Fox, incidentally, has a major stock interest in Guild.

Raymond Spector, board chairman of the cosmetic company and head of the ad agency bearing his name, said that his deal with Fox calls for one or two spots a day, slotted sometime between the hours of 6 to 7:30 p.m. and 10:30 to 12 midnight. The deal, marking the first extensive spot campaign conducted by Hazel Bishop, calls for monthly payments to Fox, payments keyed to the number of spots delivered by various markets.

## Official's 424G Fiscal Year Net

Official Films, reporting on the fiscal year ended June 30, 1956, announced a net income of \$424,000, equal to 16 cents per share on 2,613,903 shares of common stock outstanding.

An earned surplus deficit of \$54,000 at the close of the previous fiscal year was thus turned into a plus figure of \$390,000, while net worth was increased by \$580,000, to \$2,300,000. Official prez Harold L. Rackett stated.

At the same time, he told shareholders in the annual report that in the three months ended Sept. 30, the initial quarter of the current fiscal year, the company had net earnings of \$332,160, or 13 cents per share on the shares outstanding. This compares to the \$424,000 net earnings for the entire fiscal year ended June. No comparable figures were available for the previous year.

Distribution commissions and gross profits from sales in the recent fiscal year aggregated \$2,735,590 compared with \$1,200,000 in the year ended June 30, 1955. Pretax earnings increased even more, rising to \$908,000 in 1956 from \$350,000 in 1955.

Hackett told stockholders that because of the company's continued growth and the favorable outlook ahead "we expect to declare the first cash dividend on common stock before the end of the current fiscal year." The Official prez attributed a good deal of

(Continued on page 36)

## Melchior's Viking Prod. Skeds 2 Vidpix Series

Hollywood, Nov. 20. Former Wagnerian singer Lauritz Melchior and N. Y. attorney Irving Reiman have formed Viking Productions, with a tentative sked of two telefilm series.

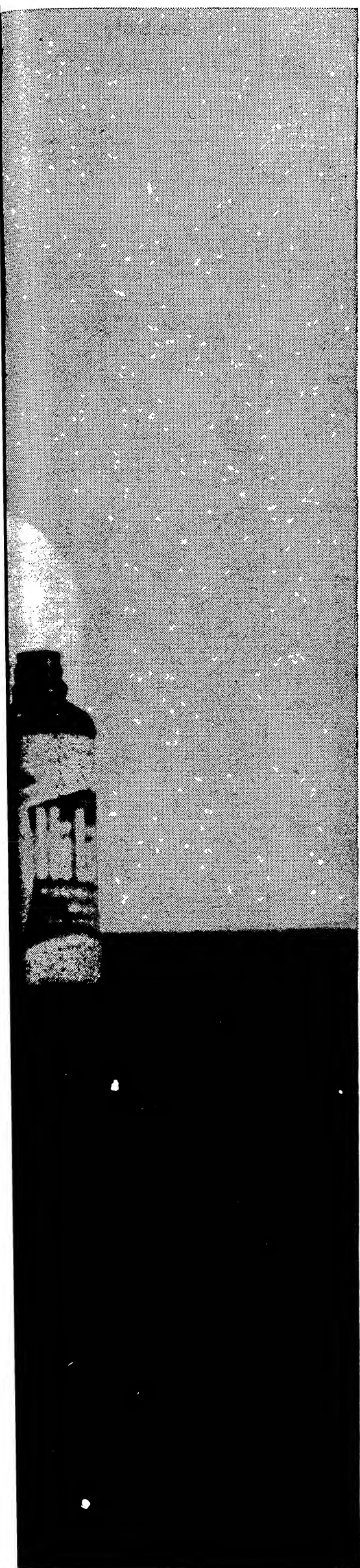
Present plans call for Melchior to star in first series, as yet unset, and to arrange financing for the second, to be lensed in Denmark. He'll leave in January to survey facilities there.



**NOBODY'S  
LISTENING  
BUT PEOPLE  
—WHO HARDLY  
SIT STILL  
A MINUTE!**







Weekdays, a housewife is mostly on her feet and on the go. There's just one advertising medium that can reach her continuously...just one she can pay attention to continuously. Radio.

And in all radio, the CBS Radio Network is the consistent daytime favorite...with a line-up of dramatic serials that attract an average of 4,115,000 people a minute, every Monday through Friday!

What a time and place to sell all the products for which women are your best customers.

this is the right time to buy...

# CBS RADIO NETWORK

*From left to right:*



12:00 N. WENDY WARREN & THE NEWS  
 12:15 PM BACKSTAGE WIFE  
 12:30 PM ROMANCE OF HELEN TRENT  
 12:45 PM OUR GAL-SUNDAY  
 1:00 PM THIS IS NORA DRAKE  
 1:15 PM MA PERKINS  
 1:30 PM YOUNG DR. MALONE  
 1:45 PM ROAD OF LIFE  
 2:05 PM RIGHT TO HAPPINESS  
 2:15 PM SECOND MRS. BURTON

# Estimated Weekly Network TV Program Costs

Continued from page 28

PROGRAM	NET-WORK	COST	SPONSOR	AGENCY	PRODUCER
Jonathan Winters Show	NBC	17,500	Lewis-Howe Vicks	DF&S BBD&O	Norman Frank
Wire Service	ABC	65,000	R. J. Reynolds Miller Brewing Co.	Wm. F. City Math	Don Sharpe & Warren Lewis
Jane Wyman Show	NBC	42,500	Procter & Gamble	Compton	Wm. Rosseau
You Are There	CBS	27,500	Prudential	Calkins & Holden	James Fonda
You Asked for It	ABC	25,000	Skippy Peanut Butter	GB&B	Gran Chamberlain- Maury Cohen
You Bet Your Life	NBC	47,500	DeSoto-Plymouth	BBD&O	John Guedel
Loretta Young Show	NBC	45,000	Procter & Gamble	B&B	John London
Your Hit Parade	NBC	42,500	American Tobacco	BBD&O	Dan Lounsbury
			Warner-Lambert	K&E	
Zoo Parade	NBC	10,000	Mutual of Omaha	Bozell & Jacobs	Don Meier

## SPECS, SPECIALS, ETC.

PROGRAM	NET-WORK	COST	SPONSOR	AGENCY	PRODUCER
BOB HOPE CHEVY SHOW	NBC	175,000	Chevrolet	Campbell-Ewald	Jack Hope
DINAH SHORE CHEVY SHOW	NBC	140,000	Chevrolet	Campbell-Ewald	Bob Banner
HALLMARK HALL OF FAME	NBC	150,000	Hallmark Cards	FC&B	Mildred F. Alberg
PRODUCERS' SHOWCASE	NBC	300,000	RCA RCA/Whirlpool John Hancock Buick	K&E K&E McC-E Kudner	Mort Abrahams
SAT. NIGHT SPECTACULARS	NBC	260,000	Oldsmobile RCA	D. P. Brother K&E	Various
WIDE WIDE WORLD	NBC	200,000	AC Spark Plug United Motors	D. P. Brother Campbell-Ewald	Barry Wood



(Left) JOHN DALY  
American Broadcasting Company

(Center) DOUGLAS EDWARDS  
Columbia Broadcasting Company

(Right) CHET HUNTLEY  
and DAVE BRINKLEY  
National Broadcasting Company

## "We now switch you to..."

The cue line from one of these commentators, the push of a button and your network audience is on the scene in Chicago, Washington, Los Angeles... wherever the news is breaking. The magic of network switching gives viewers a front row look at the drama of current events.

But behind this miracle are the skills of Bell System and network technicians. These highly trained craftsmen blend the technical ability of an engineer with an actor's unerring ear for cues.

With split-second precision, push buttons are operated to make connections that switch the television scene from one city to another. And

Bell System technicians are receiving cues from several networks at once.

To help them, the Bell System receives operating instructions from the networks which give all the necessary information on switches. This information is sped to 130 Bell System television operating centers throughout the nation by private line telephone and teletypewriter systems.

This co-operation between network and telephone company... and teamwork along the Bell System lines... assure the American viewing public the smoothest programming and the best television transmission it is possible to provide.

BELL TELEPHONE SYSTEM

Providing intercity channels for network radio and television throughout the nation



## Ben Duffy

Continued from page 21

behind that show." Rising costs, Duffy stated, have already eaten "into the ranks of marginal producers" and have eliminated "some of the inferior product." But "for the competent, talented producer, the agency's new system of operation can help secure his success." The coproduction setup reduces the risk of a 13-week cancellation, "since this 'trial' run is largely absorbed in pre-telecast conference between agency and producer"; it allows the producer "to get the bugs out of his show before the advertiser sees it"; it increases the producer's likelihood of being consulted on future properties.

### Eliminating Risk

For the sponsor, the coproduction arrangement "eliminates most of the risk of buying into a product that never stands up to the pilot film"; it assures that the client's wishes "will be transmitted as quickly and effectively as possible into the final product"; it gives the client "an extra creative dimension to the production of a quality series"; and it "assures the fact that the agency will be as aware of what is going into the production of the series as the producer himself."

As to the agency, the arrangement would guarantee it "a much closer liaison between the other two interested parties—clients and producers. The solving of minor day-to-day problems will probably eliminate the big ones that used to crop up 'out of the blue', so to speak." Duffy said that such a role would create a heavy load for the agency programming people and would require the hiring of talented specialists. "If it means hiring higher-priced people away from other phases of show business, this must be done."

"A good hour live dramatic show not too long ago cost around \$40,000, or less, in talent charges. We have just been exposed to some projected hour live dramatic shows for the 1957-58 season. These were good shows with fine people in charge, but they were not spectacular. However, they were budgeted in the neighborhood of \$60,000 to \$80,000. An hour variety show that we talked to a producer about had an initial budget of \$147,000 for talent charges alone. In addition, time charges have been rising as networks increase their facilities.

"Costs can not keep rising forever, mainly because that kind of money is getting scarcer and scarcer. Fewer and fewer sponsors can afford a network show every week. Cosponsorship is an accepted way out. So is multiple sponsorship, despite the fact that some product identity is naturally lost in the latter system. But if the traffic can't bear a much higher tariff, it's also a cold hard fact that prices aren't likely to get lower."

## News Casting

Continued from page 21

considering that it's all out-of-pocket expense without benefit of sponsorship; or the Henry Salomon-inspired "Project 20" documentaries in the public affairs area of programming, or the projected "Telescope" series, or again the policy of NBC preemptions of prime time slots under the web's attendant precept that "if a show's worth seeing at all, show it where it can be seen and not for the sake of Congressional credit." In this regard, CBS could take a cue and earmark a Wednesday at 9, say, rather than a Sunday afternoon at 4, which seems to have become Columbia's anointed grounds for fighting its public affairs wars.

Yet, save for these isolated commendable facets, the NBC shortcomings in its news-public affairs division, it's felt, have been accentuated in deeds of non-performance. Its continued lack of a standout personality with the stature of an Ed Murrow or an Eric Seeveraid is regarded as but one conspicuous deficiency. The fact that a CBS will automatically dispatch a Murrow posthaste to the Israel-Egypt sore spot while NBC contents itself with its "as usual correspondent" is cited as but another illustration of two-network philosophies in their respective news-public affairs areas.

ABC thus far has done but little in these directions,

## HERE ARE JUST A FEW OF THE REVIEWS:

"...television rose to its greatest heights of achievement... color television's shining hour".

ALDINE R. BIRD, BALTIMORE NEWS-POST

"...spritely, heart-warming, original... must have struck a responsive chord with all viewers except those cynical, hard-bitten souls who refuse to acknowledge the fact that they were once children... the finest original score we have heard on TV".

HOLLYWOOD REPORTER

"It was 90 minutes of high pleasure, a joy in every respect. It was a rare moment in television... a magnificent job which I hope NBC will repeat again and again".

JAY NELSON TUCK, NEW YORK POST

"...a towering beacon in the development of television entertainment... irresistibly charming, beautifully presented..."

BOB WILLIAMS, PHILA. EVENING BULLETIN

"...thoroughly captivating entertainment... we sat entranced..."

NICK KENNY, NEW YORK MIRROR

"Hooray for 'Jack'... the first really successful musical written especially for TV".

WIN FANNING, PITTSBURGH POST-GAZETTE

"pure joy... good enough for NBC to place in its expanding repertoire of kid classics".

SID SHALIT, NEW YORK DAILY NEWS

"'Producers' Showcase'... crammed more charm and professionalism into ninety minutes than has been seen on TV in many a day".

MARIE TORRE, NEW YORK HERALD TRIBUNE

"'Jack' as a TV musical is a worthy successor to 'Peter Pan'... it is a timely commentary on whatever it is that man lives and fights for".

JOHN FINK, CHICAGO TRIBUNE

...AND THERE ARE MANY, MANY MORE.



## HIGHEST BEANSTALK IN HISTORY

*Live television is better than ever!* An estimated 55 million Americans proved it last Monday evening when they tuned in "Jack and the Beanstalk" in Color and black-and-white on *Producers' Showcase* over NBC.

*This was the largest audience to watch a 90-minute show in the history of television. It attracted a 75% greater audience than the average of the three competing half-hour shows\* on the second network.*

Not since the two memorable two-hour *Producers' Showcase* productions of Mary Martin's "Peter Pan" has sheer enchantment held so vast an audience spellbound. "Jack and the Beanstalk" was an authentic television original—a triumph of bold, creative, live programming. It demonstrated once again television's unique ability to capture a nation's interest and attention through one show on one network.

"Jack and the Beanstalk" was another NBC landmark in the development of live television. It was what people have come to expect from the network which introduced the 90-minute Spectacular, and is now the only one to continue this dynamic program form.

## NBC TELEVISION

a service of 

\*Burns and Allen, Arthur Godfrey's Talent Scouts, I Love Lucy



## Chi WGN-TV's 'Me, Too' on Hefty Slice of Feature Library Rating Pie

Chicago, Nov. 20.

WGN-TV statisticians are asking what's so surprising about the hefty ratings feat of films are knocking off around the country this season. As the Windy City's trailblazer in the use of features the past six years, the station's ratings have frequently been bracketed in the local Top 10 along with the bigtime network shows when a particularly hot film was spun off.

As a result, the Chi Tribune station made no particular point of the fact that "How Green Was My Valley" hit a high of 28.1 when unsponsored on Jim Moran's Thursday night at 10 "Courtesy Theatre" last month. The first-run theatrical entry from the bundle of 20th-Fox pix distributed by National Telefilm Associates topped the Windy City ARB audience scores of all the preceding network shows that night. The rating gave "Valley" a 73% share of the audience.

Same sponsor's Sunday night WGN-TV theatre, also on a strictly first-run policy, has traditionally been the station's biggest rater. From July through October, for example, the Sunday 10 p.m. feature topped an average top quarter-hour ARB rating of 32. Virginal product is also being used on the Thursday and Friday segments which have averaged 22.9 and 20.5 respectively from August through October.

These celluloid track records weren't attained by any special hoopla such as the \$100,000 kickoff blast for the Metro package on KTTV, Los Angeles, where the preem pic, "30 Seconds Over Tokyo," skyrocketed to a 30.8 average last month.

### Murcott Feud Settled

Hollywood, Nov. 20.

Joel Murcott feud with the Writers Guild over his refusal to pay dues on tv reruns because of his contention they are "inadequately" policed has been amicably settled.

Writer told the finance committee he would pay the dues and they agreed to keep him informed on policing activities and invited him to be a member of the policing committee.

### Mel Gold Prod. Acquires Telson Studios In L. I.

Mel Gold Productions last week acquired the studio and all equipment and facilities of Telson Studios in Long Island City. Studio, which includes a 60x60 foot stage, sound, lighting, carpenter shop, dressing rooms and full camera equipment, will be operated under the name of Mel Gold Studios Inc., a wholly owned subsidiary of the production company.

Martin Rich, who prior to joining Gold as production supervisor was manager of Telson, will take over as studio manager under the new ownership. Studio will not only house Gold's own commercial-vidpix production work but will be made available to other producers on a rental basis.

### Seattle's 900G RKO Pix Buy

Seattle, Nov. 20.

William Veneman, general manager of indie KTVW, Channel 13, here, has announced purchase of the entire "Movietime, U.S.A." RKO feature film package for the station for \$900,000.

Veneman said there are 740 films in the package, including some post-1948 features. Station is working on scheduling of films, with no times set as yet. Rumor is that features will be telecast in the early evening hours.

KING-TV is showing MGM features and KOMO-TV has some 20th films, with both stations scheduling start of features around 10:30-11 p.m.

### BIG EDDY ARNOLD SALE

Chicago, Nov. 20.

SSS Tonic outfit of Atlanta, Ga., has purchased the "Eddy Arnold Time" film series for a 50-market spread through the south and southwest.

Sale was handled by the Walter Schwimmer Co. distributor of the country and western bundle.

### McGowan's 'Snowfire'

Hollywood, Nov. 20.

McGowan productions starts filming a new telepix series, "Snowfire," next month, with Don McGowan and Mollie McGowan co-starring.

To round out the McGowan-McGowan lineup, Stuart McGowan directs and Dorrell McGowan produces.

### TPA Pre-Sales On 'Mohicans' Telepix

In a series of pre-sold sponsorship deals topped by a 14-market Coast regional last week with Langendorf Bakeries, Television Programs of America has nearly reached the break-even point on its "Last of the Mohicans" series weeks before the show is scheduled to hit the air.

That's been done before, but the unique factor in the TPA surge on the show is the fact that about three-quarters of the business set thus far and accounting for that near-break-even level are foreign sales. Thus far TPA has only three sales on the show—to the Canadian Broadcasting Corp., to Incorporated Television Programs in the United Kingdom, and to Langendorf. The sum total of the three deals is said to run about \$17,000, but the significant fact is that the Canadian and British deals account for about \$13,000 of this, including the extra coin involved in supplying CBC-TV with French and English soundtracks of the series.

Langendorf is using "Mohicans" to replace California National Productions' "Steve Donovan, Western Marshal," which it has sponsored on the Coast for over a year. Its coverage will involve every market in the western region, including San Francisco, Los Angeles, Seattle, Portland, Stockton, etc. Deal was set via the Compton agency's San Francisco office.

### 'White Hunter' Series To Shoot in Africa

Hollywood, Nov. 20.

Shooting is slated to start next February in Africa on a new color telefilm series, "White Hunter," by Dudley Pictures Corp. in cooperation with Africana Tv Enterprises Ltd. of Johannesburg. Marshall Thompson has been set to co-star with Toto, a 10-year-old native boy, and with Arnold Belgard and Doane Hoag scripting. Belgard will also direct.

### 'HIDDEN TREASURE' SETS BLOCH, OTHERS

Cast for the telefilm "Hidden Treasure Show" is nearing completion, with the \$55,000 giveaway going into production at the Blitmore Studios in N. Y. on Dec. 11. Last week Ray Bloch was inked as musical director, and since four other performers have been added, along with a director.

Judy Johnson, Eva De Luca and Richard Hayes will split vocals. Bobby Hackett, trumpeter, was also signed as a soloist, and a choral group of 12 will act in support of the front cast.

Perry Lafferty will direct, with George Bellak scripting. Marc Hertsens will do choreo. Hour show is up for syndication.

### Official

Continued from page 31

the company's success to the network sale of each of its three telepix shows, produced via Official's tieup with Sapphire Productions, Ltd. He also reported that the syndication side of Official's business, now includes 797 half-hour episodes, compared with only one-tenth as many properties controlled by the company 18 months ago. Referring to the growth in the foreign market, he said that England alone has bought more than \$1,000,000 of the Official series; Canada, \$500,000; Australia, which has just opened commercial tv, has purchased over \$150,000. Other foreign markets will follow, he added.

In the consolidated income statement of the 1956 fiscal year, selling, promotion and general expenses were put at \$1,044,884, with provision for federal income tax listed as \$484,000. In the balance sheet, accounts receivable were \$3,163,794, with total assets listed at \$6,587,017. Total current liabilities were put at \$1,745,558.

### Bypass Distribs

Continued from page 31

Interest on original distributor financing is also transferred to the stations, and (4) distribs figure into the sales price a reserve against unsold markets, on the theory that motion pictures cannot achieve a nationwide tv sellout.

Another attractive feature of the direct ownership plan is the potential of writing off charter station investments either entirely or to the point of making a profit through sale of pix to non-charter stations. In effect, the stations would be distributors. First, they could sell beyond their own markets and, then, they could also sell to competing stations the pictures they don't need. They would be reimbursed on additional sales in direct proportion to the amount each initially invests.

A selling point to be made to the Hollywood majors is that the charter group of stations, by dint of their size and their markets they represent, have substantial credit ratings.

### NED LAND TO C&C

Ned Land, former president of Station Promotions, Inc., has been added to the sales force of C & C Television.

Also recently added to the C & C sales staff are Robert Mooney, formerly of Guild Films, and Paul Calvin.

Cincinnati—WCKY stockholders reelected Charles H. Topmiller, president and general manager, and other officers at annual meeting. The board appointed Mrs. Essie Rupp assistant secretary and treasurer and added Fred A. Dowd, president, First National Bank of Cincinnati, and John H. Clippinger, attorney, as directors.

## Four Star Okays 9 Vidfilm Series

Hollywood, Nov. 20.

First meeting this year of Four Star Films toppers, held over the weekend, okayed an upped production sked to nine telefilm series. Dick Powell, David Niven, Charles Boyer, William Cruikshank and Jack Rayel, owners and exec producers of the film, met with George Gruskin and Stan Kamen of the William Morris Agency tv department. Morris office has an exclusive pact to handle Four Star Films product sales.

Company currently has three vidpix series before the cameras, "Hey Jeannie," "Dick Powell's Zane Grey Theatre" and "Mr. Adams and Eve," latter preeming in Jan. on CBS-TV.

Meet was the first time that varying commitments of the Four Star toppers would permit a simultaneous get-together to go over future production plans.

### Bob Lewine

Continued from page 21

ing-promotion as v.p. in charge, is an open secret. It's not for any scarcity of top people that NBC hasn't replaced Pinkham, for the web's program department already boasts a lineup of veeeps that include such top-level names as Nat Wolff, Mort Werner, Mike Dann and Carl Stanton.

At the same time, Lewine's move out of ABC would increase to four the number of v.p.'s that have followed Kintner in resigning from the web. Quartet comprises Ernest Lee Jahncke (shopping), Harold Morgan (to McCann-Erickson), Geraldine Zourbaugh (shopping) and Lewine.

Mobile, Ala.—W. B. Pape was made veeep and general manager of Pape Television Co. here to fill the vacancy of the late H. K. Martin. Pape was national sales manager.



Mgt. William Morris Agency

### THIS MAN HELP YOU IN EUROPE

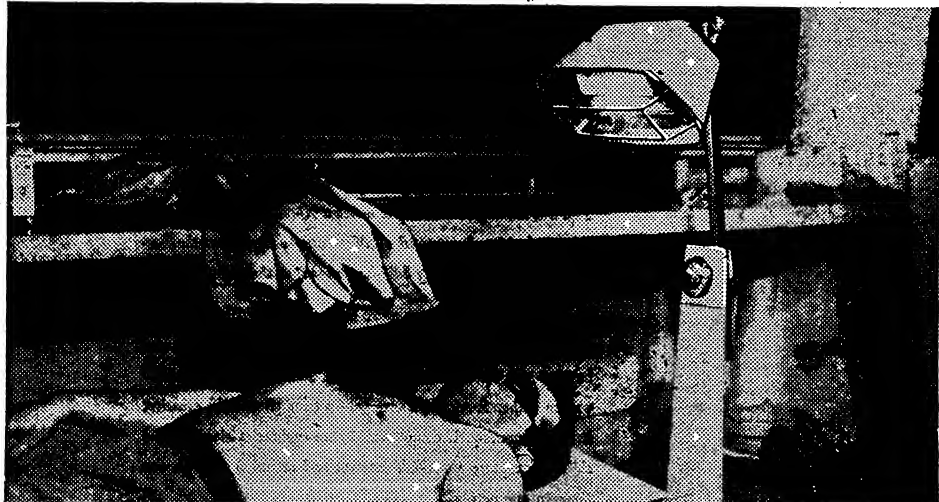
MAJOR MOTION PICTURE COMPANY'S COMBO PRODUCER-WRITER-DIRECTOR LEAVING HERE FOR ASSIGNMENT ON CONTINENT JAN. 9 WILL BE AVAILABLE FOR THEATRICAL OR COMMERCIAL FILM WORK THERE AFTER FEB. 15, FOR AD AGENCIES, TV FILM PRODUCERS, OTHERS. CAN BE GOOD DEAL FOR BOTH OF US.

WRITE BOX VV 300, VARIETY, 154 W. 46th ST., N. Y. 36, N. Y.

EVERY DAY ON EVERY CHANNEL

**BROOKS COSTUMES**

3 West 41st St., N.Y.C. - Tel. PL 7-5800



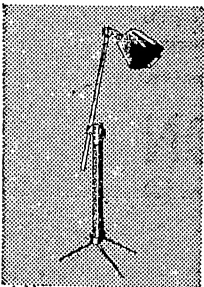
Rex Everhart and other stars of hit "No Time for Sergeants" use the Hanovia Health Lamp to acquire a healthy Bermuda "glow" between scenes. None of the company of 35 men and one girl use make-up.

## Summer "Sunshine" Backstage Eliminates Need For Make-up

More and more theatrical and TV personalities get and keep a healthful Bermuda "glow" all year round by using the Hanovia Ultraviolet Quartz Health Lamp. They look healthier, feel healthier, right through the health-hazardous winter months. Only the Hanovia all new Full-Spectrum Ultraviolet Quartz Health Lamp, used and recommended by the medical profession, gives the complete ultraviolet spectrum, tanning rays plus the sun's body-building, health-giving rays.

Plus, infrared heat rays that soothe and relax tired muscles, pep you up for that special matinee or Sunday performance. Get your Hanovia Health Lamp at your department, surgical supply, or appliance store now.

FREE: Valuable brochure "Magic of Ultraviolet" describes benefits of ultraviolet and infrared. Just write "Hanovia" on a postcard and mail to Hanovia Chemical & Mfg. Company, 102 Chestnut Street, Newark 5, N.J.



All new Hanovia, Model 55, designed by Raymond Loewy Associates. Compact, lightweight, easy to use. Safe-T-Timer signals end of exposure.

Your Attention Please

## THE HOTEL BELVEDERE

319 WEST 48th ST., NEW YORK 19

• This modern 17 story fireproof hotel is now offering one room studio apartments, with kitchenette and modern tile bath at very low daily and weekly rates. Complete Hotel Service.

• PHONE Circle 6-9100 •

# TOP RATING IN CINCINNATI!

America's number one mystery adventure series rings up top ratings everywhere. In a key market like Cincinnati, for example, ELLERY QUEEN not only has the **highest rating\*** of any syndicated program—it also **outrates** top network favorites such as **\$64,000 Question**, **Climax**, **Jackie Gleason**, **Alfred Hitchcock**, **Dragnet**, and many, many others.

*\*24.7 Pulse, September 10, 1956*

## the ELLERY QUEEN

series

starring

### HUGH MARLOWE



Your own survey will prove to you that more people are **ELLERY QUEEN** fans than for any other mystery adventure series. No wonder! Books, anthologies, Ellery Queen magazines, motion pictures, network radio series, all with multi-million, astronomical circulations, and now the brilliantly-produced television series are your guarantee of the big audiences you want. Let **TPA** demonstrate to you how the **ELLERY QUEEN** series can best serve you, too.



*Television Programs of America, Inc.*

EDWARD SMALL • MILTON A. GORDON • MICHAEL M. SILLERMAN  
Chairman President Executive Vice-President

488 Madison Ave., New York 22, N. Y. • PL. 5-2100

## Tele Followups

Continued from page 25

that those sitting for their portraits will (2) get the idea and/or be shamed into following suit.

One of the prime fr'instances was his face-to-face last week (14) with Drew Pearson, the firebranding Washington merry-go-rounder, in a set-to postponed from previous week. Under Wallace's incisive, persistent, "intuitively impudent" proddings, Pearson matched the hot, candid questions with ditto answers—perhaps not quite as sizzling in the reply at times as in the pitch, but close enough to produce a slambang session for the pre-midnight-patrol viewers garnering a change of pace from the flickers, etc.

~ In addition to presumably wide general interest, the segment was meat & potatoes for members of the fourth estate or kindred beats thereof. Such as the whys & what-fors of Washington-based pundits & pounder-outers holding back on data for print. That's a "combined operation" having to do with some soul-wrestling on whether the disclosures, classified or no, would be in the public and national interest, and also hinged on whether the subject, if a person, is big enough to take care of himself under barb or revelation; and contrariwise, the futility and perhaps unfairness of putting the searchlight on mere Joeblows unless the material is too earth-shaking for a zealous syndicated or one-sheet columnist to



## STEAMING AHEAD!

Since the sternwheelers first opened our Ohio River Valley to large-scale trade, this region has constantly steamed ahead to greater industrial records.

Today, its array of manufacturing is the most vast in America... a solid head-of-steam typified by our own doorstep counties of Cabell and Kanawha (the Huntington-Charleston area) where—say preliminary reports of the new U. S. Census of Manufactures—the value of industry alone is up 55% since 1947, currently over one billion dollars!

This is only part of what you can command with WSAZ-TV. Surrounding our near-quarter-mile-high tower lies America's 23rd television market—four states wide, four billion dollars deep in buying potential. You leave a smart wake when you sail aboard WSAZ-TV. Any Katz office can make out a profitable bill of lading for you.

**WSAZ-TV**  
CHANNEL 3  
HUNTINGTON-CHARLESTON, W. VA.  
N.B.C. NETWORK  
Affiliated with Radio Stations  
WSAZ, Huntington & WGKY, Charleston  
LAWRENCE H. ROGERS, PRESIDENT  
Represented by The Katz Agency

kill off under the severe competition that exists.

There was some naming of names along this route by Pearson, plus a clearly intended dig at Presidential press poobah Jim Hagerty, at whose behest many a permanent camp follower in the Chief Exec's reportorial corps must at times be obliged not to file adverse thisa & thata for fear that otherwise there would be retaliation, according to Pearson. And so on as to a comparative sizeup of FDR, HST and DDE, each getting his just due and all of them coming out ahead against Pearson's acknowledgment that he and Truman didn't get along, etc. In fact, it was the former Prez who referred to Pearson in an historic phrase utilized tongue-in-cheek by Pearson in his current Satevepost series, "Confessions of an S.O.B."

To find the columnist self-effacing, such as owning up to how it was that some of his major "predictions" didn't pan out, was in itself a change-up for Pearson under Wallace's blunt, tell-all-or-tell-nothin' approach. And for the records, Pearson's shiny crystal ball shows Secretary of State Dulles resigning (because of his health) and Defense Sec'y Wilson quitting (because that's what he's wanted to do).

Considering all the mamby-pamby forums even on some big-league network shows where they let the guy on the hot seat get away with an awful lot of "no comment," Wallace's nightly beat stands out like the Eiffel Tower on the Parisian landscape. Trau.

### See It Now

A demonstration of the U.S. Navy's might, highlighting atom-propelled submarines and super-aircraft carriers, unreel on Sunday's (18) "See It Now" afternoon telecast. The one hour proved to be fairly interesting viewing, as well as furnishing some very sobering reflections on the new weapons which not only are in this country's hands, but also commanded by the Russians, according to the experts.

Titled "Revolution in the Navy," the Edward R. Murrow and Fred W. Friendly production had many arresting shots, with cameras exploring "miracle" weapons undersea and in the air. The on-the-scene pictorial display was interspersed with interviews with Navy brass. Informationally, the CBS viewers must have been swamped by the array of material offered. The hour could have been more pointed and sharp if less of an area was on display. The show, as it focused on the cramped, efficient quarters of the atom-driven Nautilus, then shifted to interviews and aircraft carriers, had a tendency to ramble. But the drama of what already has been accomplished in naval armaments and what new armaments are in the offing, always seemed to snap back one's interest.

The awesome display, which also highlighted the launching of guided missiles from submarines, found even Rear Admiral Hyman G. Rickover, father of America's atomic Navy, bowled over. With atom-driven power, Admiral Rickover said that for the first time in history man can control his environment, rather than accommodate himself to it. He added this warning: God help us if we don't use it wisely. Horo.

### Playhouse 90

An otherwise solid script out of Harold Jack Bloom's typewriter was afflicted with tv dramaturgy's chronic malady on CBS-TV's "Playhouse 90" last Thursday (15). That's the inevitable happy finale that so often does violence to a play's basic honesty and consistency. This happy ending syndrome is all the more incongruous when as with Bloom's "Heritage of Anger," a virtual Pandora's Box of emotions is skillfully opened for some 70 minutes, only to have the lid hastily nailed back on in the last few minutes.

This edition's plot dealt with the classic father-son conflict dressed in businessmen's garb, reminiscent of Arthur Miller's "Death of a Salesman." Pulling out all the Freudian stops, Bloom also embroidered the romance angle with some obvious jealously overtones between the father and his daughter's swain. Except for the abrupt shifting of gears at the end, it was powerful stuff, aided and abetted by a competent cast.

Ralph Bellamy had both some fine moments and some unsure ones as the Cameron family's aging patriarch whose singleminded concentration on his wholesale shirt business drove a wedge between him and his daughter and two sons. The youngest son, an ex-Air Force

flyboy turned playboy who reluctantly joins the family firm with mounting bitterness toward his Dad, was efficiently done by John Ericson. Tom Brown delivered likewise as the elder son who literally earned the back of Pop's hand as the rejected tribal weakling.

Nina Foch turned in an able job as the daughter torn between love and sympathy for her father and her sweetheart. Latter, excellently portrayed by Lloyd Bridges, figured prominently in the external conflict when he exited the Cameron company for a rival concern. Through his masterminding, the competing firm proceeded to work havoc with the Cameron outfit by grabbing up the latter's sources of supply for its Xmas merchandise. Onslow Stevens neatly handled the role of the head of the rival firm whose hopes of merging with Cameron were rebuffed by the latter's blind determination to keep the business in the family, despite the kids' recognition that a merger would be best for all concerned.

The highly-charged personal and business warfare was quickly resolved in the aforementioned final scene. Dad came charging in on his daughter and her lover and poked a gun at the "outsider." They talked him out of his homicidal ambitions, he exits grinning, apparently reconciled to the merger of both his business and his daughter. The young pair seal it all with a clinch at the final dissolve.

It was a smooth, fluffless exercise for producer Martin Manulis and director Vincent J. Donohue's technical staffers. Dave.

### Ray Bolger Show

Ray Bolger's "Washington Square" still takes on the attitude of the last part of its name. The show is still a self-conscious and belabored effort that seemingly needs to make up its mind whether it wants the situation comedy framework or go into a straight variety show. The elements of both are there, with Bolger in position to tie the proceedings into a single neat bundle, which somehow isn't coming off yet. According to appearances, the show toppers seem ready to ditch the very thin situation of Bolger being the impresario-entertainer at a Greenwich Village playhouse.

On Sunday's (18) session over NBC-TV, there were moments when the layout nearly made it. Yet the necessity of keeping the plot going provided some long stretches of unrewarding dialog. Martha Raye, left to her own devices, could easily have made several spots stand up, and Bolger who knows his way around a stage, could similarly enliven a few niches. The individual variety efforts were good. Elaine Stritch, another regular, came off well in her spot, and Rocky Marciano with his walkon, walked on and off. Others with appearances were Kay Armen, playing the Mama part, once occupied by Daniza Ilitsch, Arnold Stang working in a puppet rig gotten up by Bill & Cora Baird, and Rusty Draper, do well individually, but yet the show fails to register as a whole.

The Bolger-Raye-Stritch takeoff on "War and Peace" had some effective moments, but they tried too hard to get it across. It seems that if the talent, and those who know talent, had their way, everything could go well in no time at all. Jose.

### Toyland Express

With the Christmas season setting in, Toy Guidance Council, Inc., is unreeling a group of 15-minute films, showing some of the new toys being offered and offering pointers on the psychological gratification that some toys may offer children. Locally, carried by WABC-TV Saturday and Sunday mornings and afternoons, the 15-minute show appears lightweight in the entertainment department.

The Saturday (17) 9:45 a.m. slotted film also had little of the psychological twist. David T. Marke, director of the Council's educational activities, only made a few comments in that vein, comments such as a girl's layette set may help a young Miss to adjust to a new member of the family, or that a gun gives a child respect for law enforcement. The major portion of the program was devoted to a display of toys, a few of which could be considered unusual.

Taking the bite away from what seems to be an overlong commercial was Jimmy Nelson and his puppets. Nelson and his characters, though, once the group of kiddies reached "paradise" abroad the Toyland Express, became minor figures. Emphasis was on toys, toys, toys, all of which could be bought in neighboring stores, according to the crawl. Horo.

## Tele Reviews

Continued from page 25

tent to underplay the part, but with precisioned artistry and rarely raised-her voice. Her dad will be sent the lenticular film and he'll undoubtedly approve her handling of the role that came out of his own quill. Lamont Johnson gave a worthy depiction of the dictator with all the dynamics of a rabble-rouser, and Geoffrey Toone was properly stalwart as the beleaguered dictator. Others lending able support included Dayton Lummis, Val Dufour, John Irving, Norman DuPont, Tim Brown Henry, David Frankham, James Liburn, Will White and Booth Colman.

Adaptation of Frank and Doris Hursley was file'y wrought, and won the approval of Sir Winston after the initial effort by another was rejected. McCleery's device of having an actor essay the role of author and narrating the tale to two young officers was both inventive and effective. Tab lifters were Armour, Sylvania, Brillo and Tide with a few more spots at station break time to seemingly overload the program with commercials. John Conte tended the hosting with his usual eclat. Helm.

## 'Play Marco'

Continued from page 23

shall be consistency of interpretation of the Federal lottery laws by the agencies charged with their enforcement, particularly when... is directly contrary to a long-standing opinion of the Solicitor of the Post Office Department, who has held that activity of the type required by "Play Marco" does not constitute consideration. Moreover, we are unable to find any indication that the Attorney General has considered or feels that the program in question is violative of law.

"The significance of this divergence of regulatory opinion becomes apparent when it is realized that some 4,000 broadcast stations... will be prohibited from engaging in the advertisement of many sales promotion plans, which require participants to visit the sponsor's store, and hitherto never considered lotteries, while... the printed media is, and always has been, enabled to do so."

NARTB further argued that the lottery laws were intended to apply to gambling-type activities which defraud the public. The program, "Play Marco," it declared, "cannot be reasonably construed as appealing to the gambling instinct of the individual, tending to impoverish its participants or weakening public morality."

## GBS Profits

Continued from page 22

14 to stockholders of record on Nov. 30. Also voted was a stock dividend of 2% on outstanding A and B shares, but with provisions forbidding issuance of fractional shares. Instead, stockholders will receive non-transferable order forms of fiftieths of a share.

Board also elected Merle S. Jones, who becomes president of CBS Television Inc., a vice-president and board member of CBS Inc., the parent company, effective with the assumption of his new post on Jan. 1.

## 'Grand Central Station' Shuttles in Jan.; Paar, Others in ABC Shifts

"Grand Central Station" got a network radio reprieve last summer when ABC picked up the former half-hour drama and converted it into a weekday quarter-hour strip at 11 a.m. But the show has failed to catch any sponsors, so it's being dropped in January by ABC. Jack Paar, who began in July at the same time as "Grand Central" is being moved into the 11 a.m. time.

Paar, who has a number of participating sponsors at present, may ultimately be expanded to a half-hour, from 11 to 11:30. Network feels that Paar is better back-to-back material with the rest of the morning dramatic block than is "Grand Central." Block begins with "My True Story," from 10 to 10:30, and goes to two succeeding quarter-hours, "When a Girl Marries" and "Whispering Streets." To replace Paar temporarily at 11:15 will be "You and Your Marriage," a marriage counselling stanza that has been running as a 10-minute from 11:35 to 11:45 a.m., after five-minutes of news.

Bob Hammock, with a musical combo will take over the old "Marriage" slot, and the Buddy Weed band stands from 11:45 until noon.

Hartford—John P. Shipley has been named to newly-created post of operations manager of WKNB television and radio. At WHCT-TV, Lanny Pike has been named production supervisor. Moves over from WKNB-TV, where he held a similar post.

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LAVISH PRODUCTIONS • EXCITING COSTUMES  
BEAUTIFUL AQUAMAIDSUsing the world's finest completely portable equipment  
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1. coordinates a sales promotional and merchandising campaign in a localized marketing area.
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AVAILABLE NOW FOR TOUR OF CLIENT-SPECIFIED CITIES FOR ONE  
ADVERTISER ON AN EXCLUSIVE BASIS IN THEIR FIELD

## From the Production Centres

Continued from page 24

month option falls due . . . J. Walter Thompson's Cornwall Jackson has put out feelers for original musicals to serve Gordon McRae's starring on five Lux Video shows this season . . . There's a deal cooking for syndication of 16 filmed shows made by Jimmy Durante the past two years . . . Jack Mulcahy is trying to convince his Texas backers of "The Tracer" that the rating services are damaging their property and should be restrained from publishing their figures. Sez Mulcahy: "they don't check every set, therefore the ratings are inaccurate and injurious to our property representing an investment of a million dollars" . . . Jack Benny booked Jayne Mansfield for his Jan. 10 "Shower of Stars." In fact he can have anyone on the 20th-Fox lot, they are so won over to his way of handling guests . . . Jaime Del Valle, producer of CBS-TV's "The Lineup," proclaims that there isn't a good mystery show on the air so he's bringing to tv an old radio property he directed, "Johnny Dollar."

### IN LONDON . . .

Kazuko Yamaguchi, Japanese soprano will sing "One Fine Day" from "Madame Butterfly," in a guest spot on BBC-TV's show "Vic Oliver Presents" . . . Gracie Fields starred in Val Parnell's Saturday night spec and also has a 20-minute solo spot on BBC-TV (Nov. 25) . . . Victor Feldman on drums and singer Ronnie Harris will appear in "Off The Record" (Nov. 26) . . . Original film version of Tolstoy's "Resurrection," made in 1909 to be screened in "Movie Muscum" on Nov. 30 . . . Johnnie Ray booked for two ATV appearances . . . Larry Adler to give a BBC-TV harmonica recital . . . Leigh Madison, who's been a dancer up till now, joined the cast of "The Dave King Show" in the role of a singer . . . Rossano Brazzi featured in ATV's "Portrait of A Star" . . . Audrey Hepburn and Mel Ferrer interviewed on ABC-TV in connection with premier of "War And Peace" . . . Clippings from "The Devil's Disciple," starring Tyrone Power shown in ATV's "Armchair Theatres."

### IN CHICAGO . . .

NBC veep Jules Herbueaux named vice-chairman of Chi Better Business Bureau . . . WGN-TV sales topper Ted Weber in New York this week making the agency rounds . . . Barbara Van Hazmburg, assistant WBBM press info director, expected back at her desk this week after recovering from injuries sustained in the CTA El smashup earlier this month . . . John Andersen and Tom Powers added to the Needham, Louis & Brorby research department . . . WeDyck Quintet pinchhitting next week on WNBQ's "Bob & Kay" daytime while Art Van Damme and his instrumental group work a date at the Colonial Theatre in Toronto . . . Co-producers Herb Grayson and John Buckstaff taping the sounds at heavyweight title contender Archie Moore's training camp for airing Saturday (24) on WBBM's "Ear On Chicago" . . . NBC newscaster Morgan Beatty's guidebook on the nation's capital due out next week . . . WGN to carry the city highschool football championship playoff Dec. 1 with Jack Brickhouse and Vince Lloyd handling the mike chores . . . Thrush Jean Williams is anklng WBBM's "Gold Coast Show" after more than seven years. Marie De Rose is replacing.

### IN SAN FRANCISCO . . .

Tip of the hat to KPIX's Phil Lasky: the CBS-Westinghouse station is now running its nightly "Big Movie" full length, which may—or may not—be the result of last month's exchange between Lasky and a Frisco theatre owner . . . Northern California Academy of Television postponed its beaux arts ball until December because of a conflict (same night) with the Frisco Ballet Guild's beaux arts ball . . . KRON celebrated its eighth birthday Nov. 15 . . . New business manager of KCBS is Malcolm G. Morehouse, taking over for George B. Stadtmuller who's now CBS Radio's director of accounting . . . KQED general manager Jim Day reported on the growth of educational tv over his regular show yesterday (19) . . . KGO boss James H. Connolly got a

special citation from the Redwood Empire Association . . . KCBS general manager Henry Untermyer was named a director of the big taxpayers' Down Town Association . . . Frisco visitor: Marsland Gander; London Daily Telegraph's tv critic . . . John Highlander, assistant program manager at KPIX, and John K. Chapel, news director of radio station KLX, Oakland, were two of six Northern Californians honored for 1956 industrial safety work.

### IN WASHINGTON . . .

All webs expected to telecast lighting of White House Christmas tree by President Eisenhower Dec. 21 . . . WRC-NBC d.j. Willard Scott bows out for Navy duty, with Ed Walker taking over some of his chores . . . WARL chief announcer Don Owens and general manager Ray Armand plane to Nashville, Tenn., this week to participate in WSM's 31st anniversary celebration of "Gran Ole Opry" . . . WWDC D.J. Jon Massey, who is also assistant art director for Dept. of Labor, interviewed by Voice of America on opportunities given to American Negro . . . WGMS-MBS currently conducting contest to select town's first d.j. for a new midnight show . . . Betty Konisberg, ex of WAAM and WITH, Baltimore, new sales promotion topper at WHOP-CBS . . . U. S. Dept. of Agriculture releasing a telefilm, "Agriculture Story," being used in connection with current observances of National Farm-City Week.

### IN BOSTON . . .

WNAC-TV inked Frank Luther as full time consultant on children's programs and public affairs . . . WEEI beginning remotes from Rickshaw, Chinese eatery, for after theatre party, 11:15 to 11:45 p.m. with Jerry Howard as "Slim Pickens" and interviews with stage and screen celebs . . . Frank Tooke, gen. mgr. WBZ-TV, back from Europe . . . New program, "Teacher of Week," on WBZ-TV Saturdays with outstanding teacher being honored each frame . . . Dave Maynard, WORL d.j. sked, won the national deejay contest conducted by Sammy Davis Jr. calling for best album title and suggested songs to be recorded by Davis at his next sesh . . . Alan Dary, WBZ-WBZA disk jock, conducting "most beautiful lips" contest with entrants imprinting their lips on a piece of paper. Dary, and disk jocks John Bassett, Carl deSuzie, Leo Egan and Norm Prescott will judge the contest which ends Nov. 30 . . . Priscilla Fortesque, WEEI's traveling reporter and celeb interviewer, taping legit show personalities in "Happiest Millionaire." "Happy Hunting" and "Candide" current at Hub theatres . . . Arthur C. King, WEEI news and public affairs director, elected veep of United Press Broadcasters Assn. of Mass. . . Morgan Baker, director Housewives Protective League, WEEI, elected prexy Parent-Teachers Assn. Collicott School, Milton.

### IN DETROIT . . .

WWJ's new high fidelity transmitters now are in service. E. J. Love, the station's general engineering manager, says the human ear cannot discern difference between WWJ-AM reception and that of WWJ-FM . . . Comedian-Soupy Sales' across-the-board 11 p.m. show has been expanded from 15 to 30 minutes . . . J. L. Hudson department store annual Thanksgiving Day parade will be telecast nationally by WXYZ-TV over 93 ABC stations and locally by WWJ-TV . . . Jean Loach, WXYZ-TV personality is preparing for a tour of Europe with group of women broadcasters . . . Russell Gohring is new general manager of WPON, Pontiac . . . New WWJ-TV entry is the "Meet Blenda" show starring Blenda Isbey in a celebrity-shopper interview program from a shopping center.

### IN PHILADELPHIA . . .

Mac McGuire, anklng from WRCV to WPFH, will also take on an all-day Sunday WPEN session . . . Joe Grady acted as emcee when his WPFH partner, Ed Hurst, received a citation from the Center City Chapter, B'nai Brith, in the Warwick (12) . . . Ministers from the Philadelphia Council of Churches observing telecasts and attending weekly seminars; at WFIL-TV . . . Included in WPEN shifts are axing of the mambo session emceed by Art "Pancho" Raymond. Also Red Benson "After Hours" will move to a three-hour morning stint and deejay-vocalist Bud Brees will have the entire evening show . . . "Father Knows Best" cast, Robert Young, Jane Wyatt, Elinor Donahue, Billy Gray visited sponsor's Chester plant . . . Dave Brubeck and his quartet, now at the Red Hill Inn, cut a one-hour tape for WHY, educational FM station . . . The Optimistic Club of Germantown presented its annual award to NBC producer Dan Lounsbury (15). Former local associate WRCV-TV's Pete Boyle was guest speaker . . . Town's oldest continuously sponsored program "Television Kitchen" (Philadelphia Electric) with Florence Hanford debuted in color on WRCV (12).

### IN CLEVELAND . . .

Gene Martin, author of Almanac, sold his five-minute daily radio weather script to WRCV . . . Radio-TV editors, Stan Anderson, Press, and George Condon, Plain Dealer, reelected to Board of Press Club; Sanford Markey, director news KYW, KYW-TV elected vice president, and Barbara Reinker, freelance, elected secretary . . . Maggie Wulff, WJW-TV, named honorary recruiter for Air Force . . . Bill Tompkins, signed for 13-week 10-minute 6:05 p.m. KYW newscast by Buick . . . Bill McGaw named director at KYW-TV . . . WEWS' Don Penfound recuperating from pneumonia attack . . . Jerry Lewis pactd for tv appearance with Bill Randle . . . Rob Evans, AFTRA executive secretary, rounding out successful contract talks with KYW, KYW-TV, with final points to be announced soon. Negotiations with WJW WJW-TV slated for wrapup sessions this week . . . KYW program manager Mark Olds back at his desk following knee surgery.

## AFTRA

Continued from page 22

hereafter given a minimum of \$155, plus the guarantee to reach \$10,000.)

NBC is giving its announcers a \$20 increase over the \$135 base. And all NBC staff announcers making less than a total of \$16,000 annually with commercial fees will be guaranteed another \$20 a week in certain network commercial announcements.

Only real network trouble spot may be Mutual. That radio network is negotiating separately on staff announcers and no decisions have been reached. In the event of MBS-AFTRA agreement failure, the union may wage a strike strictly against that web alone.

Local contracts in L.A., N.Y., Chi and Frisco are still in the process of negotiation. Coast talks, with Claude McCue fronting AFTRA there, have been progressing more slowly than those in N.Y. and Chi.

## Seward

Continued from page 22

fold Godfrey projects, apart from his additional duties.

Smith was formerly v.p. in charge of station administration, but when he became an administrative v.p. the title was dropped (with Dundes now assuming it). He started with CBS at WBBM in Chicago in 1926 as manager of the station, and after a stint as ad-manager of Montgomery Ward, returned to the station and moved up through the network to become general manager of CBS Radio sales in 1936, becoming director of station relations in 1945 and v.p. over station administration in 1948. His resignation is effective Dec. 31, and he assumes his consultancy status from that date on.

Plattsburgh, N.Y. — Al Cahill takes over for Carl Stohn Jr. as program director of WPTZ under general manager George Baren-Bregge. New stanza chief was staff announcer and sports editor for 13 months at the tv'er.

(ADVERTISEMENT)

## On the Prowl for TV Producer-Idea Man

We are convinced that somewhere outside of New York, Chicago\* and Hollywood\* are some fresh, bright guys who have ideas, who can write, who know television production and who would like a crack at a big job.

We have a spot for such a person. Ours is a network program with a fairly fool-proof format which depends upon the light touch of a clever (not "cute") idea man to keep the show sparkling. If you are a fountain of ideas and know how to get them across to a top director and his excellent crew, then you're the guy we're looking for.

We're willing to give the title, and the money that goes with it, to the one who convinces us that he should be our producer. But, please, don't write us unless you know TV production thoroughly and are an original idea man.

The present producer of our program knows about this ad and will probably help us select his successor. Ours is a daytime operation, five-a-week, and we think we have the greatest group of people in the business. That's why we're being pretty fussy about the person we pick for this job.

\*We haven't a thing against New York, Chicago or Hollywood but, frankly, all the top people we would like to have for this job are doing so well now that they don't want to change jobs, so we decided to conduct our own talent search. We really don't care where you are working now or whether you're working. If you honestly think you can meet our requirements, let us hear from you—we'll keep it confidential, of course.

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## NBC Radio's Hike

Continued from page 22

ting acceptance of his new blueprint for the network at the regional meets. The first, in N. Y. last week, at which the compensation increase was announced, unanimously endorsed the new program, which calls for on-the-hour news, "hot line" news links to stations, extension of "Monitor" to Friday night, local sales of unsold commercial slots on network shows and 70-second station breaks.

The N. Y. meeting accounted for 30 stations; a second meeting in Chicago, which also unanimously endorsed the plan, accounted for 26 additional affiliates. A meeting Monday (19) in Atlanta drew unanimous endorsement from 27 more affiliates, bringing the total thus far to 83.

# CISCO KID

# #1

SYNDICATED  
SHOW IN  
HOUSTON

PULSE,  
May, 1956

# 29.4

#6 AMONG ALL NETWORK  
SHOWS, ALL WEEK

BEATING:

DRAGNET  
\$64,000 CHALLENGE  
CLIMAX  
I LOVE LUCY  
JACK BENNY  
AND MANY OTHERS



*Tall Hog at the Trough!*\*

# TENNESSEE ERNIE FORD

Starring on

## "THE FORD SHOW"

NBC-TV

THURSDAY

9:30 P.M.

\* OCTOBER NIELSEN

	October 4			October 11			October 18		
	Total	Aver.	Share	Total	Aver.	Share	Total	Aver.	Share
Tennessee Ernie	31.8	28.5	42.9	27.6	24.6	39.8	32.0	29.0	43.7
Playhouse 90	30.6	22.2	36.8	26.4	18.4	32.2	30.2	23.8	38.5



# Jocks, Jukes and Disks

By MIKE GROSS

**Doris Day:** "The Party's Over"—"Whad'ja Put In That Kiss" (Columbia). "The Party's Over," a standout ballad from the "Bells Are Ringing" legituner, gives Doris Day another opportunity for a big shellac score. It's a wistful number with plenty of commercial appeal and Miss Day, aided by Frank De Vol's orch, gives it just the right touch. Tune will also do well for Carmen McRae on the Decca label. On the Columbia flip Miss Day switches to a rock 'n' roll beat for just okay results.

**Dinah Shore:** "I'll Come Back"—"A New Fangled Tango" (RCA Victor). "I'll Come Back" looks like the side that will bring Dinah Shore back to the disk hit lists. It's a bright and attractive item that shows Miss Shore in fine vocal splits. She's also in a gay mood on a cute novelty item from

the Mike Todd pic. Despite the strong competition, the fine vocal and colorful intro gives this slice excellent chances. Flip is a laughing song with the ho-ho's delivered infectiously by Peter Roberts.

**Dean Martin:** "Give Me A Sign"—"The Look" (Capitol). Dean Martin has gotten hold of a swaying item in "Give Me A Sign" that'll be good for a strong spinning ride on the jockey turntables and in the coinboxes. Its bouncy beat really takes hold. "The Look," too, looks like an okay spinning bet. The latino tempoed tune gets a likeable going over by the crooner and he builds it into an attractive entry.

**Sherry Parsons:** "Whispering Heart"—"How Can I Keep My Mind On My Feet" (Dover). This is the kickoff coupling for the new Dover label and it seems to be off to a good start. With Sherry Parsons



LAWRENCE WELK

and his  
**CHAMPAGNE MUSIC**  
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Aragon Ballroom—Ocean Park, Cal  
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ABC-TV Mon. 9:30-10:30 p.m. EST  
Sponsored by  
Dodge and Plymouth Dealers of America

## Longhair Reviews

**Leonard Bernstein:** Fancy Free (Columbia). Leonard Bernstein, versatile maestro-composer who has been given an unusual showcasing by Columbia Records this month via a multiple release, conducts a sparkling version of his own ballet suite, "Fancy Free." In addition, there are two other arresting works on this disk, Copland's "El Salon Mexico" and Milhaud's jazz-motified work, "La Creation Du Monde."

**Pilar Lopez (Capitol).** A program of Spanish dance music by Albeniz and Tejera executed in excellent style by Pilar Lopez's company of dancers, singers, guitarists and the Spanish Symphony Orchestra. Cleanly recorded.

**Verdi:** Falstaff (Angel). One of Verdi's less popular, but masterful operas, "Falstaff" is performed with power and brilliance by a cast headed by Tito Gobbi, in the title role, and Elisabeth Schwarzkopf, Herbert Von Karajan conducts the Philharmonic Orchestra and Chorus.

**Handel:** Organ Concerti (Unicorn). Part of Unicorn's "Music At M.I.T." series of releases, this is a superlatively recorded performance of four Handel concertos for organ and orchestra. The sound is full and clean, and aside from this disk's musical interest, it is a standout demonstration of hi-fi technique.

**Offenbach At His Best (Request).** A pleasing program of Offenbach songs in English, French and German done by soprano Frieda Teller with the Musicians de Chaillet under William Gunther's baton. Herm.

## Best Bets

<b>DORIS DAY</b> .....	<b>THE PARTY'S OVER</b> (Columbia) .....
<b>DINAH SHORE</b> .....	<b>I'LL COME BACK</b> (RCA Victor) .....
<b>GEORGIA GIBBS</b> .....	<b>TRA LA LA</b> (Mercury) .....
<b>JILL COREY</b> .....	<b>I LOVE MY BABY</b> (Columbia) .....

"Happy Hunting," "A New Fangled Tango," but it'll be tough bucking "I'll Come Back."

**Georgia Gibbs:** "Tra La La"—"Morning, Noon and Night" (Mercury). With "Tra La La," Georgia Gibbs gets back in the "Tweedle Dee Dee" groove for a surefire payoff. It's a swinging piece delivered with a happy zest. A natural spinning bet every where. Reverse side is a nicely handled rockin' ballad.

**Jill Corey:** "I Love My Baby"—"Egghead" (Columbia). Jill Corey has one of her best chances for a big wax noisemaker in "I Love My Baby." It's a fast-moving item with a frolicsome barroomhouse beat. Young thrush is in top form as she gaily belts it home. "Egghead" on the bottom deck, is a fair novelty item.

**McGuire Sisters:** "Goodnight My Love, Pleasant Dreams"—"Mommy" (Coral). A familiar sentiment is handsomely put together in "Goodnight My Love, Pleasant Dreams." Side should get the McGuire gals lotsa spinning action for good commercial results. They do an okay job on "Mommy," a warm-hearted offering, but its coin potential appears to be limited.

**Jack Haskell:** "Around The World"—"The Ho-Ho Rock and Roll" (Thunderbird). Jack Haskell has a solid version of the widely covered ballad, "Around The World," title song of

pitching a neat vocal line, both tunes get an attractive showcasing. "Whispering Heart," a likeable ballad, stands the better spinning chance. Reverse is an okay rhythm display.

**Frankie Lyman & The Teenagers:** "Baby, Baby"—"I'm Not A Juvenile Delinquent" (Gee). In "Baby, Baby," Frankie Lyman and vocal sidekicks once again have a swinging side that's bound to pick up lots of turntable time, especially with the rock 'n' roll jockeys. Tune is spotlighted in the pic, "Rock, Rock, Rock," which should also help it along the payoff route. Title on the reverse side is enough to scare anyone away.

**Hurricane Harry:** "The Last Meal"—"Pennsylvania Blues" (Epic). For those who like the frantic vocal style, Hurricane Harry's "The Last Meal" is solid fodder. It's a wild piece both lyrically and melodically and Hurricane Harry never lets up on the mood. He goes into a rockin' blues groove on the flip side.

**Barry Gordon:** "I Like Christmas"—"Zoomah, The Santa Claus From Mars" (MGM). The "I Got Nuttin' For Christmas" kid, Barry Gordon, is out after another Yule cleanup with "I Like Christmas." It won't be as easy this time, although "I Like Christmas" does have the kind of juve appeal that helps sales. "Zoomah" is pegged strictly for the kiddie trade.

# Paul Whiteman's 50th Anni Album

By ABEL GREEN

Enoch Light, who used to be a bandleader before he launched his Grand Award Record Corp., has a grand award item in the "Paul Whiteman 50th Anniversary Album." It's not only a de luxe production job, the ultimate in high fidelity recording which, not for nought, has moved "Pops" Whiteman's distinguished alumni association to write him that they "never knew I sounded so good" (thanks to the advanced and skillful hi-fi techniques), but it's a showmanship job of top calibre.

It's a dream entry on the Petrillo cast alone. Assembling that high-powered cast of musikers called for diplomacy and charm; the appeal of the checkbook could never have achieved bringing together Tommy and Jimmy Dorsey, the Original Rhythm Boys (Bing Crosby, Harry Barris and Al Rinker), Johnny Mercer, Jack Teagarden, Hoagy Carmichael and Joe Venuti. In fact, because of the warmth of the occasion most of them flew east to cut this ultra platter as a sentimental (and no-cost) salute to the fabulous Pops.

The Golden Jubilee is squared by the fact that Whiteman, at 16, was principal viola (in 1906) with the Denver Symphony. That was his hometown. The career of the pioneer in symphonic syncopation, from San Francisco to the Ambassador Hotel, Atlantic City, to the famed Palais Royale, on Broadway, and into two Ziegfeld Follies, a George White "Scandals," 13 weeks at the Palace, Billy Rose's "Jumbo," not to mention having a Whiteman band on many Cunarders and

Caribbean "floating palaces," his own Paul Whiteman Club, several filmicals, is as much a part of this century's history as the plane, radio and television.

It is fitting that "Pops," whose historic 1924 concert at New York's Aeolian Hall "made a lady out of Jazz"—Deems Taylor's observation anent the premiere of George Gershwin's "Rhapsody In Blue"—should have such a distinguished monument to his prolific career as is depicted and performed on this Golden Jubilee album. Only once does Whiteman talk, and that is towards the end where he mentions the surprise radio get-together of the Original Paul Whiteman Rhythm Boys. Crosby, Barris and Rinker's chatter is as good as Pops, in their intro to "Mississippi Mud," composed by Barris (no slouch tunesmith he, viz., "It Must Be True," "It Was So Beautiful," "I Surrender, Dear," "Wrap Your Troubles In Dreams," and others). This is the only off-the-air inclusion in this otherwise completely new hi-fi recording. The four 12-inch LPs, comprising this two-volume album in a special production container, and with a savvy folio of program notes by George T. Simon, gives each of the "most illustrious alumni" special "starring" billing. It's a solid \$9.98 worth.

Thus Tommy Dorsey plays "My Romance" and "Night Is Young," Jimmy Dorsey stars on "Dreamer In Me"; Jack Teagarden plays and sings "Basin St. Blues" and "Lazy River"; Johnny Mercer and "T" (Continued on page 48)

## Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. \*Legit musical. †Film. ‡TV.

Survey Week of Nov. 9-15, 1956

Armen's Theme .....	Bourne
Around The World—†"Around The World" .....	Young
Autumn Waltz .....	Shapiro-B
Baby Doll—†"Baby Doll" .....	Remick
Blueberry Hill .....	Chappell
Canadian Sunset .....	Meridian
Cindy, Oh Cindy .....	Marks-B
Everyone Needs Someone .....	Wood
Friendly Persuasion—†"Friendly Persuasion" .....	Feist
Gonna Get Along Without You Now .....	Kellem
Hey, Jealous Lover .....	Barton
Just In Time—†"Bells Are Ringing" .....	Stratford
Just Walking In The Rain .....	Golden West
Love Me Tender—†"Love Me Tender" .....	Presley
Mama From The Train .....	Remick
Married I Can Always Get—†"Manhattan Tower" .....	Leeds
Money Tree .....	Frank
Mutual Admiration Society—* "Happy Hunting" .....	Chappell
My Last Night In Rome .....	Famous
Night Lights .....	BVC
Petticoats Of Portugal .....	Christopher
Priscilla .....	Forshay
Singing The Blues .....	Acuff-R
Star You Wished Upon Last Night .....	Robbins
True Love—†"High Society" .....	Buxton Hill
Two Different Worlds .....	Princess
Whatever Happened To You .....	Famous
When The White Lilacs Bloom Again .....	Harms
You Can't Run Away—†"You Can't Run Away" .....	Col. Pic
You Don't Know Me .....	H&R

## Top 30 Songs on TV

(More In Case of Ties)

Allegheny Moon .....	Oxford
Jack And The Beanstalk—†"Jack & Beanstalk" .....	Chappell
Blueberry Hill .....	Chappell
By The Fountains Of Rome .....	Chappell
Canadian Sunset .....	Meridian
Don't Be Cruel .....	Presley-S
Friendly Persuasion—†"Friendly Persuasion" .....	Feist
Green Door .....	Trinity
He Never Looks My Way—†"Jack & Beanstalk" .....	Chappell
I Cry More .....	Famous
I Don't Know Enough About You .....	Porgie
I'll Go Along With You—†"Jack & Beanstalk" .....	Chappell
Just Walking In The Rain .....	Golden West
Lay Down Your Arms .....	Ludlow
Looka Me—†"Jack & Beanstalk" .....	Chappell
Love Me Tender—†"Love Me Tender" .....	Presley
Make It Do .....	Hollybrook
March Of Ill-Assorted Guards—†"Beanstalk" .....	Chappell
Mutual Admiration Society—* "Happy Hunting" .....	Chappell
People Should Listen To Me—†"Beanstalk" .....	Chappell
Pioneer's Prayer .....	Disney
Rock-A-Bye Your Baby With A Dixie Melody .....	Mills
Sweet World—†"Jack & Beanstalk" .....	Chappell
Thirteen, Going On Fourteen .....	Roncom
This Is The One—†"Jack & Beanstalk" .....	Chappell
Tonight You Belong To Me .....	BVC
Tra La La—†"Rock, Rock, Rock" .....	Snapper
True Love—†"High Society" .....	Buxton Hill
Twelve Feet Tall—†"Jack & Beanstalk" .....	Chappell
The White Birds Flying—†"Jack & Beanstalk" .....	Chappell
Wouldn't It Be Lovely—†"Jack & Beanstalk" .....	Chappell
You Don't Know Me .....	H&R

## VARIETY

## 10 Best Sellers on Coin-Machines

1. LOVE ME TENDER (5) .....	Elvis Presley .....	Victor
2. SINGING THE BLUES (3) .....	Guy Mitchell .....	Columbia
3. THE GREEN DOOR (7) .....	Jim Lowe .....	Dot
4. JUST WALKING IN THE RAIN (9) .....	Johnnie Ray .....	Columbia
5. TRUE LOVE (4) .....	Crosby & Kelly .....	Capitol
6. BLUEBERRY HILL (5) .....	Jane Powell .....	Verve
7. DON'T BE CRUEL (14) .....	Fats Domino .....	Imperial
8. CINDY, OH CINDY (2) .....	Elvis Presley .....	Victor
9. FRIENDLY PERSUASION (1) .....	Eddie Fisher .....	Victor
10. NIGHT LIGHTS (1) .....	Vince Martin .....	Glory

## Second Group

YOU'LL NEVER, NEVER KNOW	Platters .....	Mercury
CITY OF ANGELS	High Lights .....	Bally
MIRACLE OF LOVE	Eileen Rodgers .....	Columbia
TWO DIFFERENT WORLDS	Ginny Gibson .....	ABC-Par
CANADIAN SUNSET	Don Rondo .....	Jubilee
RUDY'S ROCK	Morgan & Williams .....	Kapp
TONIGHT YOU BELONG TO ME	Hugo Winterhalter .....	Victor
HONKY TONK	Andy Williams .....	Cadence
HEY, JEALOUS LOVER	Bill Haley's Comets .....	Decca
MAMA FROM THE TRAIN	Patience & Prudence .....	Liberty
	Bill Doggett .....	King
	Frank Sinatra .....	Capitol
	Patti Page .....	Mercury

(Figures in parentheses indicate number of weeks song has been in the Top 10)

# THE 'NON-EXCLUSIVE' SET

## A Tough Xmas Timetable

The diskeries are vexed with the networks and indie stations for not permitting exploitation of Christmas songs more in advance of the season than the Thanksgiving-to-Xmas period which is now an unwritten condition. The music men, which includes the publishers, songsmiths as well as the record people, take the position that "all year we feed them with all this valuable program material and now when we need a little extra time to push a new Christmas song we find ourselves limited to a measly three or four weeks."

The timetable is correct. The rest of it is subject to debate. Certainly it's unseasonal and, at the very least, rushing-the-season for the stations to start airing "White Christmas" & Co. before Turkey Day is out of the way—or so argue the networks and indie broadcasters.

The music men point to "Mommy Kissing Santa Claus," and "Rudolph" as typical of songs which "happened" far in advance of the conditioned Thanksgiving-to-Xmas starting-line, and feel that more "new" Christmas songs could "happen" if the plugging potential were expanded.

This is where the matter rests. If any comment is in order, it would appear that good taste and the spirit of the season uphold the broadcasters' position. Abel.

## Talk Trade Assn. for Rackjobbers As Field Booms to 7,000 Outlets

Indianapolis, Nov. 20.

The disk rackjobbing field has been booming at a spectacular rate over the past few months, whereas at the beginning of this year there were around 2,000 racks in the supermarkets, drugstores, etc., today the number of operating racks is estimated at slightly over 7,000. The A&P chain, for instance, now has about 1,000 stores with racks.

With some 60 rackjobbers gathering here for an RCA "Seminar" on the workings of the platter industry, there was considerable informal talk about the formation of a trade association to represent this phase of the industry. Several of the jobbers had the idea of a trade group a long time ago, but the conclave here gave them an opportunity to buttonhole their confreres personally and talk up the project. It's expected that formal organization will take place shortly.

At Victor's invitation, the jobbers gathered here last Thursday (15) afternoon for a looksee at the technical phase of the disk industry. The group were given a guided tour through the local RCA plant where they witnessed how disks were pressed and packaged. They also saw an RCA film, "The Sound and The Story," on the same subject. Victor v.p. and general manager Larry Kanaga, addressed the jobbers and answered their questions, as did Victor operations manager Howard Lettis, ad chief Bill Alexander and Irwin Tarr, manager of the rackjobbing operation for RCA Victor.

Victor wound up the gathering Friday night at the Indianapolis Athletic Club with a banquet.

## Reception Bigger Than Halls at Hamp's Scot Pair; Shutterbugs Shut Out

Glasgow, Nov. 13.

Lionel Hampton and his 17-piece band played two Scot concerts at St. Andrews Hall, Glasgow, and Usher Hall, Edinburgh, on consecutive nights. Two performances were given at each and customer enthusiasm reached a high level.

The 3,000-seater halls were not filled, sparse attendances being noted at the first performances. Glasgow one-nighter had maximum admission of \$2, with the Edinburgh maximum \$1.80.

Banning of press photographers from the Glasgow concert caused considerable bad feeling. Understood the hall managers feared that presence of cameramen might increase tendency of audience to riot. Decision did not come from the Hampton management. Police took extra precautions, but encountered a minimum of trouble.

Hampton and his group, present-

## FREELANCING ON LEGIT-PIX ALBUMS

Exclusive recording pacts for major artists may be on the way out. The situation stems from the growing importance of pic soundtrack sets and original Broadway and tv cast albums.

In new contractual negotiations with the diskeries, almost all of the major artists are dickering to insert loopholes in their pacts which will give them the okay to appear on rival labels for the soundtracks and original cast albums. The artists' agencies, such as Music Corp. of America and William Morris, have been instrumental in developing the non-exclusivity trend. The percenteries figure that the artist is in a better bargaining power for pix, legit and tv deals if he's not tied to any specific company that would prohibit his appearing on an original cast waxing of the show. In many cases the original cast deal for the production with a disk company has been set before the performers have been selected.

One of the prime examples of the contractual snafu in an original cast album occurred several years ago when RCA Victor obtained the rights to "Call Me Madam" but couldn't get the tuner's star, Ethel Merman, because of her exclusive commitment to Decca. Victor issued an original cast set sans Merman and Decca retaliated with a "Call Me Madam" package

(Continued on page 44)

## Ella-Peterson Trio Join For 'Jazz' Junket O'seas; 8-Week Granz Package

Ella Fitzgerald and the Oscar Peterson Trio have been teamed up by Norman Granz for an eight-week European tour tagged "Evening of Jazz." Granz has packaged "Evening of Jazz" in lieu of "Jazz at the Philharmonic," which will skip the overseas trek this winter.

The Fitzgerald-Peterson package will tee off in Stockholm Feb. 11. The trek will include Scandinavia, Germany, France, Switzerland, Holland and Italy. Three concerts in England also have been set. Granz has also started the ball rolling for Miss Fitzgerald to solo at the Cafe de Paris (London) and the Olympia Theatre (Paris).

Granz, who returned from Europe last week after setting the "Evening of Jazz" tour, hops back overseas Dec. 2 to record Kid Ory for his Down Home label.

## Benny Davis' Fla. Nitery Score to Robbins Music

Jack Robbins, through his J. J. Robbins Music firm, is publishing the Benny Davis score for "The New Cotton Club" revue which is due to bow in Miami Beach next month at the Cotton Club, formerly the site of the Beachcomber.

Top songs in the score are "Eveline," "Rock 'n' Roll Romeo," "Doin' The Town" and "Life." Morty Palitz, artists & repertoire chief for Jubilee Records, is eyeing the score for an album project.

Vet 'Variety' Vienna Correspondent

EMIL W. MAASS

has an informative report on

'Austria Swings to  
Jukebox Beat

\* \* \*

another editorial feature in  
the upcoming

51st Anniversary Number

of

VARIETY

## Sam Fox Music in Beef Vs. ASCAP Over 'Downgraded' Revised Payoff

### BING'S 'XMAS SING' IN '55 A DECCA ALBUM IN '56

A Bing Crosby CBS Radio show of last Christmas eve has been put into the groove for a Decca holiday package under the title of "A Christmas Sing With Bing." Also on the album are the Paul Weston orch and the Norman Luboff choir, among other choral groups who were featured on the radio show. Weston and Luboff are Columbia Records' artists who were okayed for this Decca album as an inter-diskery courtesy.

Diskery, meantime, has prepped a special sampler of its Xmas releases for disk jockeys. The platter contains 15 selections performed by different artists and is titled "A Christmas Festival."

Sam Fox Music, an ASCAP member since 1924, has rapped the board of directors of the Society for its recent revisions on its distribution formula and has warned the board that it "will take every step to protect our interests." It's known that Fred Fox, who is operating the firm founded by his father 50 years ago, has been consulting with lawyers about what legal measures are open to the company.

Fred Fox, speaking at the membership meeting last week in N.Y., said that the board had at no time consulted his firm or others in making their decisions. Referring to the recent classification ruling which cut back the value of most background music, Fox stated that the "situation has deteriorated to the point where we can no longer be subservient."

Fox proposed that ASCAP amend its constitution to establish equal voting. Under the present system, the ballot is weighted in accordance with the earning power of publishers and writers. Hence, a writer who earns 10 times as much as another writer, gets 10 times as many votes. It's charged by the critics of the present voting system that a handful of top writers and publishers can dictate who shall be elected. The argument in behalf of the weighted vote is based on the contention that those who earn more have a greater stake in the Society, similar to the principle of stock ownership in a corporation.

There's a possibility that ASCAP will call a special meeting shortly to discuss the two problems involved in the election system and the distribution formula. Hans Lengsfelder proposed such a meeting.

(Continued on page 48)

## Private Parties Can't Break Into U.S.-ASCAP Suit

Efforts of private parties to intervene in the U.S. Government's antitrust action against the American Society of Composers, Authors & Publishers have been nixed by Judge Sylvester J. Ryan in N.Y. Federal Court. Publisher Barney Young asked to intervene in the Dept. of Justice action against ASCAP, but his petition was denied along with that of two publishers, Gem Music and Denton & Haskins Music.

Judge Ryan ruled that "since the Government is the complainant in the action, the conduct and control of the litigation should be free from private citizens. The decrees of 1941 and the amended decree of 1950 does not contain a provision which allows the petitioner to intervene. I am certain that the Dept. of Justice adequately represents the interests of the petitioners."

Gem and Denton & Haskins protested to the court against ASCAP's recent ruling which cut back the performance value of a plug on a radio network sustaining show from 22 points to three points. Young, who is an ASCAP publisher through his Life Music firm, has been denied membership into the Society as a writer. In its reply to the complaints, ASCAP stated that it has acted in conformity with the consent decrees.

Under the consent decree, the Dept. of Justice has a kind of veto power over the ASCAP board. While the Justice Dept. will not recommend any proposals, it has the power to block any move made by the board which, in its estimate, runs counter to the intent of the consent decree. In that sense, ASCAP is still operating under a Government antitrust action.

## L. Wolfe Gilbert Has Rhyme, Will Reason

"Have old songs and new book—will travel," may be a new idea on the lecture circuit. L. Wolfe Gilbert, veteran ASCAPER who just wrote his autobiography, "Without Rhyme or Reason," is being set for a tour of auditoriums and college campuses in an "and then I wrote" routine plugging his own songs and tome. Gilbert's book is being published by Vantage Press.

Harry D. Squires, concert impresario who has been handling the Victor Borge one-man show tour and who managed the late Sigmund Romberg concerts, signed Gilbert last week for the tour. The dates have not yet been set.

Gilbert, a member of the ASCAP board, is a Coast resident and heads the Society's contingent in that area.

## 2 Jazz Concerts Flop In Philly But 2 More Carded, Plus Rock-Roll

Philadelphia, Nov. 20.

Despite recent failure of two jazz concerts in the Academy of Music, local impresarios seem intent on luring hipsters to the box-office with three sessions set for the remainder of the month; two of them on the same night.

Pair of tries that fell by the wayside were the "Variations of Jazz" program, starring Dizzy Gillespie and Billie Holiday (Nov. 2) and Bernard Peiffer, French pianist, plus several combos (Nov. 9). "Variations" was promoted by Ken Joffe, sponsor of the Randall's Island (N. Y.) Jazz Festival, and Harvey Husten, local deejay and jazz room operator. Peiffer was sponsored by amateur backers.

Two of the programs are being promoted by Lee Guber and Frank Ford. Latter is disk jockey on WPEN and together they are co-producers of the Valley Forge Music Fair along with another deejay, Shelly Gross of WFIL. Benny Goodman and his orch marked their first attraction at the Academy Friday (16) night for one show. Vocalist Martha Tilton and the duo, Jackie Cain & Roy Kral, were featured. On Nov. 28, Guber and Ford, in association with Bill Gerson (Pep's Musical Bar) and Harvey Husten (Red Hill Inn), will present the Count Basie orch plus Errol Garner and Gerry Mulligan, for two shows. On the same evening "The Biggest in Person Show of '56" is skedded for the 7,000-seat Arena, for two performances. Rock 'n' roll array is headed by Bill Haley & His Comets, with the Teenagers and young Frankie Lyman, Clyde McPhatter, the Clovers and Buddy Johnson's orch.

## Bienstock V.P. at H&R

Fred Bienstock has won his veepee stripes at Hill & Range. He'll continue as firm's general professional manager, post which he's had for close to two years.

Bienstock is a nephew of Gene and Julian Aberbach, who head up the H&R combine.

## CARTIER'S \$1,500 RUBY FOR DEEJAY GIVEAWAY

The most sparkling giveaway yet for a disk jockey contest is being made by Cartier's in New York. The jeweler is cuffing a \$1,500 ruby ring to promote plugs for the new RCA Victor album, "Jewels from Cartier," a collection of Louis Alter instrumentals played by Claude Yvoire's orch.

Cartier's was the unusual site of a cocktail party last week in behalf of the album. On display for the jocks and the press were trifles selling for a mere 100G.

## Col's 3-for-4 On B'way Cast Sets Via 'Candide' Coup

Columbia Records has landed the original cast set rights to "Candide." That gives the label three out of four musicals from the 1956-57 Broadway season. Also in the Col. lineup are "Li'l Abner" and "Bells Are Ringing." Only other musical package so far is "Happy Hunting," which went to RCA Victor.

"Candide," currently on its out-of-town tryout run, has a score by Leonard Bernstein and lyrics contributed by Richard Wilbur, Dorothy Parker and the late John Latouche. Cast features Barbara Cook, Robert Rounseville, Irra Petina, Carmen Mathews and Max Adrian.

"Li'l Abner," the Johnny Mercer-Gene De Paul musical which bowed on Broadway last week, was put into the groove by Col prexy Goddard Lieberson Sunday (18). The album is being shipped to the retailers today (Wed.). "Abner" cast headlines Edith Adams and Peter Palmer.

The Jule Styne-Adolph Green-Betty Comden tuner, "Bells Are Ringing," slated for a Broadway preem Nov. 29, will be grooved by Lieberson the following Sunday.

## Pilgrim's Progress (3)

The indie Pilgrim label added three artists to its roster last week. They are Rosemary June, Ronnie Martin and the Mell-O-Dots. Disks by Rosemary June and Martin will hit the market this week.

The Mell-O-Dots, a new male quintet, are slated for release late in December.

(Continued on page 48)

## SINATRA, DORIS DAY, 4 ACES ACES IN BRIT.

London, Nov. 20.

## Homegrown Concert (?) in Zurich Works Its Way Down to a Riot

By **GEORGE MEZOEFI**

Zurich, Nov. 13.

Now the Swiss have had it, too. This country's first fling at rock 'n' roll at the local Rex Theatre, 1,100-seat picture house, last week (8) ended in the by now familiar way—only with a twist. Poor quality of the presentation caused the youngsters to boo the orch, but the riot was there all the same. So the motives may have been different, but the result equalled—experiences reported from other countries.

The occasion was a "midnight jazz concert" arranged by Zurich concert agent Ludwig Harburger, starting at 11 p. m. and skedded to end at 1 a. m. but actually finishing at 2:15. Featured were Swiss amateur orchs Raymond Droz & His Dixieland Group of Lausanne, and the Nameless Octet (also Dixieland), both prizewinners at local jazz festivals and well received by the sellout house. Tickets were scaled to a \$2 top (considered high here), but advance sellout brought about black marketing at a considerably higher tag.

Main attraction of the concert, however, was a locally formed combo, obviously a quickie, which pompously called itself "The Original Rock and Roll Prophets," featuring "singers Epi Stone and Tulsa Green." This was of such miserable quality that the audience, mostly teenagers, started booing, trampling, shoutingly demanding their money back and finally getting completely out of control. By now, typical r&r reactions had been taking over. Youngsters climbed up on the stage, threw cigaret butts on the carpets (there is no smoking in Zurich picture houses) and even made attempts at wrecking the furniture. Management of the theatre tried vainly to calm down the yelling mob, which refused to leave the house. Presence of 30 policemen probably prevented the worst, even though they preferred not to intervene actively in order to avoid a "battle."

Calm was finally restored at about 2 a. m. with the manager ordering two remaining members of the Raymond Droz orch to improvise some music and declaring its intention to remit the evening's profits to the Swiss Red Cross for its aid to Hungary.

The local press emphatically condemned rock & roll in general, the evening's happenings in particular, and laid the blame, partly on the playing up in European illustrated papers of r&r incidents in other countries which helped in "giving ideas" to the teenagers.

A planned repeat of the concert naturally was immediately cancelled under the circumstances. So was the Rex's next film, which was to be Columbia's "Rock Around the Clock." It was replaced by the Swiss preem of "Meet Me in Las Vegas" (M-G).

**Ironic footnote:** One of the musical numbers by Cara Williams in "Vegas" is called "I Refuse to Rock and Roll!"

## NEW DISTRIBUTORS RCA ON SWISS CLIMB

Zurich, Nov. 13

In line with the new global disk pattern set early this year by RCA, the first results of the change in distrib policy are now felt on the local disk scene as well. Listless handling of RCA releases by the former Swiss distrib has now undergone a complete switch since the distribution of the diskery's catalog was taken over a few months ago by Musicvertrieb, owned by Maurice Rosengarten. A top firm of long standing in the Swiss music biz, it has embarked upon an energetic sales campaign that looks to establish RCA, for the first time as a top-selling diskery in this country.

A large portion of RCA's classical as well as pop releases have been made available to local buyers, resulting in a steady climbing of sales figures in a relatively short time. Incidentally, reports by Musikvertrieb indicate that sales of the old 78 disks are slowing down in favor of 45. Latter are steadily gaining ground here, being already on a 60 to 40 basis against 78s.

## 'King of Kings' on Wax

Sheldon Music has acquired the rights to "King of Kings," a musical story of Jesus by country & western cleffer R. J. Hall. The package contains 12 original songs.

Goldie Goldmark, Sheldon's general professional manager, is now huddling with several recording company artists & repertoire men to peddle "Kings" as a special album project.

## SIG BART TO EUROPE ON HUNT FOR URANIA

Sig Bart, Urania Records prexy, left for Europe last week to set up a recording schedule for the coming year. He'll hit Paris, Vienna, London, Belgium and Holland for huddles with local orch conductors and artists.

Urania's stepped up recording schedule for 1957 is in line with the expansion plans of American Sound Corp., which recently acquired the label.

## Massey Back to Massey

Murray Massey has ankleed his professional managers' slot at E. H. Morris' Melrose firm to reactivate his own ASCAP pubbery, Massey Music.

The Massey Music firm at one time was the combined operation of Murray Massey and his father, Irving Massey, who died a couple of weeks ago.

and cut new singles and albums for Verve.

Louis Armstrong, another veteran Decca pactee, is also on a non-exclusive basis and has been cutting albums and singles for Columbia as well as RCA Victor. Latest out of the Decca stable is Connie Boswell, who's set to appear with the Original Memphis Five in a Victor package.

## Guy Lombardo's 'Later' Return to Roosevelt

Guy Lombardo is returning to his regular bailiwick at the Hotel Roosevelt, N.Y., Grill Monday night (26) after doing a series of one-niter, cafe and location dates across the country. The series of out-of-town dates, in fact, has caused Lombardo to open at the Roosevelt much later than usual.

This marks Lombardo's 27th consecutive year at the Roosevelt. He returns with his brothers, Carmen, Lebert and Victor; vocalists Kenny Gardner, Bill Flannigan and Cliff Grass; and the twin pianos of Fred Kreitzer and Buddy Brennan.

## The 'Non-Exclusive' Set

Continued from page 43

featuring Merman and Dick Haymes.

The disk names don't want a re-occurrence of the "Madam" situation, so they're now demanding the freedom of disk company shuttling. In Edith Adams' recent pact with the RKO-Unique label, for example, such a clause was inserted to allow her to make the original cast album of the tuner, "Li'l Abner," in which she's starring, for Columbia.

Another example is Jane Powell, who was recently signed to Norman Granz's Verve label. The pic thrush also got the contractual okay to go elsewhere for sound-trackers. Her first set away from Verve will be in the soundtrack package of RKO's "The Girl Most Likely," which will be released by RKO-Unique.

In other instances, several vet disk names have been working out non-exclusive deals with their longtime diskery affiliations to give them wider recording opportunities. This has been especially noticeable at Decca where Bing Crosby recently worked out a deal so that he could be released on the soundtrack set of Metro's "High Society" under the Capitol banner

## RETAIL DISK AND ALBUM BEST SELLERS

**VARIETY**

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

**National  
Rating  
This Last  
wk. wk.**

**Artist, Label, Title**[illegible]



# Victor 'Save on Records' Coupon Program Snowballs to Gaint Sales

RCA Victor's recently expanded "Save-on-Records" coupon program is snowballing into a high-powered sales promotion for the company. While the original SOR plan, bowed last spring, had a modest goal of several hundred thousand subscribers, the current version of the same plan is envisioned as taking in the vast majority of LP record buyers, running into the millions.

Dealer support for the Victor plan, through which consumers can get \$1 deductions on special monthly LP releases through purchasing coupons from retailers, is running strong. Key outlets in the bigger cities are ordering the coupons in 1,000 lots at a cost of \$4.61 per coupon. Since the dealer is making a markup of over 40% on each coupon sale, it becomes a highly attractive deal.

Some of the dealers have set up special booths in their stores to push the Victor coupon. The sales pitch is easy. The customer buys the coupon for \$3.98 and immediately gets a Victor LP worth that price. In addition, he gets two free LPs which are to be distributed each July and October. Every month, he is also offered disks in the classical, pop and longhair fields at \$2.98, a cut of \$1 off the usual price. In order to get the monthly selections, he must come into his dealer and fill out the coupon naming his selection. The disk is mailed directly to his home by Victor.

Repeat business on the original SOR plan has been established. In a survey taken by Victor, it was noted that in one store, where 482 coupons were sold, 305 customers came back the following month. Returnees in the next few months averaged slightly under 200—and this during the summer period. Dealers have reported that many customers not only buy the coupon selections, but pick up other merchandise in the store.

An additional promotion device that is paying off is the monthly mailing pieces to the coupon subscribers. The special monthly selections at the \$2.98 price are spotlighted along with the rest of the company's new releases. Upon coming into the store to pick up the special LP, the customer is already presold on the other merchandise as well.

## No Blink in Clink; R 'n' R Wakes 'Em Up

Walpole, Mass., Nov. 20. Rock 'n' roll music, via radio, wakes inmates at Walpole state prison here in a new switch. Call radios are turned on from a central control at 6:45 a.m.

The inmates like waking up to music, officials said, and prefer rock 'n' roll numbers. Sweet music, it was found, took too long to penetrate the consciousness of the sleeping prisoners, sometimes causing them to miss breakfast. Rock 'n' roll gets them on their feet fast.

The Walpole service doesn't include breakfast in bed. "They don't come to breakfast half-dressed any more," Deputy Warden Perley Vance reported. "We wake 'em up—period."

## 'Baby Ruth' Goes O'Seas

Cromwell Music, British subsid of Howie Richmond's publishing company, has picked up the overseas rights to "A Rose and a Baby Ruth," which has been climbing on the U. S. hit lists since its bow a couple of weeks ago. George Hamilton's ABC-Paramount disk is the step-out version.

Tune was originally published by Bently Music of Chapel Hill, N. C., with Broadcast Music handling the selling rights in the deal with Richmond.

MARGIE RAYBURN TO LIB Thrush Margie Rayburn has switched from the Capitol banner to Liberty Records.

Her first sides for Liberty will be "Every Minute of the Day" and "Take A Gamble On Me," which were bought by the label from Capitol.

## D'Artega's 'Stradivari' As Album for MGM

Orch leader D'Artega has gone to MGM Records for a special album deal. Package, tagged "Stradivari Champagne," is slated for Dec. 1 release.

Also added to the diskery's roster last week were hillbilly thrush Thelma Blackman and crooner Ted Norman.

## U.S. CORNPONE TOROK'S 12-WEEK BRIT. TOUR

London, Nov. 13. Mitchell Torok, U. S. country & western American singer who has leaped into the British bestselling record charts with his dishing of "When Mexico Gave Up the Rumba," has been booked for a British variety tour.

Starting date is March 4, for 12 weeks. Dublin agent Phil Raymond is sponsoring the trek.

## Barber's Col Blurbs

Ed Barber moved into Columbia Records' publicity setup last week. He'll double in the classical and pop departments.

He was recently with the U. S. Air Force.

## Campus-Copa Flyboy Pittsburgh, Nov. 20.

George Hamilton IV, who has a new hit record, "A Rose and a Baby Ruth," riding for him on the ABC-Par label, is a student at American U. in Washington, D. C. As soon as the platter started to hit here, Lenny Litman, owner of the Copa, contacted Hamilton to play his Copa week of Dec. 10.

Deal was set with proviso that Hamilton could commute daily between Pittsburgh and the nation's capital via air so he wouldn't have to miss any classes on the campus. Capital Airlines has a schedule which works out perfectly for singer, bringing him here an hour before showtime and permitting him to return an hour after the last performance. Flying time is around 55 minutes.

## Col Sets Self-Distrib In Det. Under Al Fishman

Columbia Records has set up its own distribution branch in Detroit to handle its disk and phonograph line. Territory previously had been serviced by Buhl Sons Co. Switch-over goes into effect Dec. 3.

Al Fishman will take over as branch sales manager. He had been associated with the Col-Buhl tieup for the last few years. The sales org representing the Col products for Buhl Sons will be retained by the new Detroit branch.

# Cleffer, With Barney Young Tie, Hits BMI, NBC, CBS With Antitruster

## 22 Tunes From 'Rock' Pic to Patricia-Kahl

Patricia-Kahl, music firm run by Morris Levy and Phil Kahl, has snapped up the 22 songs set for the Vanguard Productions' pic, "Rock, Rock, Rock." P-K bought up the tunes from disk jockey Alan Freed's Snapper Music firm.

The rock 'n' roll film features Freed, Frankie Lyman & The Teenagers, and Lavern Baker, among others.

## SPA BID TO EXTEND PACT GETS PUB OKAY

Proposal by the Songwriters Protective Assn. to extend its basic agreement with the publishers for one year to Dec. 31, 1957, is apparently running into no publisher opposition. SPA informed the publishers with which it has contracts that unless word to the contrary is heard, SPA would assume that the extension has been okayed.

The board of the Music Publishers Protective Assn., representing most of the major publishing companies, also recommended to its membership that the contract extension be approved.

Broadcast Music Inc., the Columbia Broadcasting System and the National Broadcasting Co., the major defendants in a legal action brought by a group of ASCAP writers, have now been hit by a parallel antitrust suit brought by an ex-BMI writer, Gloria Parker. Miss Parker is asking for \$2,100,000 treble damages from the defendants, who are alleged to have conspired to keep her songs off the air.

Miss Parker's suit is directly related to the exit of Barney Young's Life Music firm from BMI a couple of years ago. At that time, BMI informed all of its licensees that the Life Music catalog was no longer covered by a BMI contract. Claiming that his songs were blacked out on the air, Young now has an antitrust suit pending against ASCAP, BMI and Sesac, the three licensing societies controlling music performances in the U. S.

The link between Miss Parker and Young is that the latter's firm, Life, published many of Miss Parker's compositions. Hence, when BMI terminated its deal with Young, it also ended at about the same time its writer pact with Miss Young. Some of the 500 numbers written by Miss Parker were also published by Savannah Music, but BMI has refused to deal with this firm also.

Miss Parker charges that BMI "improperly retained and withheld from the plaintiff large sums of money which were due her" under her BMI writer deal. BMI is also charged with "eliminating" Miss Parker's works from public performances when it deleted Life Music from its catalog. CBS and NBC are named as being the major ownership interests in BMI and also for having allegedly turned down Young's bid to license his catalog directly to the networks.

In addition to the money damages, Miss Parker is asking for an injunction against the defendant's alleged efforts to keep her works off the air and also for an FCC cancellation of NBC and CBS licenses.

Miss Parker, a tunesmith from Brooklyn who had cross-the-board ABC radio show leading an all-girl orch, wrote such songs as "Tonight Be Tender To Me," "Fattest Man In Town," etc., none of which ever made the Hit Parade. Her attorney in the suit is Louis Kipnis.

## Modern Jazz Quartet's Low Berlin B.O. Click; Rating 'Em Since '20s

By HANS HOERN

Berlin, Nov. 13. After the appearance of the Kid Ory orch last month, the German Jazz Federation in conjunction with Birdland 1956 presented here last Tuesday (6) with Modern Jazz Quartet another important concert at the 7,000-seat Sportpalast. Under the tour label "Birdland 56," concert also featured Lester Young, Miles Davis, Bud Powell and the Rene Urteger Trio.

One-night presentation didn't turn out to be a big draw, with at least 2,500 seats empty. Audience, however, was in for a big treat. It was given the opportunity to hear the best and most authentic cool jazz concert of this city's postwar era. Lion's share of the applause went to the Modern Jazz Quartet consisting of John Lewis (piano), Milton Jackson (vibes), Percy Heath (bass) and Conny Kay (drums).

Olaf Hudtwalcker, president of the German Jazz Federation, announced this group as a "true sensation which in the history of jazz occurs only once in a decade." He referred to Louis Armstrong's Hot Seven as the sensation of the 20's, the Benny Goodman Quartet/Sextet and Charlie Parker Quintet in the '30s and '40s, respectively, while Modern Jazz Quartet is regarded as the No. 1 jazzists of the present decade.

Program of MJQ included variations on the English folksong "God Bless Ye Merry Gentlemen"; "Fontessa," a suite in three movements; "Django," a musical portrait of Gallic guitarist Django (Continued on page 48)

# VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets

Coin Machines - Retail Disks Retail Sheet Music  
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

## TALENT

POSITIONS		ARTIST AND LABEL	TUNE
This Week	Last Week		
1	1	ELVIS PRESLEY (Victor) .....	{ Love Me Tender Don't Be Cruel Love Me Hound Dog
2	2	GUY MITCHELL (Columbia) .....	Singing The Blues
3	3	JIM LOWE (Dot) .....	The Green Door
4	4	JOHNNIE RAY (Columbia) .....	Just Walking In The Rain
5	5	FATS DOMINO (Imperial) .....	{ Blueberry Hill Dreamboat Comes Home
6	6	CROSBY & KELLY (Capitol) .....	True Love
7	7	BILL DOGGETT (King) .....	Honky Tonk
8	9	PAT BOONE (Dot) .....	{ Friendly Persuasion Chains Of Love
9	10	EDDIE FISHER (Victor) .....	Cindy, Oh Cindy
10	8	HUGO WINTERHALTER (Victor) .....	Canadian Sunset

## TUNES (\*ASCAP. †BMI)

POSITIONS		(*ASCAP. †BMI)		
This Week	Last Week	TUNE		PUBLISHER
1	1	†LOVE ME TENDER .....		Presley
2	3	*TRUE LOVE .....		Buxton Hill
3	2	†THE GREEN DOOR .....		Trinity
4	4	†SINGING THE BLUES .....		Acuff-R
5	5	†JUST WALKING IN THE RAIN .....		Golden West
6	7	*BLUEBERRY HILL .....		Chappell
7	..	*TONIGHT YOU BELONG TO ME .....		BVC
8	8	†DON'T BE CRUEL .....		Presley-S
9	9	†CINDY, OH CINDY .....		Marks-B
10	6	†CANADIAN SUNSET .....		Meridian



# SMASH SLEEPER!

Stuart Hamblen's Orchestra

**DESERT SUNRISE**

**THE WHISTLER'S DREAM**

20/47-6714

# SMASH DUET!

Jaye P. Morgan and Eddy Arnold

**IF'N**

**MUTUAL ADMIRATION SOCIETY**

(from the Broadway production "Happy Hunting")

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# SMASH INSTRUMENTAL!

Hugo Winterhalter's Orchestra and Chorus

**BOULEVARD OF LOVE**

**ALL THAT I ASK IS LOVE**

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Your customers hear these New Orthophonic High Fidelity recordings best on an RCA Victor New Orthophonic High Fidelity "Victrola"®

America's favorite speed...  45 RPM

**RCA VICTOR**





Paul Whiteman--Album Reviews

Continued from page 42

team up on "Jeepers Creepers" and "Christmas Night in Harlem"; Joe Venuti fiddles "How High the Moon" and "Autumn Leaves"; Hoagy Carmichael bears down on his own "Washboard Blues"; Buddy (dignified into Eugene) Weed scintillates at the Steinway in the 20-minute version of "Rhapsody in Blue," and such trademarked Whiteman melody foxtrots, like "When Day Is Done," "Limehouse Blues," "Ramona" and "It Happened in Monterey," round out the repertoire.

There is an ultra-modern slickness and polish to the maestro's baton. The other all-star ingredients, given individual credits, are Al Galladore, clarinet soloist on the "Rhapsody" and Charles Margulis on trumpet. Latter has another opportunity for scintillation with "Day Is Done"; harmonicaist Eddy Manson shines in "Limehouse Blues."

The No. 2 platter similarly splits up the spotlight opportunities, the songsmiths of course featured in their own blues items, and Teagarden, the Dorsey and Venuti carrying the burden of the C-D sides. It's a terrific job, will be widely deejayed, and constitutes a perennial home library item, which is what counts for the sales this one deserves.

Sandburg and Frost on Decca

On the subject of unusual recordings—and this is where the packaged goods branch of the record business has its noblest purpose—Decca offers two packages of great contemporaneous poets reading their own works. Robert Frost and Carl Sandburg are part of Decca's very worthwhile "Treasury of the Spoken Word." Certainly a calculated commercial risk, the idea of capturing the voices of these two American immortals forever on vinylite is a most meritorious undertaking. A poet reading his own works?—what does it matter on "performance" or anything. Certainly this is not Nick Kenny making with a "Patty Poem." And if somebody should crack more people know about "Uncle Nick," there's no comment here either on this score. Louis Untermeyer's jacket notes are a literate and informative plus.

Slobhan McKenna's 'St. Joan'

In like relation, RCA Victor's just released Slobhan McKenna as "Saint Joan," in the Cambridge Drama Festival production of the Shaw play, is offbeat diskology. RCA Victor in the past has resorted to a couple of other off-Broadway productions, also at the Phoenix Theatre, on New York's 2d Ave., and recorded "The Littlest Revue" and "Golden Apple." Miss McKenna's "Joan" has been widely acclaimed and has also been widely discussed upon, not always affirmatively. The Victor album version projects the whyfore of her histrionic impact. There is expert assist from such worthy sup-

a wonderful seasonal song  
STYNE AND CAHN'S

LET IT SNOW!  
LET IT SNOW!

CAHN  
MUSIC  
COMPANY

Another BMI "Pin Up" Hit  
"SONG OF THE SPARROW"  
Recorded by  
MITCH MILLER ORCH with  
JUNE ERICSON ..... Columbia  
Published by  
BLACKWOOD MUSIC, INC.

porting players as Ian Keith, Earle Hyman, Frederic Tozere, Michael Wager, Thayer David, Earl Montgomery, Dick Moore, Dennis Patrick and Bryant Haliday.

Coots & Merrill's Medleys

In a lighter vein—much!—come two more in the Coral (Bob Thiele) series "And Then I Wrote." Irving Caesar's medley was touched upon at length in this space before Bob Merrill and J. Fred Coots air their melodys. Both are authoritative song demonstrators. Merrill is the most "modern" of the trio heard to date (Harold Rome has yet to be auditioned), meaning that he's relatively the newest of the hitmaking crop but seemingly of whirlwind pop song impact as some of the titles would indicate ("Doggie In Window," "Mambo Italiano," "Candy and Cake," "Pittsburgh, Pennsylvania," "Sparrow In The Tree Top," "Baked a Cake," etc.). What's more his anecdota rings truest. He does it with ease and vocalizes appealing. Coots, an old pro, also name-drops in the same idiom as did Caesar, but with authority and historical adherence to fact. He seems to have omitted a couple of his own surefires and a suspicion lingers that he put the accent on some of the lesser-knowns with, perhaps, an eye and ear to ASCAP values and/or revival.

Rain Dips Goodman's  
Hartford B.O. to \$8,000

Hartford, Nov. 20.  
The new Benny Goodman orch in a single performance at Bushnell Auditorium Saturday (17) night drew an approximate \$8,000. Appearing with Goodman was Martha Tilton, longtime featured canary with the clarinetist. The Goodman appearance here was under the banner of Lee Guber and Frank Ford, who also spotted him in Cleveland, Buffalo and Philadelphia.

Rain and poor promotion held attendance down. Goodman is skedded to make a Far Eastern tour under State Dept. auspices in December. Tickets here were scaled \$2.50 to \$4.50.

Belafonte's Accompanist  
Cleared on Reefer Rap

Philadelphia, Nov. 20.  
Millard J. Thomas, guitarist and accompanist for Harry Belafonte, was acquitted in Common Pleas Court here last week after he pleaded not guilty to charges of possession of marijuana.

The musician was arrested last April 26 in his dressingroom at the Academy of Music just as he was about to go on for a concert. Police took Thomas to his hotel room where they said they found enough marijuana weed to make 200 cigarettes.

Thomas waived a jury trial and took the stand in his own defense to deny any knowledge of the marijuana.

Andrews Sis Vice Vic

Hollywood, Nov. 20.  
Following Vic Damone's bowout on a scheduled Moulin Rouge date, the Andrews Sisters have been signed to replace the singer, marking their first local date since their reunion.

Run to begin tomorrow (Wed.) will extend for three weeks.

RETAIL SHEET BEST SELLERS

VARIETY  
Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.  
\* ASCAP † BMI

National  
Rating  
This Last  
wk. wk.

Title and Publisher

	New York (MDS)	Boston (Mosher Music Co.)	Philadelphia (Charles Dumont)	San Antonio (Alamo Piano Co.)	Chicago (Lyon-Healy Music)	Detroit (Grinnell Bros. Music)	Minneapolis (Schmitt Music Co.)	Kansas City (Jenkins Music Co.)	St. Louis (St. L. Music Supply)	Los Angeles (Freeman Music)	San Francisco (Pac. Coast Music)	Seattle (Capitol Music Co.)	TOTAL POINTS
1 1	†Love Me Tender (Presley).....	1 1	6 1	1 3	4 2	1 1	7 2	102					
2 2	*True Love (Buxton Hill).....	2 3	1 3	3 2	1 1	2 2	6 7	99					
3 3	†Walking in Rain (Golden West)	6 4	2 5	2 10	5 7	8 3	8 1	71					
4 6	*Tonight You Belong to Me (BVC).	8 7	.. 4	.. 1	7 6	3 6	2 3	63					
5 5	*Whatever Will Be (Artists).....	2 7	2 6	6 6	.. 10	5	.. 3	47					
6 7	†Canadian Sunset (Meridian).....	.. 5	6	..	.. 4	1 5	41						
7 4	†The Green Door (Trinity).....	5	.. 4	8 5	.. 9	4 9	10	37					
8 8	*Allegheny Moon (Oxford).....	.. 7	4 8	.. 8	7 7	4	.. 32						
9A 9	*Friendly Persuasion (Felst).....	5 3	10 9	7	.. 6	8	.. 10	30					
9B 11	†Singing the Blues (Acuff-Rose).....	3	..	..	2 3	..	.. 6	30					
11	*Blueberry Hill (Chappell).....	7	..	7	3 5	..	.. 4	29					
12 10	†Cindy, Oh Cindy (Marks-B).....	4	.. 8	.. 8	9	.. 9	10	21					
13 14	†Two Different Worlds (Princess).....	8 10	.. 5	10	.. 5	.. 5	.. 17						
14	*Hey, Jealous Lover (Barton).....	..	..	4	..	9	.. 9						
15	*Mama from the Train (Remick).....	9 9	.. 10	..	..	..	.. 4						

R&B (Can't Bill R'n'r)

Breaks Even in Pitt

Pittsburgh, Nov. 20.  
Second rhythm & blues show (they can't call them rock 'n' roll here) of the season, "Top Ten Review of '56," was a disappointment here Tuesday (13) night. Two performances didn't draw half a house each at 3,800-seat Syria Mosque, and wound up with a gross of around \$13,000. Nobody lost any dough at that, but promotion wasn't figured worth the effort, particularly since these layouts have been such b.o. dynamite here in the past.

General opinion was that, among other things, this one came in too soon after the first just a couple of weeks ago. It went to around \$21,000 for a pair of performances. Headlined acts on the latest were Little Richard, Bill Doggett, Big Jay McNeely's band, Moonglows, Five Keys, Eetta James, Five Satins, Faye Adams, the Robins, Tommy Brown and Johnny Torres.

ASCAP

Continued from page 43

ing to the board and it may be acted on favorably.

Some of the dissidents were irked at the membership convocation over the fact that only a half-hour was allotted for discussion purposes. There were charges of a "filibuster" on the part of the administration to prevent the ranks from fully voicing their opinions.

Jack Yellen, member of the board, conceded in his speech that the distribution formula suffers from "congenital weaknesses," since it was formulated by the writers themselves. He suggested that the Society should have objective statisticians formulate a new payoff procedure that would stop the "endless bickering." He spoke of ASCAP's being threatened by outside enemies and internal dissidents.

Hampton

Continued from page 43

ed by English impresario Harold Davison, is nearing end of an all-British tour.

\$7,300 in London

London, Nov. 20.  
Lionel Hampton and orch completed their exchange tour of Britain with a midnight matinee concert last Tuesday (13), grossing around \$7,300 at Festival Hall. For three weeks the band had played all over the country, and when they returned to London, where their first concert at Empress Hall turned into a rock 'n' roll riot, Hampton assured everyone he'd play just straight jazz.

All the big names in London jazz were at his farewell concert, including Humphrey Lyttelton, Chris Barber, Victor Feldman, Ronnie Scott and Don Rendell.

Harold Davison, the agent who

Inside Stuff—Music

The B. F. Goodrich Co. is giving several diskeries cuffo plug in a special color ad campaign slated for national business mags. To spotlight its Geon Polyvinyl product used in the making of phonograph records, the chemical company is showcasing three disk albums in its adds. The LPs are "My Fair Lady" (Columbia), "Getting Friendly With Music" (RCA Victor) and David Rose's "Music From Motion Pictures" (MGM).

As an aid to disk jockeys and station librarians, RCA Victor is now including complete file card information with each of its d.j. releases. Card includes song titles of both sides, running time, artist, composers, disk company number, publishers and type of background combination. Cards have gummed backs for paste-up used in any standard filing system.

French bandleader Bernard Hilda's album "Exitos De Ayer Y De Hoy" (Hits of Today and of Yesterday) has been awarded the Gran Premio Del Disco 1956 (Grand Prize of the Record 1956). The LP was released by Belter, Barcelona (Spain) based outfit, with J. Alfonso as labels musical director.

negotiated the Hampton tour, recently returned from America where he began negotiations for further Anglo-American exchanges. He hopes to make an announcement in a few weeks and rejects local rumors that the swaps are coming to an end.

Berlin Jazz

Continued from page 45

Reinhardt; a blues dedicated to the San Francisco jazz critic, Ralph Gleason, as well as a couple of others, mostly French items.

First part of program saw outstanding French Rene Urteger Trio, with Urteger on piano, Pierre Michelet on base and Christian Garros on drums. Later, Lester Young (tenor sax) and Miles Davis (trumpet) joined this group. All received fine audience reaction. Special customer kudos went to Bud Powell for his piano work which teed off the second part of show before the MJQ took over.

It may be that the many well meaning articles on "what jazz is and what it isn't" in the local press have finally taken root and that this type of music is slowly becoming a connoisseur's item here. No doubt also that the attire of the MJQ musicians (all in tux) and the serious soft voice with which John Lewis explained the pieces beforehand contributed much to an unusual sophisticated atmosphere. Berlin appearance was handled by Schillbille agency. Next here is Sidney Bechet & his Rewellottly Band Nov. 14. It's Bechet's second local appearance. The first one was last Dec. 27.

Victor Hops on Benson

RCA Victor has picked up the masters to a couple of songs written and sung by Red Benson, Philadelphia disk jockey, and plans an early release of a Benson disk.

Tunes are "Here Today, Gone Tomorrow" and "Seek, Seek, Seek." Both numbers are published by Bregman, Vocco & Conn.

NEW MAGNE-TRONICS V.P.

Roger L. Thaxter has been upped from sales manager of Magne-Tronics to v.p. in charge of marketing and sales of the company by prexy Percy L. Deutsch.

From William Wyler's  
"FRIENDLY PERSUASION"  
An Allied Artists Production

FRIENDLY  
PERSUASION  
(Thee I Love)

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OF ANY INSTRUMENT OR VOICE  
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A RECORD \$2.00 BOTH SIDES

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America's Fastest  
Selling Records!

# On The Upbeat

## New York

Irving Fields Trio stays an additional six weeks until Jan. 7 at the St. Moritz Hotel's Cafe de la Paix... Neal Hefti-Francis Wayne combo, ex-Epic, cutting four sides independently... Mack Martin joined Herb Reis' publishing firm... Phil Brito set for one week at the Grange Tavern, Hamilton, Ont., beginning Dec. 17. He then goes to the Colonial Tavern, Toronto... The George Wallington Trio and Les Jazz Modes (quintet) at the Cafe Bohemia through Nov. 29.

Erroll Garner plays a weekend gig at Basin Street Nov. 30-Dec. 1... Restaurateur Bob Olin penned his first tune, "Introduce Me To Your Heart," in collaboration with ASCAP'er Clay Boland... Joe Riccardi at Waldorf-Astoria's Peacock Alley indef... Elektra Records' Clarence Cooper has a featured spot in the Theatre Guild's musical version of "Tom Sawyer" on CBS-TV tonight (Wed.)... Teresa Brewer cutting special Christmas material with her three daughters.

Mopet singer Barry Gordon is taking the tv route to plug his MGM slice, "I Like Christmas." Juve is already set for the Dave Garraway show (NBC) and "Strike It Rich" (CBS) tomorrow (Thurs.)... The Merry Macs, currently at the Copacabana, received a release from their three-year deal with Era Records... Stripper Gaby De Lys prepping a Jubilee album, "Gaby Sings French Folk Songs," for spring release.

## Hollywood

Joey Alfida, seven-year-old prodigy who conducts the NBC Symph., has debuted as a disk singer on a pair of Decca sides with Russ Morgan... David Rose has been named musical director of Splendex Enterprises' new "Five Star Show" musical tv series... Ray Anthony cut two tunes at Capitol he will record for the 20th-Fox pic, "The Girl Can't Help It" at KFI, has supplanted Jim Ameche in similar chores at KDAY... RCA Victor is releasing Billy Eckstine's latest disk today (Wed.) to coincide with his Coconut Grove opening... Geordie Hermel back in town following a trek in the midwest.

## Chicago

Johnny Desmond to the Safari, New Orleans, tomorrow (Thurs.) for a single frame... Lucy Reed repackaged by Associated Booking Corp. for another three years...

A cute novelty with a lilting beat

WAIT  
LITTLE  
DARLING

Recorded by  
KAY CEE JONES  
on Decca

MILLS MUSIC, INC.

LOOK OUT FOR...

BABY  
DOLL

FROM THE WARNER BROS. PICTURE

6 BIG RECORDS

REMICK MUSIC CORP.

Georgia Carr booked for Mr. Kelly's Jan. 1 for four stanzas; Mya Angela into that spot Dec. 4 for four frames... Jo Ann Miller into Henry Grady Hotel, Atlanta, Dec. 10 for two frames... Karl Keller Trio inked for Van Orman Hotel, Fort Wayne, Dec. 3 for four weeks... Kai Winding & Trombone band opening at the Blue Note, Chi, next Wednesday (28) for a single frame; Teddie Charles alternates on same bill.

## San Francisco

Wally Rose's Dixieland Band at the Gomans' new Gay Nineties... Gateway Singers took a two-week vacation from the hungry i... Al Levitt's recording the 17-piece Rudy Salvini band, the Jerry Coker group and vocalist Ree Burnell... Singer-emcee Joe Kirchen moved from Bimbo's 365 to the Village... Stan Getz is due at the Blackhawk Nov. 30, followed by Charlie Mingus & His Jazz Workshop group Dec. 11... Martha Tilton, Jackie Cain and Roy Kral will be with Benny Goodman when he makes his concert appearance Nov. 29 at the Berkeley Community Theatre... Stan Kenton's decided to skip an Opera House concert, is playing four Frisco area college dates instead—U. of California, San Francisco City College, San Francisco State College and Stanford.

## Pittsburgh

Frankie George, local trumpet player, now with Latin Quarter in N. Y. He toured last season with "The Boy Friend"... Three Suns check in at Twin Coaches Dec. 7 for two weeks... Brad Hunt's Huntsmen will play for third annual Gridiron Ball at University Club Saturday night following the Pitt-Penn State football game... Deuces Wild into Williams Cafe in Sharpville, Pa., for fortnight... Whitey Scharbo combo back at Almondo Club... West View Park's Danceland has discontinued its weekly Wednesday night teenage hops... Johnny Cassinari, accordionist with Joe Maize & The Chordsmen, busted his ankle in a fall onstage... Howdy Webb, organist, back in town after two years on Coast and has opened indefinite stay at cocktail lounge of Pat McBride's... Johnny Marino orch wound up stand at Jill Kury's Show Case in East Liberty... Harry Helling Jr., trumpet player, to Hollywood to join the Jimmy Vey Quintet.

## Cleveland

Sam and Larry Firsten building bigger stage in their Cotton Club for Duke Ellington orch, their biggest unit booking to date, Nov. 23 for 10 days. Firstens also signed Sarah Vaughan for full week Dec. 10, following Erroll Garner, due Dec. 3. Same Cotton Club owners are co-sponsoring "Jazz for Moderns Concert" at Masonic Hall Nov. 25, built around Count Basie, Garner and others... Fran Warren replacing current Betty Madigan Nov. 27 at Zephyr Room which brings in Florian Zabach Dec. 4, Jackie Heller Dec. 11, Blackburn Twins Dec. 18—all on six-day dates... Al Bernie, first comedy act to click at Al Naiman's club, goes into Miami's Fountainbeau Dec. 4 and plans Caribbean cruise with his missus during Yule holidays... Penny Singleton into Alpine Village Dec. 6 on 10-day stand, succeeding Monica Boyer, here for fortnight.

## Seattle

Dick Lane Quartet into Marine Room of Olympic Hotel for two-week stand... Sally Stuart at Rough Rider Room of Roosevelt Hotel... Jackie Souders, orch leader, back from Hawaiian business venture to resume work here... Benny Goodman orch with Martha Tilton set for one-nighter at Orpheum Theatre today (Wed.)

Paul Neves Trio into Tait's Jazzland... Complete agreement has been reached on merger of musicians' Locals 76 and 493 here by joint committees. Local 76 members balloting on move, which may be accomplished shortly after first of year. Local 76 has 2,150 members, mostly white. Local 493 has a little more than 100 members, mostly Negroes, but including about a dozen Filipinos and some white members.

## Dallas

Mantovani orch plays State Fair Aud tonight (Wed.) while touring Texas... Shep Fields band set for annual Dallas Retail Grocers' Assn. dance tonight at the Texas expo's Foods Bldg... Sandy Sander's crew in for one-nighter at Riverlake Country Club... Buddy Morrow band inked for Nov. 23 stand at Louarn's... Rev Herrera's combo into Chango Club for a run... Jack Cole agency opened new offices here... Bob Cross band into 11th month this month this week at Statler-Hilton's Empire Room.

## Diskers Star at Mass.

### Jukebox Assn.'s 1st Feed: Promise 'High Standards'

Boston, Nov. 20. More than 600 operators of jukeboxes, phonograph distributors and music biz people and guests attended the first annual banquet of the Music Operators' Assn. of Massachusetts, Inc., at Commonwealth Country Club, Newton, Tuesday (13), at which an array of 30 acts, featuring diskers and vaude performers, were brought in.

Included were: Rusty Draper, Jerry Vale, Eileen Rodgers, the Cadillacs, Georgia Shaw, Bobby Sherwood, Teddi King, Marc Baliero, Mona Carol, George "Rubber Legs" Holmes, Ronnie-Marten, Pat O'Day, Don Rickles, Don Rondo, the Splendors, Three D's, Manny Williams, Bobby Winters, Dick Roman, G-Clefs, Del Rey Trio, Bobby Baxter.

Jerry Flato emceed the show, which was backed by Jack Sager's orch (10). In were reps of recording companies, managers and personnel. David J. Baker, president of MOAM, said it will be an annual affair.

Among guests were Guy Lombardo, playing an engagement at Blinstraub's, and Arthur Fiedler. Boston Pops conductor; heads of the four jukebox distributor firms in Hub, Si Redd Distributors (Wurlitzer); Dave Bond, Trimount Automatic Sales Corp. (Seeburg); Louis Blatt, Atlas Distributors (AMI), and Ed Ravreby, Associated Amusements (Rock-Ola).

Officers of the new org, which is dedicated to bringing high standards to the automatic music biz, are: Baker, Ralph Lackey, vice-president; Arthur C. Sturgis, treasurer; Peter Pompeo, clerk, and Jacob Levy, general counsel.

### TB Hits Brit. Tooters Mitchell and Parker

London, Nov. 20. Illness has struck two musicians here. Guitarist-singer Malcolm Mitchell, who recently gave up leading a large band to run a successful trio in variety, has been told that he has tuberculosis. He has gone into a hospital for a lengthy period.

Mitchell and his trio were appearing at Finsbury Park Empire last week, but remaining dates had to be cancelled when the news was learned. The Jones Boys, vocal group, took over their spot. Other cancellations in addition to variety bookings include a commercial tv series, and a number of one-niters over the Christmas period.

Eddie Parker, Columbia Records singer, who has just gone into variety as a solo artist, has also had to enter the hospital with similar trouble, and his engagements have also been cancelled.

### Geo. Lee to Go Abroad To Confer With Affiliates

George Lee, U. S. publishing rep for London's Good Music and Belgium's World Music, heads for Europe Dec. 9 for huddles with his overseas affiliates.

The World firm is headed up by Jacques Kluger and Felix Faeg, while the Good operation is run by bandleader Ted Heath and Jack Heath. (The Heaths aren't related.) Lee operates the Zodiac and Compton firms in the U. S.

# Band Reviews

## MARIAN McPARTLAND TRIO

London House, Chi. Showing exceptional ability to keep the relaxed attention of the sophisticated swing set, the Marian McPartland Trio's return engagement at the London House should ring the bell to full houses. More than ably backed by Bill Britto's imaginative bass and the free style of Hal Armen's drums, the London lady's keyboard gives forth a wide range of lucid and sincere feelings and thoughts. Easy elegance in the setting of the London House is carried through in the costuming and self-possessed manner of Mrs. McPartland and the seemingly facile integrated effects produced by the trio.

The threesome flows freely from the coyness of "Stomping at the Savoy" through "Carioca" and the subtle richness of "Royal Garden Blues" (a big applause-getter) in its hot jazz forte in such numbers as "Bohemia After Dark." The hot numbers are accented by d-s-taffer's piano-tickling talents on "Hallelujah" and the trio's genuinely fresh improvisations on "No Moon At All." Group closes Dec. 8. Toshiko comes on Dec. 19.

## RICHARD MALTBY ORCH (17)

Blue Note, Chicago. The Richard Maltby band with the new book is in for two weeks at Chi's original jazzery, two frames between strings of one-niters. Conductor-arranger Maltby has put together an exciting, interesting book for the road, one designed to acquire prestige with both music tradesters and aficionados. The trenchant attack and the driving, disciplined sound is being sought here and is often successfully achieved. It seems an outgrowth of the musical character of Maltby's Vik dishing of "Man With The Golden Arm."

The Maltby crew is composed of four rhythm (piano, drums, bass and guitar), five reeds, and seven brass (four trumpets and three trombones). The lineup is powerful and well-balanced. Varying the pace well and effectively utilizing solo talents in the aggregation, Maltby retails "Ballad for Two Altos," "Nat's Tune," "Moonlight in Vermont" and "Blue Moon," among others. A Billy Verplank composition, "Renfrew," has a distinctive, modern classical flavor which commands attention. Though the house was small for the opener, those who came liked what they heard.

Vocals are ably handled by Frankie Crockett, a looker with mellow pipes. Maltby is in through Nov. 25; Kai Winding & His Trombone Band open Nov. 28 for a single frame.

## GARY MARQUIS TRIO

Hotel Muehlebach, Kansas City. The musical assignment in the Cafe Picardy of the Hotel Muehlebach calls for a variety of tunes and tempi from the musical unit, and the Gary Marquis outfit fills the bill ably. Marquis is new in these parts, but is a vet of many years on the club-cafe circuit and recently has had much playing time in the mountain country and the west.

The trio lists Marquis on fiddle, Dave Chody on piano and Taft Baker on string bass. Marquis doubles to clarinet and sax, and Chody to accordion, giving the crew added versatility. Generally the call is for dinner music, but at times on weekends the room is open for dancing and Marquis adds drums and vocals for these occasions.

Trio goes in for most anything in the music portfolio, from the

more intricate longhair favorites to musical comedy, light classical, and on to pops and Latins. Marquis has a certain flair on the strings, and Chody backs him up throughout with fancy keyboard work. Work is polished all around, and the trio is making friends nicely in the room. Currently in their sixth week and due to stay a spell. *Quin.*

## DECCA'S RUSH JOB ON TV 'SAWYER'

Decca Records is rushing release on its original cast album of the Theatre Guild's video version of "Tom Sawyer" on the CBS-TV "U. S. Steel Hour" tonight (Wed.). With a score by Frank Luther, cast set will include Jimmy Boyd, John Sharpe, Bennye Gatteys, Rose Bampton, Clarence Cooper, the Song Spinners and the Ralph Norman Wilkerson orch. Boyd, who records for Columbia, and Cooper, who is pacted to the Elektra label, were greenlighted to do the Decca set.

It's the second album based on a video show for Decca, the first being "High Tor" with Bing Crosby. The recent "Jack and the Beanstalk" show on NBC-TV did not get an original cast set, but RKO Unique issued an LP based on the score. The next big tv show to get a cast album will be the NBC-TV "Stingiest Man In Town" Christmas eve spec which Columbia Records is doing. Col, incidentally, also put out a cast set of another video show, "Marco Polo," earlier this year.

Although the RCA Victor cast set of "Peter Pan" was based on the original legit version, it took the video version of the show to boom sales of the album. Victor passed up a cast album of the recent NBC-TV spec, "The Lord Don't Play Favorites," but issued a flock of singles from the show starring Kay Starr and Louis Armstrong.

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## To Add New Life to an 'Old Act,' Change the Trappings: Stan Irwin

Ability to surround repeat acts in different settings is providing additional work in Las Vegas for those who aren't changing their turns, according to Stan Irwin, entertainment director for the Sahara Hotel, Las Vegas.

Irwin said that there are cases where a headliner is too comfortable in the material he's doing and sometimes there's an inability to get a suitable new act, and therefore it becomes the province of the buyer to create new settings and situations that will freshen up some valued names or create an atmosphere in which less expensive talents can be utilized.

Irwin pointed out that the Sahara has signed Abbott & Costello for a new revue which will open Dec. 4. New layout will be written and produced by Sid Kuller, formerly of the Royal Nevada Hotel, who staged "Guys & Dolls" at that spot. Irwin said that the Sahara, like many others, had turned down this vet comedy team. However, with a new setting, they'll be able to freshen up their material, add new lines, and even give a different facade to some of the bits they've been doing for years.

Irwin opined that Zsa Zsa Gabor, who played in the Latin Quarter Revue at the Riviera Hotel

some months ago, would not have drawn any business on her own. However, put in with a revue, she could be seen without being responsible for the quality of the entertainment and thus was able to draw some business.

As more new ideas infiltrate cafe business and become available for Las Vegas spots, more names can be rehabilitated and at the same time, more unknowns can be showcased for more prominent spots in subsequent shows. Also, revues and units provide a change of pace for the various spots.

### Bank's Bandwagon Showmanship NSG For Monroe In Dixie

Gastonia, N. C.

Editor, VARIETY:

I have been reading a lot of beefs about bad motion picture projection—I have one about bad hillbilly stagecraft.

The local new bank here had its opening (National Bank of Commerce) and they booked some names for the opening (Vaughn Monroe and Dean Hudson's band). They had a big truck out in the parking lot for a stage. They had the worst sound I have ever heard—the sound was feeding back in the microphone. For lights they had a 100-watt light globe hanging over the stage. No spots—no foots—no borderlights. No front closein. No backdrop. In other words, it was a mess. Vaughn Monroe is killed in this town, all because of the way it was presented. I have seen better medicine shows.

Note to acts: Bring your own stagehands.

Banks know nothing about putting on shows, so it's up to the acts to see about it before they book it.

A Vaughn Monroe Fan  
(By E. B. Tipton)

### Walter A. Brown Kudos At \$8,500 Feed in Boston

Boston, Nov. 20.

Walter A. Brown, general manager of Boston Garden-Boston Arena Corp., was cited at a testimonial dinner in Hotel Somerset Saturday (17) night with a plaque honoring his work in behalf of charitable causes.

More than 500 celebs in the sports and theatre field and civic leaders attended. A check for \$8,500, representing proceeds from the dinner, was turned over to the Boston Assn. for Retarded Children as the opening contribution to help the 40,000 mentally handicapped children of Greater Boston.

Dais guests included Mayor John B. Hynes, Al Capp, Tom Dowd, Red Sox secretary; Sammy White and Ted Lepcio, Red Sox players. Charles Kurtzman, Loew's northeast division head, was chairman of the dinner committee.

### 'Firehouse Funster' Lad Fears He'll Become An Up & Coming 'Old Comic'

Winston-Salem, N. C.

Editor, VARIETY:

I have gandered your leading article "Blackball on Blue Comics" (Page 1, Oct. 31) with great interest. You see, I am an up & coming young comic. (At least that's what it says on my publicity photos.) If something doesn't happen to my career soon I may become an up & coming old comic.

I believe 100% with those percenters and managers up there in the big city about doing clean comedy. I've worked a few of those "smaller niteries," and didn't do well because I believe in working clean. Because of this belief, however, I'm getting nowhere, except getting booked farther in the bushes. On my bookings, instead of being armed with a contract, I'm given a compass, aimed in the general direction of the town or place I'm to work, and wished loads of luck. How many of today's comics can brag that they are doing one-niters in Grange Halls, court-houses, two-room school houses, Fire Co. Halls (they park the fire engines out in the street), and in Drive-in Theatres, using the concession stand roofs as a stage?

I'm not complaining. I've had the pleasure of making many people laugh, and I've worked clean. But, here's my problem—how the heck is somebody from William Morris, MCA, etc., ever going to catch my act in a Grange Hall in Horsepasture, Va.? (I've actually worked such a place.) Even if they could, they would probably tell me I needed better material for a metropolitan show date. On my salary, who can afford a writer?

I've also done a lot of local live tv. I am currently appearing on a weekly series in Winston-Salem, N. C. I also did comedy on a tv station in my hometown of Baltimore, Md., for six years. If the name comics think they have it rough doing a network show, they should try doing a routine in a small studio, with no audience, and just a couple of musicians to force a couple of laughs that make them sound like candidates for a nut factory. Oh, yes, I have to supply my own material. What's worse, I can't afford Milton.

I wish one of those "many writers willing to go along with hopefuls" would get in touch with me.

I know there are many comics who have just as big, if not bigger, problems. However, that still doesn't answer the question, "Where are the name funny-men of tomorrow going to get their proper development, backing, and management?"

Bob F. Jones.

### Judy (Out 3 Days) 31½G; 8-Week Score: \$367,180

Judy Garland scored \$31,580 for five shows last week, having been out with what was described as laryngitis for three shows starting Wednesday (14). Miss Garland returned Saturday (17) matinee. Even at that figure, it's still a profitable venture for her two-a-day at the Palace, N. Y.

Miss Garland's eight-week run thus far has clocked \$367,180.

## Inside Stuff—Vaudeville

A repeat of the era of the society singer is in the offing. Lyda Fairbanks, of a steel family, is readying a pro career. She's already had one date in the provinces, and is now marshalling a lot of material and coaching prior to a recital in a N.Y. eastside spot. Femme socialites who have tried a singing career include Adelaide Moffett, Cobina Wright Jr., Eleanor French and Beverly Paterno. Latter has a son now making the rounds of the spots on the right side of Park Ave.

What must be an endurance record for fan clubs was set recently when the Van & Schenck Club met in Glendale, N.Y., to celebrate its 40th anniversary. Gus Van, surviving member of the vaude team of Van & Schenck, was appearing at Mangam's Chateau in Lyons, Ill., a suburb of Chicago, and was unable to attend. Instead, he sent greetings and some of his oldtime songs on tape to be aired at the club dinner, attended by members who banded together 40 years ago. Membership originally comprised boyhood and neighborhood friends of Van & Schenck in Glendale.

### Dancer Tina LaMont Wins Medal, Pension For Crippling Feat

Cleveland, Nov. 20.

For bravery under fire and not on a battlefield, Tina LaMont became the first night club dancer in show biz to be awarded a Carnegie Hero medal.

Crippled Cleveland entertainer was awarded a bronze medal as well as a monthly pension of \$80 for life for saving the lives of two Cleveland policemen while they were shooting it out with a robber last Jan. 19. During the gunfire, when gangster tried to stick up the Gay Nineties Club, the dancer was hit by a bullet that left her partially paralyzed.

Miss LaMont, known offstage as Mrs. Dorothy Kochs, was one of 38 persons who received awards from the Carnegie Hero Fund Commission at Pittsburgh; 13 of them being posthumous citations.

United theatrical crafts here raised a hefty hunk of money for her and her four-year-old daughter Judy through a benefit show last season. Dancer also received about \$8,000 from civic and police contributions for her heroism, plus \$5,000 from City of Cleveland's morals claims fund, which enabled her to buy a large home which she operates as a rooming house with a big theatrical following.

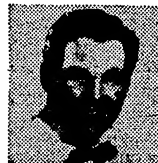
### 3 Aerialists Injured At Circus in Boston

Boston, Nov. 20.

Second accidental fall at the Hamid-Morton Circus, current at Boston Garden, sent aerialist Virginia Vess, 25, of North Hollywood, Calif., to Massachusetts General Hospital with serious injuries at Saturday (17) matinee.

The trapeze worker was sliding down a 60-foot rope when she lost her grip and fell 15 feet to the Garden floor. Physicians said she was suffering from a spine fracture and broken left foot.

It was the second accident in two days at the circus, a benefit staged by Hamid-Morton for Aleppo Temple. Carmen Ferroni, 23, and her brother, Gasper, 25, of Sarasota, Fla., were injured Friday (16) when they fell 20 feet from a platform during an acro act.



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# VEGAS BILLS IN BIG BUNDLES

## Salisbury Frolics to Run Name Policy Despite Local Liquor Ban

Salisbury, Mass., Nov. 20.

Despite the dry vote here, Francis D. Mulcahy, owner of the 1,250-seat Frolics, says he will open next summer with the same big name policy. Final details as to how the niter will operate on serving setups and whether or not customers will bring their own joy juice have not been worked out.

Meantime, the 40 spots on the Salisbury Beach strip are still talking secession, and one, the Blue Roof, closed its doors as a direct result of the dry vote banning serving of liquor for the next two years.

Package stores, however, will be permitted to continue liquor sales for the next two years. A recount of the Nov. 6 referendum vote, 778-776, completed last week, made the total 770 for and 762 against. Some 40 ballots were protested during the long recount. This leaves the way open for a court fight. Unless a court appeal causes a recount of a recount, package store liquor sales will be o. k.

The vote on referenda killing sale of liquor to be consumed on the premises, 899-762, was too one-sided to rate a recount. Cafe owners, concessionaires, night spots and other business at Salisbury Beach claim victory of the drys will ruin the resort. Some are threatening to move away, while others look to the possibility of seceding.

The Blue Roof, employing 22 and with one of the oldest all-alcoholic beverage licenses in the town, is the first casualty. Leon Trent, president and treasurer of the spot, said the closing was in anticipation of the Dec. 31 deadline on liquor sales. He said he had spent \$60,000 in the past year building an addition and on remodeling.

## Evelyn West Better Stay East; Jail, 1G Fines Await Her & Manager in Calif.

Oakland, Calif., Nov. 20.

Municipal Judge Charles W. Fisher last week in effect barred stripper Evelyn West and her manager, Al Charles, from ever returning to California in sentencing them on counts of indecent exposure and performing in a lewd show.

The judge gave each 90 days in county jail; suspended sentence on an additional 270 days; probation for three years, and fined each \$1,000.

This, however, was all done in absentia—the stripper and Charles are currently reported touring Louisiana after having ducked trial here as a result of a late-August police raid on the El Rey burlesque here.

The judge commented that the stiff sentences "may well prevent Miss West and Charles from ever returning to California." The misdemeanor convictions are not considered extraditable.

The judge added: "Miss West and Mr. Charles put on a show that was completely obscene, completely lustful, completely lewd and completely lacking in the decent humor of the old vaudeville days."

Sentences for the El Rey's manager, Pete DeCenzie, two baggy-pants comedians and another stripper, all of whom stood trial, were delayed until Nov. 29. Six other strippers and the house's assistant manager were acquitted.

## Columbia, S. C., Cafe Goes Heavy on Names for Dec.

Columbia, S. C., Nov. 20.

Laurel Hill Theatre Restaurant here is kicking off the holiday season in appropriate style with three names booked in during the month of December. Mel Torme comes in Dec. 3, Roger Williams on the 17th and Don Cornell on the 26th. Cornell will remain through the big New Year's Eve date.

All engagements are for six playing nights. The room doesn't operate Sundays.

## Scot Jack Anthony's Big B.O. in 'Native' England

Carlisle, Eng., Nov. 20.

The "Jack Anthony Show" wound a winning nine weeks' season at Her Majesty's Theatre here. Originally skedded to play three weeks, production proved such a hit that it was retained for another six. The 1,000-seater played to increasingly good biz, with SRO the rule after several weeks.

Jack Anthony, Scot comedian, is a top favorite in this English city, which is essentially Scottish in character and just 10 miles from the England-Scotland border.

## GAC to Start Industrial Dept.

Bob Thompson, president of Supermarket Show of Shows, is resigning that post to head the industrial show division of General Artists Corp. Division will be under GAC-Hamid, the outdoor subsidiary of GAC.

Thompson will join the New York office in December after winding up the Supermarket circuit. Successor in that outfit hasn't been picked as yet.

Supermarket Show of Shows sought to hypo trade in the grocery field by touring name variety shows to which admission was obtained by tickets given through the stores for purchase of \$25 in merchandise.

GAC is seeking to tap that lush industrial field with this new venture. Music Corp. of America has a fullfledged department headed by Erv Brabec which concentrates on the convention and industrial show field. Lou Walters Enterprises, headed by Cass Franklin, is similarly trying for the tall coin in the industrial field.

## St. Loo Morality Score: Stripper, Mgr. Cleared, Arcade Employees Fined

St. Louis, Nov. 20.

A clean bill of health was won by June Leonard, a stripper, and Ralph Lia, acting manager of the Grand Theatre, sole burlesque house here, following their arrest by members of the Police Morality Squad on charges of presenting and permitting a lewd and indecent act. After the cops testified before Police Court Judge Robert C. Dowd that Miss Leonard, billed as "The Heavenly Body," began her act in an evening gown and wound up virtually in the nude an attorney for the defense asserted that indecency "was only in the eyes of some people."

In dismissing the charges but warning Lia to "tone down your show," Judge Dowd observed, "The act undoubtedly helped the idea."

Fines totaling \$425 were imposed in the local Court of Criminal Correction last week against five persons employed in three downtown penny arcades after they entered pleas of guilty to charges of circulating indecent and obscene matter.

The police Morality Squad made the pinches last May after numerous beefs had been lodged against the display of such matter. Fines of \$100 were slapped on Louis Joedicke, Harry W. Mueller, Cyrus Horowitz and Julius Plambeck, while one for \$25 was lodged against Morris Schachter.

## Galena Necchi's Cotillion

Galena Necchi has been signed for the Cotillion Room of the Pierre Hotel, N. Y., starting Dec. 17. It's her first N. Y. date.

Singer precedes this stand with an engagement at the Ritz Carlton Hotel, Montreal, tomorrow (Thurs.).

## CLICK PACKAGES DOLLAR-SAVERS

Las Vegas, Nov. 20.

Continued success of package shows seems to be providing Las Vegas talent buyers with at least one answer towards solving their enigma of inflated salaries. Initial indication of how effective package buys can be was seen last winter in the revival at the New Frontier of "Blackouts," which had more or less been in mothballs since its eight-year run (during the 40s) at Hollywood's El Capitan Theatre. The Ken Murray-Marie Wilson starrer was brought to the New Frontier for three frames, stayed for 10 weeks, then returned to the Riviera this past summer to pack 'em in for eight sock weeks.

Similarly, Lou Walters' Latin Quarter Revue—which has been surefire everytime it has been brought here—saw an original three-week pack extended to nine stanzas at the Riviera during the post-Labor Day season. Riviera also has the revival of George White's "Scandals" on deck for an indefinite run starting Dec. 19.

Currently, Tom Ball's "China Doll Revue" at the Thunderbird and Larry Steele's "Smart Affairs" at the Dunes are more than holding their own in the face of stiff competition offered up by name policies. "China Doll" is definitely set for nine weeks—a six-frame holdover which marks the longest flight of any show in Thunderbird history; while "Smart Affairs," the first all-sepia blowout to be tried on the Vegas "Strip," has been assured of a run until Dec. 12. Dunes Producer Bill Miller has indicated that if biz continues at its present pace (show clocked 1,984 patrons for three performances Nov. 10), chances are he'll extend the original three-week booking through to New Year's.

While exact prices aren't readily available, it's understood that the package type fare proves far less expensive than a three-act variety format topped by a powerhouse marquee name. It was revealed that one revue is costing its hotel sponsor in the neighborhood of \$13,000 per frame (including orch), while some topliners alone draw stipends as high as \$25,000—nearly double the tariff for a complete show.

## Society of Illustrators' 50th Stag in Black Tie Vs. Black Eye Circa '35

By JOE COHEN

The annuals of the Society of Illustrators have become one of the stag social landmarks of November. Even though these New York soirees have reached the 50 anni, this organization of some of the top artists in the country refuse to give in to dignity and decorum. The boys put on a lusty and busty show to entertain themselves and a few assorted guests willing to shell out \$26-per for the benefit of the organization's welfare fund. Receipts for the five showings are around \$12,000.

Seemingly the Society likes to hark back to that day in November of 1935 when the police raided their show and gave them the kind of headlines usually associated with dirty burlesque. All the stories of that event are proudly framed and on display in their well-decorated clubhouse.

The shows are no more indigo than they used to be at Minsky's Republic, and a lot more original and witty and much better mounted. The artists contribute all their own material, construct their own sets and enact the various sketches by themselves with the aid of a few femmes specialty hired for the occasion. Of course, it ain't like a father-and-son get-together staged for the cub scouts, but the event has its own standards of decorum

(Continued on page 52)

## 'Secession' Union of Music Hall Chorus Brings AGVA Clamp; Set Hearing Dates

### Trolley Swansong

Edinburgh, Nov. 20.

How topical can a show's title become?

The last tramway car ran last week in Edinburgh. Cashing in on topically, the local vaudery, the Edinburgh Palladium, titled its revue "Streetcar Named Retire."

## AGVA Vs. Texas' Adolphus on Pact

The American Guild of Variety Artists is locking horns with the Adolphus Hotel, Dallas. Union has asked the Inn to pact a minimum basic agreement which the hotel has refused on the ground that it will have only a few performers working there during season, and noted that because of Texas labor laws, such an agreement would be illegal.

Union's attorney has disputed this stand on the ground that the pact conforms to Texas law, and quantity of entertainers used has no bearing on the issue involved. Union is seeking, in addition to minimum wages and number of shows, payments to the AGVA welfare trust fund.

Edith Piaf is slated to appear there Nov. 30 to Dec. 8. Whether she'll be permitted to work Dallas if the Adolphus doesn't come through with an agreement hasn't yet been determined.

## Elkort ARA Prez Again; He Became a Major %er During His First Term

For the first time in the history of Artists Representatives Assn., a rep from a major office has succeeded himself to the presidency of this agency group. At an ARA meeting held last week, Eddie Elkort of General Artists Corp. was named prexy of the organization. It's Elkort's second term in that office.

By tradition, this post has gone to an independent. Elkort's predecessor, Bill Kent, served in that spot for 15 years, since ARA's inception.

Elkort's encore comes via an unusual set of circumstances. He was named president last year when he was head of the American operations of Lew & Leslie Grade Agency of London. However, some months ago GAC absorbed Grade's American business, and so Elkort became the first ARA prexy to be affiliated with a major.

Other officers of ARA are: Larry Barnett, Music Corp. of America, first v.p.; Hattie Althoff CRA Concert Bureau, 2d v.p., with other vicepresidents being Jack Russell (Chicago), James Lanagan (Pittsburgh), Peter J. Iodice (Detroit) and H. C. Moore (Coast); Milton Berger, secretary, and Joe Singer, William Morris Agency, treasurer. Abraham Males was continued as counsel, and Ruth L. Simonson stays as assistant secretary.

The board of governors comprises, in addition to the officers, Dave Baumgarten, MCA; Joe Glaser, Associated Booking Corp.; Dick Henry, Ben Kuchuk, Thomas Martin, General Artists Corp.; Howard Hausman, WMA, and Leon Newman.

### Eskew Chutes for Girls

Col. Jim Eskew is planning to promote an all-girl rodeo with steer rasslin' and all from Texas and other points in the southwest. Proposition is currently being submitted to various eastern arenas. Eskew, who had been operating a rodeo stock farm at Wayerly, N. Y., recently sold out and moved to Ardmore, Okla.

The American Guild of Variety

Artists is now clamping down on the chorus members of New York's Radio City Music Hall who are now in the process of organizing an independent union. AGVA has notified the Music Hall management that the three officers of the indie union will be prevented from working with AGVA members and that they must appear at AGVA's office on Monday (26) for a hearing on charges that they have committed acts "prejudicial to the best interests of the union."

The union's executive board met Monday (19) to go into the course of action to be taken on the Music Hall's secession. A resolution has been passed which placed all the seceders on the unfair list pending a hearing on the charges.

Resolution says that members have been guilty of dual unionism, conduct prejudicial to the best interests of the union, failure to adhere to the constitution, among others. It notified the Music Hall that, as of tonight (Wed.), it will no longer permit Eric Hutson, president of the Assn. of Radio City Music Hall Chorus Employees; Mary Ann Ray, org's veepee, and Violet Breck, treasurer, to work with the other members, and ordered them to appear before the AGVA exec board on Monday. On the following day (27), AGVA will hear several other chorus members until, according to Jackie Bright, AGVA national administrator, the "entire truth of the matter is known."

A spokesman at the Music Hall admitted that they had received notification of the AGVA action. He pointed out that under the contract between the union and the theatre, the union has a right to demand that members not in good standing with the union be prevented from working at the Hall. He also pointed out that the members themselves had ratified this agreement.

Irving Goss, at one time a N. Y. regional director for AGVA, had negotiated this agreement originally, and had been dismissed about a year ago. He has been instrumental in forming the indie outfit. The present contract between MH

(Continued on page 52)

## Bevhills Court Returns Ray Bourbon to Male Sex, Sentences Him to Pokey

Hollywood, Nov. 20.

A Mexican doctor's "certificate" to the contrary notwithstanding, Municipal Court Judge Charles J. Griffin of Beverly Hills has decided that vet niter entertainer Ray Bourbon is still a male. Consequently, he found Bourbon guilty of impersonating a woman at the Melody Room, Sunset Strip niter, last July, and sentenced him to 30 days in county jail.

Bourbon contended he had had his sex changed by Mexican operation. Defendant, not in court, is reportedly in Mexico for further medical treatment. His attorneys announced appeal of the ruling—thus perhaps easing the plight of county jail officials faced with the problem of how to house Bourbon with other inmates.

### 'Night of Stars' 110G

The annual "Night of Stars" held Monday (19) at Madison Sq. Garden, N. Y., drew \$110,000 which included the receipts of the souvenir journal as well as the 17,000 admissions. United Jewish Appeal was beneficiary.

Show included Sammy Davis Jr., Robert Merrill, Julius LaRosa, Dick Shawn, Harry Herschfield, Ricky Lane, Szonys, George Jessel, Susan Silo, Jerry Marshall, Barry Gray, Seven Ashtons, Tito Puente, Joel Gray and scores of others. Abba Eban, Israeli Ambassador to the U. S., was a speaker.

## New Acts

**ROBERT ALDA**  
30 Mins.  
Songs  
El Rancho, Las Vegas

Robert Alda has mustered his two decades of music-comedy-film savvy to mold a niterity act that comes off as sock entertainment. Understandably, he dips into his histrionic background to add further effect to his songology. His appearance onstage is marked with sufficient, yet not overbearing assurance and he easily communicates with his audience. Alda plies his big voice to turn out a well chosen selection of show tunes, standards and pops. Notably, his only reference to his w.k. role as Sky Masterson in "Guys and Dolls" is by way of his opening number, "Luck Be a Lady Tonight," and his preference of a black shirt and white tie.

Aside from these instances, Alda relies solely on his work as a performer—and perform, he does. His turn at "Hey There," although calling for some overly ambitious lighting effects, is a click, as is his medley of romantic ballads.

—Alan.

**THE MORLANDS (2)**  
Balancing  
7 Mins.  
Empire, Glasgow

The Two Morlands, young male and shapely distaffer, offer a very sound equilibrist turn that's okay for most vaudevies and for niteries.

Pair display both grace and skill, and are easy-on-the-eye act. Male balances on gal's feet, and later holds her on one hand while she is balanced upside down. Strong palming for bit where male positions himself with one hand atop vertical rod. Act's high-spot is when distaffer entwines herself on partner's back, and latter then does a one-handstand on upright rod, still carrying the gal round his shoulders.

Act is worked out to suitably quiet musical accompaniment.

Gord.

**BERT WHEELER & JACK PEPPER**  
Comedy  
35 Mins.  
Bradford Roof, Boston

Hardly newcomers, Bert Wheeler of stage, screen and tv, with Jack Pepper (formerly Salt &) and tv, have put together a promising act for the niterity circuits, which is still being built. Breaking in here before an aud heavily sprinkled with pros from the current legit shows and out-of-towners, they scored solidly. Trying to answer requests for special bits had them working overtime with ad-libs flying, and pair had to beg off after rousing reception.

With Wheeler handling the comick-ing in slick fashion and Pepper piping and playing straight, the pair romp through 35 minutes of a nicely paced routine which embraces a wealth of material ranging from broad comedy, with nostalgic bits, to updated comedy, gags unlimited, and vocals in an amazing voice range by Pepper. Both have enough material for several acts and choosing what they will keep and what they will throw away should be no problem for the pros.

Wheeler comes on solo, carrying a sporty white hat, knocks out a barrage of one-liners, introing new act fact to aud, recalls some past, kids on age and show biz, and goes into a bit with bandleader, camera in hand, interrupts asking if he can take a picture of the ringsiders. This is interrupted by Pepper, from the audience, as a heckling drunk. One-liners fly fast, for good effect, and Wheeler breaks it up with intro of Pepper, who comes on to pipe "If I Had My Life to Live Over," ranging the scale for all the stops. Wheeler, off during the Pepper piping stint, reappears in orchestra dressed as a little old lady with gray wig, black shawl, black lace dress and white beanie hat. He cuts it up with the tables, while Pepper gags with sheaf of bills and mother songs. With Pep-

per doing a chorus of "Mother," Wheeler comes on stage with a flip step, takes the mike and both go into a crapshooting session with "mother" on her knees being faded.

Pepper takes over at the mike for "Irish Eyes Are Smiling" hitting the high notes for the ultimate. Wheeler goes into "Boy of Mine" and poem, "What Is a Boy" serio. For change of pace, they gag with Pepper cajoling Wheeler into trying a calypso number. Bit could be expanded for heavy yoks. Pair then go into a rousing multi-chorus "Ride, Ride, Ride" number laced with gags. For encore, Wheeler does a slick "Take It Easy" song, sprinkling sand from his pockets and going into a neat soft shoe wrapup.

Wheeler & Pepper look to have strong potential in hotels and supper clubs from nostalgia seekers.

Guy.

**EDDIE GARSON**  
Ventriloquist  
10 Mins.

Blue Angel, N. Y.

For those familiar with Señor Wences' established ventro turn there's little in Eddie Garson's routine that's new. In fact, the similarity between the two acts is astounding. Garson is an able voice-thrower, but the bits of business employed by him in trying to quiet his Latino dummy by hiding him are almost exactly a carbon of Wences' standard routine.

Garson's prior credits include a lengthy stay with Xavier Cugat's band aggregation.

**SYD & MAX HARRISON**  
Comedy  
12 Mins.

Empire, Glasgow

Here's a mature and confident comedy pair who've been around for some time, but merit a place in the New Acts file.

Smallish and full-of-life duo open by engaging heartily in banter and in hurling abuse at each other, and continue this alert style of cross-gabbing throughout their act. Comedy man of the partnership has asset of amusing face and prominent teeth, and is also quaintly garbed in lengthy jacket with velvet patches. The twosome hit back and forward with gags and humorous abuse. If some of their jokes are lightly stale, this fault is overcome by their quick sense of timing and general alertness to each other and to audience reaction. A routine with both dressed as ancient Romans wins yocks.

Due to physical build, pair could capitalize more on eccentric body movements and comedy footwork, for which they are both endowed. This, plus injection of stronger gags, would buttress the act. As is, however, act, with little sharpening, would be okay for general run of vaudevies and for tv. Gord.

## Illustrators

Continued from page 51

(black ties) and the audience seems to have a good time.

Yet with the blackouts and costuming, or lack of the latter, the show is far above the current standards of the popular conception of a stag show. There's a lot of wit floating around and an occasion number that indicates artistic excellence. The dance by Erin Martin to the clarinet of Willy Lewis (sole outside male performer) was such a highspot, as were the rendition of "And So to Bed" by Lorrie Bentley and the Elvis Presley impersonation by Len Steckler.

The outside help also included Pamela Perry, Judy O'Day, Nah-tan St. Pierre, June Baier, Nona Van Tosh, while the member performers included Henry Dravneek, Marc Brody, Jack Zander, F. E. Smith, Abril Lamarque, Herb Loges, Woodi Ishmael, Leon Gregory, Butch Smith, Stan Klimley, Hedley Rainnie, S. B. Valentine, Stu Campbell, Homer Hill and Warren King. Music and lyrics were universally good with Ken Thompson and Jack Cushing doing the notes and F. E. Smith contributing lyrics. The sets were colorful and decorative as well as utilitarian. Homer Hill, John Moodie, George Shealy, Howard Hardy, Charles Heilemann, Eric Mulvaney and George Fujikawa did the designs. Arthur William Brown has been the sparkplug for these shindigs for many years, and he's considered responsible for the high entertainment standards.

## St. Regis Dates Monique

Monique Van Booren has been signed for the Maisonette of the St. Regis Hotel, N. Y., starting Jan. 9 and follows with the Mocambo, Hollywood, Jan. 22.

## Vaude, Cafe Dates

### New York

Shirley Bassey, singer, being imported from England for presentation at the New Frontier, Las Vegas, in January, followed by a February stand at Ciro's, Hollywood. . . . Bernie Bralove, operator of the Shoreham Hotel, Washington, convalescing from an operation for the bill at the Copacabana topped by Jimmy Durante. . . . Eartha Kitt signed for El Rancho, Las Vegas, for the end of March. . . . Geene Courtney appearing in her new act at the Frolics, Revere Beach, Dec. 16 for a fortnight. . . . Vic Damone's date for the Empire Room of the Hotel Waldorf-Astoria set for Dec. 10. . . . Three Galanes to the Shamrock, Houston, Dec. 31. . . . Marge Cameron signed for a string of dates including the Town Casino, Buffalo; Casa Seville, Franklin Square, L. I., preceding the Ankara, Pittsburgh, Jan. 7.

### Chicago

Florian Zabach into the Monteleone, New Orleans, Jan. 22 for two frames. . . . Davis & Reese set for the Safari, New Orleans, Nov. 29 for a single frame. . . . Robert Clary plays the Black Orchid Feb. 14 for eight days; segues into Eddy's, Kaycee, Feb. 22 for two frames. . . . Joe E. Lewis pacted for Adolphus Hotel, Dallas, March 1 for two weeks. . . . The Charvels into Roosevelt Hotel, New Orleans, for four stanzas opening Jan. 31. . . . Gus Van diskling an album of his old vaude songs for Celebrity Records.

### Hollywood

Smith Twins set for a three-week engagement at Bimbo's 365 Club Dec. 6 in San Francisco. Following this, the thrushes open at the Commercial Hotel in Elko, Nev., Dec. 27, then play a two-week stand at Amato's in Portland, Jan. 7. . . . Dick LaSalle's orch, current at the BevHilton's Star

## Jerry's 'No Bub' to Hub

Boston, Nov. 20.

A hope by Stanley Blnstrub to bring Jerry Lewis into his 1,100-seat niterity here was flooded this week by Lewis. Blnstrub reportedly offered \$25,000 for a week's stint—Lewis demanded \$30,000.

Unable to agree, Blnstrub said he nixed the deal, which would have called for a week in January and would have been the highest-priced one in the history of his spot, w. k. for offbeat bookings.

Blnstrub indicated he was on the prowl for a big name to fill the open date.

## Secession

Continued from page 51

and AGVA expires Dec. 31 and AGVA has already notified the theatre that it would like to negotiate for an extension of the agreement.

It's likely that if the regular chorus members vote to continue the indie union, it would ask for election under auspices of the State Labor Relations Board.

AGVA has already started retaliatory action against the chorus. The chorus was to have worked the Night of Stars benefit Monday at Madison Square Garden, for the minimum of \$25 each. AGVA notified the benefit promoters that the chorus couldn't go on. It has also notified the members that if they persist in keeping the indie union, they would not be able to work in any other field such as video, and in any theatre or cafe at the termination of their employment at Radio City.

The Music Hall has a minimum of 107 chorus divided between the Rockettes, Corps de Ballet and the Glee Club. When female voices are added, cast goes up to 125 members.



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## CAB CALLOWAY

Mgt. BILL MITTLER, 1617 Broadway, New York

Roof, opens a 22-week stint at Backstage Club, Phoenix, Dec. 6. . . . Yma Sumac kicks off an extensive tour through Central and South America, Dec. 15. . . . Pianist Sidney Stafford holds over at the Keyboard two weeks. . . . Jerry Gray's orch drawing solid during its second week at the Palladium.

### Dallas

Eydie Gorme at Statler-Hilton to be followed by Helen Traubel, Nov. 29, and Fran Warren, Dec. 13, for fortnight each. . . . Colony Club, with Mel Torme on tap, follows Nov. 25 with comedian Owen Hester, dancer Patti Ross and exotic Candy Barr, and has Joaquin Garay inked for Dec. 10. . . . Crew-Cuts set for the Coast's Coconut Grove, Dec. 8-23. . . . Associated Booking Corp. has Ed Currier headquartering here and dating southwestern spots. . . . Organist Hugh Waddill back at Press Club for his third date. . . . Jon & Sondra Steele dated for Cipango Club late December. . . . Edith Piaf due in Adolphus Hotel's Century Room Nov. 30 for nine nights. . . . Terry Haven, comedienne, follows Harry Taylor into the private King's Club this week. . . . Frankie Carle orch headlines a variety revue Dec. 11 at State Fair Aud, with acts to be added.

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Jan. 17 to Jan. 30

MILTON BERLE AND CO.

Jan. 31 to Feb. 13

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Feb. 14 to Feb. 27

NAT "KING" COLE • JACK E. LEONARD

Feb. 28 to Mar. 14

JOHNNIE RAY • JEAN CARROLL

Mar. 15 to Mar. 28

LENA HORNE

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MONA LISA ROOM

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# VARIETY BILLS

WEEK OF NOVEMBER 21

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tirolli; (W) Warner

## NEW YORK CITY

Music Hall (R) 22  
Rockets  
Glee Club  
Ann Gilbert  
Danny Carroll  
Foursome

Palace (P) 22  
Judy Garland  
Alvin Karpis  
Pomphrey & Thedy  
Wazzan Tr.  
Bob Williams  
Ann Bro.  
G & F Szony

Eddie Garson  
Martha Davis  
& Spouse  
Jimmy Lyons 3  
Cameo  
Teddy Wilson  
Barbara Carroll  
Chardas  
Anny Kaplinsky  
Lili  
Bela Babal Ore  
Dick Rakosky  
Bella Yedlin  
Dick Martia  
Chateau Madrid  
Raul & Eva Reyes  
3 Galanes  
Al Capobianco Ore  
Copacabana  
Nat "King" Cole  
Rowan & Martin  
Merry Macs  
Jim Gerald  
Tony Reynolds  
Jackie Metcalf  
Nora Bristol  
Michael Dursio Ore.  
Frank Marzulli  
Duplex  
Serena Shaw  
Rudy De Saxe  
Alvin Dalmay  
No. 1 Fifth Ave  
Bob Downey  
Harold Fonville  
Hotel Ambassador  
Chauncey Gray Ore  
Jani Sarkoz  
Gypsies  
Quintero Rumbas  
Hotel Elmore  
Russ Morgan Ore  
Sande Williams Ore  
Hotel H'ny Hudson  
The Charmers  
Hotel Elmore  
Marguerite Piazza  
Stanley Melba Ore  
Alan Logan Ore  
Joan Bishop  
Joseph Stubby  
Hotel Roosevelt  
Gino Lombardo  
Hotel Toff  
Vincent Lopez Ore  
Hotel St. Regis  
Fernanda Montel  
Milt Shaw Ore  
Ray Bari Ore  
Andrea Stetler  
T & J Dorsey Ore  
Lafin Quarter  
B & J Kean  
Nanci Crompton  
Jimmy Young

Ball & Chain  
Coleman Hawkins  
Jerry Gibbs 4  
Terry Eden Roc  
Jack Miles  
Barry Sisters  
Elaine Deming  
Mai Malkin Ore  
Chuey Reyes Ore  
Clifford Guest  
Chiquita & Johnson  
Al Navarro Ore  
Sassas Ore  
Leon & Eddie's  
Can-Can Girls  
Toni Rave  
Toni Rich  
Denise  
Atoma  
Malayan  
Riviera Quintet  
Bimbi Mania  
Pierre Duval  
Lad Richards Band  
Murray Franklyn's  
Rage of the Red  
Murray Franklin  
Sandra Barton  
Madman Mitchell  
Billy Mitchell  
Fred Thompson  
Nautilus  
Hal Fisher

Alargie Leslie  
Svd Stanley Ore  
Sans Souci Hotel  
Ricki Dunn  
Eddie Morgan  
Sammy Walsh  
Freddy Calo Ore  
Seville  
Charlie Farrell  
Mickey Fontaine  
Tommy Ryan  
Johnny Silvers Ore  
Ray Mambo Ore  
Renee  
Johnny Morgan  
Bobby Breen  
Sena & Gale  
Della Weddington  
Charles & Faye  
Carter Ore  
Roney Plaza  
Juliette Robbins  
Lori Young  
Mel Greene  
Serge Valdez Ore  
5 O'Clock  
Flash Lane  
Sally  
Tommy Raft  
Parian Ore  
Thunderbird  
The Kentones  
Rufus  
Hal Diccio  
Merlon Powers

## AUSTRALIA

Frank Ward  
Daniel Davey  
Lewie Jacob  
Belle Girls (16)  
SYDNEY  
Tivoli (T) 26  
George Wallace  
Maurice Colleano  
Jim Gerald  
Jennie Howard  
Queenie Paul  
Millie Hansen  
Morry Barling  
Frank Marzulli  
Jandy  
Tony Moynihan  
Brenda Charles  
Dandy Bros  
George Nichols  
Jack O'Dowd  
David Sterle  
Wilbur Wheeler  
Flit Tops  
2 Randows

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George Nichols  
Jack O'Dowd  
David Sterle  
Wilbur Wheeler  
Flit Tops  
2 Randows

## BRITAIN

Bobby Dennis  
L & J Dell  
D & B Lee  
N & R London  
Jack & E  
Hal Swain Co.  
Red Preston  
Susan Scott  
Gabrielle  
Dale Warren  
Jimmy Noon  
Kenny Ganter  
Saucy Syrens  
Hippodrome (M) 19  
Reg Dixon  
Tumbling Tomboys  
A & L Ward  
Louise Co.  
Penny Nicholls  
Tommy Fields  
Dick Cortina  
Hackford & Doyle  
Palace (I) 19  
Ken-Tones  
Gault Bros.  
Freddie Marshall  
Jack & E  
Reg Russell  
Jackie Ross  
Rita Martell  
Jere Ross  
Donald Stuart  
BRIGHTON  
Hippodrome (M) 19  
David Hughes  
Lacy & Bray  
4 Jones Boys  
Ted Atkins  
Tanher Sis  
Dolores Ventura  
Bella Dalry  
Ted Durante  
BRISTOL  
Hippodrome (S) 19  
Morecambe & Wise  
Audy Jeans  
Jack Watson  
Skylons  
Jackie Francis  
Roy & Romny  
Ron Scott  
Brixton  
Empire (I) 19  
Edna Savage  
S & Harrison  
Group One  
Rio  
Ron & Rita  
Nur Wu  
G & B Jay  
Harry & Betty  
Joan Regan  
Gillian & June  
G & E  
Palace (I) 19  
Smith Bros.  
Jimmy Paige  
Kay Elvin  
Beryl Iddess  
Crocket  
Hippodrome (S) 19  
Jimmy James  
Don Lang  
Dawn White Co.  
2 Rotandos  
Roy Castle  
Joy Harris  
2 Mayfairs  
EDINBURGH  
Empire (M) 19  
Jack Milroy  
Bartie 5  
Jenny Hogarth  
Glen Michael  
Cormack & Sharp  
Willoughby Dancers  
George Meaton  
Nolan 3  
Patricia Bredin  
GLASGOW  
Empire (M) 19  
Charlie Chester  
Medlock & Marlowe  
Marlan Miller  
Len Lowe  
Cornelia  
Patti Carol  
Carol Monk  
HANLEY  
Royal (M) 19  
Lonnie Donegan  
De Vere Dancers  
Mike McKenzie  
Curzon 3  
Billy Baxter  
Richards & Yolanda  
Mundy & Earle  
Ron Parry  
LEICESTER  
Empire (S) 19  
Art Baxter Co.  
Betty Miller  
Jackie Allen  
Bernard Landy

Bobby Dennis  
L & J Dell  
D & B Lee  
N & R London  
Jack & E  
Hal Swain Co.  
Red Preston  
Susan Scott  
Gabrielle  
Dale Warren  
Jimmy Noon  
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Edna Savage  
S & Harrison  
Group One  
Rio  
Ron & Rita  
Nur Wu  
G & B Jay  
Harry & Betty  
Joan Regan  
Gillian & June  
G & E  
Palace (I) 19  
Smith Bros.  
Jimmy Paige  
Kay Elvin  
Beryl Iddess  
Crocket  
Hippodrome (S) 19  
Jimmy James  
Don Lang  
Dawn White Co.  
2 Rotandos  
Roy Castle  
Joy Harris  
2 Mayfairs  
EDINBURGH  
Empire (M) 19  
Jack Milroy  
Bartie 5  
Jenny Hogarth  
Glen Michael  
Cormack & Sharp  
Willoughby Dancers  
George Meaton  
Nolan 3  
Patricia Bredin  
GLASGOW  
Empire (M) 19  
Charlie Chester  
Medlock & Marlowe  
Marlan Miller  
Len Lowe  
Cornelia  
Patti Carol  
Carol Monk  
HANLEY  
Royal (M) 19  
Lonnie Donegan  
De Vere Dancers  
Mike McKenzie  
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Billy Baxter  
Richards & Yolanda  
Mundy & Earle  
Ron Parry  
LEICESTER  
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Jackie Allen  
Bernard Landy

Bobby Dennis  
L & J Dell  
D & B Lee  
N & R London  
Jack & E  
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Terry Cantor  
Pauline Penny  
Jack & E  
Hal Swain Co.  
Red Preston  
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Gabrielle  
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## CHICAGO

Black Orchid  
Don Shirley  
Anne Russell  
Joe Ann Miller  
Blue Angel  
"Calypso Extrava-  
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Princess Abilia  
King Christian  
Lord Rafael  
Lady Angela  
Lady Margaret  
Ady Jeanne  
Lord Carlton  
Emperor Sago  
King Rudolph  
Al D'Lacy Ore  
Richard Maltby Ore  
Chez Paree  
The Vagabonds  
Ronnie Eastman  
The Rhythm-ettes  
The Dumbbells  
The Escorts  
Ted Fio Rito Ore  
Gloster Inn  
Audrey Morris 3

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## LOS ANGELES

Ambassador Hotel  
Billy Eckstine  
Orin Tucker Ore  
Belle & Music  
Loray White  
Jimmy Shaw  
Felix De Cola  
Jerry Linden Ore  
Jack Anton  
Eve  
Checker Wheel  
Jessie Carron  
Doreen Denon  
Charles & Jupp  
Gordon & Juanita  
Ray Thorne  
Jimmy Bourne  
Tommy Seymour  
NORTHAMPTON  
Palace (I) 19  
Jack Anton  
Eve  
Checker Wheel  
Jessie Carron  
Doreen Denon  
Charles & Jupp  
Gordon & Juanita  
Ray Thorne  
Jimmy Bourne  
Tommy Seymour  
SHEFFIELD  
Empire (M) 19  
Tommy Steele  
Thunderclap Jones  
Reg Thompson  
M & B Winters  
Johnny Laycock  
Josephine Ann  
SOUTHAMPTON  
Grand (I) 19  
Wilton Family  
Carla  
Michael Roxy  
Tara Naito  
Alexandra & Davina  
Lake & Rose  
Montanos  
SUNDERLAND  
Empire (M) 19  
Dave Gray  
Wallis & Beryl  
Sonny Claire  
Cornelia  
Lucas  
Johnny Ford  
Nitzl Gray  
Lillian Brown  
Lena La Vigne  
Sylvia Joseph  
Reece Sis  
"I & R-A-T-E-A"  
Empire (M) 19  
Tony Crombie Co.  
Maxine Daniels  
Don Fox  
Billy Wyner  
Ross & Howitt  
Andy Stewart  
Johnny Dallas  
McKenna

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Doreen Denon  
Charles & Jupp  
Gordon & Juanita  
Ray Thorne  
Jimmy Bourne  
Tommy Seymour  
SHEFFIELD  
Empire (M) 19  
Tommy Steele  
Thunderclap Jones  
Reg Thompson  
M & B Winters  
Johnny Laycock  
Josephine Ann  
SOUTHAMPTON  
Grand (I) 19  
Wilton Family  
Carla  
Michael Roxy  
Tara Naito  
Alexandra & Davina  
Lake & Rose  
Montanos  
SUNDERLAND  
Empire (M) 19  
Dave Gray  
Wallis & Beryl  
Sonny Claire  
Cornelia  
Lucas  
Johnny Ford  
Nitzl Gray  
Lillian Brown  
Lena La Vigne  
Sylvia Joseph  
Reece Sis  
"I & R-A-T-E-A"  
Empire (M) 19  
Tony Crombie Co.  
Maxine Daniels  
Don Fox  
Billy Wyner  
Ross & Howitt  
Andy Stewart  
Johnny Dallas  
McKenna

Ambassador Hotel  
Billy Eckstine  
Orin Tucker Ore  
Belle & Music  
Loray White  
Jimmy Shaw  
Felix De Cola  
Jerry Linden Ore  
Jack Anton  
Eve  
Checker Wheel  
Jessie Carron  
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NORTHAMPTON  
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Dave Gray  
Wallis & Beryl  
Sonny Claire  
Cornelia



**Versailles, N. Y.**

Dorothy Lamour (with Sal Mineo), Marvin Roy; Salvatore Gioe and Panchito Orchs; \$5 minimum.

Nick & Arnold's East 50th St. plushery, back in the name cycle after the series of floorshow revuetttes, did well with Edith Piaf, now has Dorothy Lamour for two weeks (plus options) to be followed by Dick Haymes and Hildegarde. For the latter, incidentally, it's a reunion with house maestro Salvatore Gioe, who does such a competent musical backstopping job here, along with the No. 1 dansapation chore, since he was her personal maestro for a considerable spell.

This is Miss Lamour's first Gotham stint in some time. She has been touring the provinces, the Vegas spots, etc., and as befits her rich Paramount pic career she has been doing business. She evidences that there will be beaucoup customer traffic on the "road to Versailles. She has been optioned for an extra stanza already.

Now talking the sarong bit, with only a snatch of the hula hands business, as part of the nostalgic reprise, Miss Lamour is a fashion-plate as she projects her folksy repertoire, attuned to the saloon trade. Most of it is standard stuff, save for the opener, "Be My Guest," and a couple of specials. In the latter department she needs an assist, and in at least one instance some sharp editing. This refers to the "Southern Hospitality In Hollywood" number, now a cliché premise.

The standards include "This Can't Be Love," "Apple for the Teacher," "Moonlight and Shadows," "Tangerine," "Personality" and other "road" items along with "Thing Called Love," "Danger In Your Eyes, Cherie," "Piano Roll Blues," "Rain or Shine," "Little Grass Shack," "Shine On Harvest Moon" and "Ace In The Hole." "Gullible" is another special. She could and should use more exclusives.

Miss Lamour looks well, dresses ditto, has a relaxed rapport with the customers, and evidenced good judgment on the night caught by ignoring one of those the customer-tight parties, full ringside, and many of them. Just to add to it, it had to be the evening (her second night) when old boss Sherman Billingsley was also ringside, a loyal disciple who obviously has not forgotten his one-time band-singer. Looked like the Stork Club boniface was vexed more with the moujiks than Miss Lamour whose aplomb was admirable.

Thrush gives the spotlight to pianist-composer Sal Mineo, who did an air from a rhapsody he had composed for the Buffalo Philharmonic. It sounds like a nice strain for a "mood" or ballad lyric treatment.

Opening was an excellent magic novelty, Marvin Roy, assisted by an attractive femme, who did all the standard sleight-of-hand heretofore done with needles and cards and balls—only he does it with miniature bulbs.

They're the new-type tungstens which are illuminated, sans batteries, and it makes for a flashy opener as he lights up interiors of milk containers, strings them up in pretty formations across the floor, and strings them up as they emerge from his mouth. It's a flashy café act, the more effective because of the proximity of the ringsiders. It fits anywhere.

Otherwise, the Gioe and Panchito bands do their stuff with the same competence as always. The Manhattan addicts of the Latin tempos particularly keep Panchito's Rhumbas beating.

**Hotel Statler, Wash.**

Washington, Nov. 14.  
Carl Brisson, Emil Coleman Orch, Ted Alexander Quartet; \$2, \$2.50 cover weekends and holidays.

This is Carl Brisson's first appearance in Washington in more than a year and it is obvious that he has waited too long. The veteran entertainer offers his usually smooth act and gets the kind of audience returns which have been coming his way for years.

He reminds of a more graceful period of entertainment which existed before rock 'n' roll and its cousins, and which is likely to be back again when the bellowers are all gone. The Brisson act is little changed from his last Washington appearance. Undoubtedly it could be bettered by the occasional addition of new material, but it is time-tested and solid as it stands.

There is the Brisson signature song at the opening, "White Gardenia," followed by a warmup, "Hello, There," then a switch into a medley from Sam Goldwyn's "Hans Christian Andersen." As per his custom, he works closely around the ringside tables with

"It's Nice to Be Nice to Your Neighbors." The singer follows up with three longtime Brisson faves which have an evergreen quality, "The Angelus," "Little Manucurist," and "Pink Cocktail for a Blue Lady."

Brisson moves over to a tongue twister, with a bottle of iced champagne, going to the first person who can follow him and repeat the words. He has a bright Texas number which, at the beginning of his current engagement, got Vice President Nixon onstage working with him. Then, for a signoff, "The Old Lamplighter," surefire schmalz. His encore is from musical version of "Three Musketeers."

Brisson looks as handsome and dashing as ever in his blue dress suit and topper as he perches atop the back of a chair to offer several of his numbers. And there's plenty of indication that he's still the warbler the mature gals love to swoon to.

**Sahara, Las Vegas**

Las Vegas Nov. 13.

Kay Starr, Stanley Boys (4), Step Bros. (4), Sa-Harem Dancers (12), Cee Davidson Orch (13); \$2 minimum.

Back at her permanent stand in the Sahara Congo Room on the Vegas Strip this week is Kay Starr, who will have no trouble filling the place for her three-week engagement, judging by past performances.

In contrast to several previous unhappy Vegas openings, Miss Starr was never in better voice, having aborted other shows with untimely laryngitis. She does little that is new, but doesn't have to create fresh material to bring down the house as the top applause goes to her most frequently-heard disk hits.

She opens with "Come One, Come All," follows with "When a Woman Loves a Man," "Rock and Roll Waltz," "Glad Rag Doll," "The Good Book Says," "I Really Don't Want to Know," "Slide by Side," "If You Love Me," "Wheel of Fortune" and "Wrap Your Troubles in Dreams." Judging by the response, she will be doing "Wheel of Fortune" and "R-R Waltz" as long as there is a Starr in Vegas.

Miss Starr is supported by the four Stanley Boys, who this trip do no singles as in the past. Conductor Dick Smith subs for regular Harold Mooney during the Starr appearance.

Second spot is taken by the four Step Bros., longtime faves in Vegas for their routine which mixes taps and comic relief. Tap numbers range from mambo to the Charleston, with a lot between that defies description.

Opening production number by the Sa-Harem Dancers is a five-minute fashion show, with gals decked out in glamor gowns designed to give the ladies ideas and the menfolk pains in the pocket-book. Vocals are by Joe Marine, production by George Moro.

Finale is a bit with Miss Starr, Step freres and the chorus line that serves mainly to bring down the curtain. Producer is Stan Irwin. Music is by the house orch of Cee Davidson.

**Blue Angel, N. Y.**

Annette Warren, Eddie Garson, Martha Davis & Spouse, T. C. Jones, Jimmy Lyon's Trio; \$5 minimum.

The talent roster at the Blue Angel has undergone some changes since the club reopened in September after its usual summer layoff. Only holdover act from the resumption show is femme impersonator T. C. Jones, who's doubling from the Broadway revue, "New Faces of 1956."

In recent weeks, Martha Davis & Spouse and Eddie Garson have moved into vacated spots, with songstress Annette Warren joining them last Thursday (15). The overall bill adds up to a neat entertainment session. Jones continues to score via his girlie guise, while Miss Davis and her hubby display finesse on an assortment of rhythmic offerings. The former vocals and works the Steinway, while the latter accompanies on the bass.

Miss Warren's songstering is another plus factor. Her performance is personable, her singing clear and her delivery effective. Numbers offered, mostly in the romantic idiom, include "Where Have You Been," "Young Ideas," "The Wind is Green," "House of Flowers" and "I Could Have Danced All Night." Tossed in as a good pace-changer and handled neatly is "Long Way From St. Louis."

Garson, a ventriloquist, is reviewed under New Acts. Slick instrumentalization is dished out, as usual, by the Jimmy Lyon's Trio.

**Chez Paree, Chi**

Chicago, Nov. 16.

Vagabonds (4), Dunhills (3), Babe Pier, Ronnie Eastman, Eliza Jayne, Ted Fio Rito Orch (11); \$1.50 cover, \$3.75 minimum.

As usual when the Vagabonds headline here, the ropes were up opening night, and the enthusiasm of the patrons indicates biz will be socko for the run. Despite being overweighted with impressionists and impersonations, it's a strong bill.

The Vagabonds, also per usual, demonstrate their well-paced, rowdy routines for maximum response. They spoof everything in sight, ending with choice satire on Arthur Godfrey and tv. The four boys' keen song-comedy merrymaking is accompanied by their bass fiddle, accordion and two guitars.

Eliza Jayne opens the show with her slick and sexy dancing, including impressions of how of a trio of Hollywood stars would terp—"Marilyn Monroe looks like two kids walking under a blanket." Babe Pier continues the impersonation route, aping a dozen film stars and winds up with a devastating takeoff on Elvis Presley's "Hound Dog."

The Dunhills, male dancing trio, dish up some standout tap and soft-shoe routines, and end up with milt-getting terperi in their socks.

Pleasantest surprise on the bill is Ronnie Eastman, making his initial Chez appearance. He was kept on 30 minutes (that's the same time allotted to the headlining Vagabonds). Eastman's an outstanding record pantomime, with numbers ranging from hillbilly to Don Cornell. It's not just straight music, but music with every type of zany and hilarious chatter dumped in at the most unexpected places. His fine lip-sync matches the buff original taped material, and he had to beg off.

Frank Linalde, the Vagabond's conductor, cut a fine show, and Ted Fio Rito batons the dance sets. This bill stays until Dec. 23; however, Cab Calloway spills the Vagabonds for one week starting Dec. 10. Jerry Lewis is next, Dec. 27.

**Bimbo's, San Francisco**

San Francisco, Nov. 16.

Dave Barry, George Wong Troupe (6), Landre & Verna, Dorothy Dornen Dancers (10), Don Menary Orch (8); \$1, \$1.50 cover.

Dave Barry, a relaxed standup comic, headlines this well-rounded show, but the surprise act is the George Wong Troupe of six nearly incredible acrobatic contortionists.

Barry mimics Churchill and the English in general, goes through such pleasant set pieces as "the gownless evening strap" and the slowness with which wives dress, and rates a heavy hand from Bimbo's clientele. He's fast-talking, and if not so deft as some other comics, carries his end of the show very well.

The six Wongs contort themselves in every position known and pull off a series of intricate, coordinated stunts that have the customers halfway out of their chairs. Possibly the best are the contorted handstands from which a man and woman in the troupe build their own towers of blocks, then unbuild these towers.

Landre & Verna are an average dance team and provide a little breathing space between the Wongs and Barry, while the Dorothy Dornen line is getting to be first-rate, with well-above-average dancing and goodlooking production. Trumpeter Don Menary, taking over for the retired Derie Knox, has the band swinging smoothly. Whole swift-paced show clicks off in just under an hour and will play through Dec. 5.

**Fontainebleau, M. B'ch**

Miami Beach, Nov. 15.

Phil Foster, Betty Madigan, Chiquita & Johnson, Sacasas Orch, Murray Schlamm; \$3.50, \$4 minimum.

Current package is illustrative of increase in the budget for this plushery with others to follow including Nelson Eddy, Larry Parks & Betty Garrett, et al, until Christmas holiday week arrives and the "big name" season sets in. Present lineup would be suitable for a midwinter spot; it's a solid run-down.

Phil Foster is a staple in this town, playing six or seven times a year. He's booked for two returns during season at Sans Souci, with Empress bidding for a later date in the spring.

At show caught, Foster stayed on for over 40 minutes, with a goodly portion of the aud the conventioneer types, who went big for his Brooklyn-accented routines and tales of family life. Big howl-puller is his engagements with

plain and fancy ringsiders in ad lib forays, some of it on the tv network rivalry. Tendency to hit pedestrian pace is still evident in some facets of his act, but overall Foster yocks them up to rate call-backs.

Betty Madigan is a much improved thrush in the staging department. She's smartly gowned and coiffed and her vocal assignments allow for shrewd tailoring to her throaty style. Delivery is more mobile, befitting the café setting and taking her out of the recording-hit orioles with their deadpan approach.

Chiquita & Johnson rate better than the opening slot. The duo are playing a return in this room and rate it; the gasp-raising and mitting rise early with the tiny Chiquita tossed like a feather and balanced overhead spins adding to impact. Her scanty costume adds to the eyebrow-raising, but once the duo hit the adagio work the table concentration is on the darling, graceful routing. They're show-stoppers. They're holding over, with the DeCastro sisters coming in to topline Tuesday (20). Murray Schlamm, house emcee, handles the intros in usual smooth style, with Sacasas and his crew ditto on the music-backing chores.

Lary.

**Viennese Lantern, N.Y.**

Vicki Autler, Dolores Perry, Ernest Schoen Orch; \$3.50 minimum.

Cafes on the periphery of the midtown N. Y. sector seem to be becoming the most valued show-cases for fledgling talent, even superior in many respects to some of the more accessible spots from viewpoint of a full test of a candidate's potential.

For example, Dolores Perry, a singer who first came to attention at the Palace Theatre, has a style that indicates much more ability than shown at that house. At the Palace, the audience, mainly devotees of oldtime vaude, are loathe to look favorably upon anyone who doesn't have a background that includes at least several years on the Gas Sun time. Miss Perry's bow at that spot was therefore far from auspicious. In her Viennese Lantern debut, she's able to call upon her classical training for a good part of her turn, and make a few concessions in the pop field to show all-around promise. Miss Perry is a youthful looker who seems equally at home with big ones like "Vis d'Arte" and current tunes, mainly from musicals. She gets over handsomely.

Vicki Autler, on a return to this café, again impresses her bigtime calibre both at the piano and her songwork. Miss Autler, a Monaglogue import, has a wide streak of showmanship which complements a liking for her vocation. She shows off a well-constructed set of pipes in such diverse departments as pop French tunes, trick piano work and an excellent floor demeanor.

Ernest Schoen leads the string ensemble and chimes in with the vigorous voice. He's equally at home in the gemutlich melodies of Alt Wien as well as operatic arias, and his catgut work in this candlelit room provides an excellent atmosphere.

Jose.

**Italian Village, Lincoln**

Lincoln, Neb., Nov. 13.

Jat Herod's Manhattan Cocktail Revue (6), Pat Hamilton Trio; \$1 cover Sat.

Vet vaudester Jat Herod has come up with an idea for niter entertainment that should prove a boon for ops. He has surrounded himself with five lookers to put on a "revue" that contains plenty of flash and adequate talent. The result: ops get a package deal that packs plenty of ad appeal and yet is not overly expensive.

Herod handles the yeoman duties capably, sandwiching in plenty of comedy and turning in an outstanding innning with his violin. His aides are Betty Bryant (Mrs. Herod), comedienne; the Holiday Sisters, singers; Lori Pearce, acros, and Jo Herod (daughter), dancer.

Show caught lasted 58 minutes and got underway with a three-gal chorus line. Costumes had a carnival-ish look, but when the beauties shed their skirts all was forgotten.

Herod flipped in a few ad libs to give the Holiday Sisters, a pair of blonde lookers, a chance to switch into some clever costumes for a tambourine-dancing bit. One of them shows a fine flair for comedy.

Herod's violin spot, in which he handles requests, is followed by a clever song-patter skit featuring his witty missus. Chorus is back for the finale, replete with baton twirling and football getups that go over handsomely in this college city.

Trump.

**Riviera, Las Vegas**

Las Vegas, Nov. 14.

Liberace, Jean Fenn, Helen Wood, George Liberace & His Symphony Orch (14), Riviera Dancers (14), Ray Sinatra Orch (12); \$2 minimum.

The entertainment dynamics manifested by Liberace will reward the Riviera with five weeks of bullish biz. Unlike many performers, Liberace appears to be acutely aware of the fact that his aficionados like to see their favorites garnished differently upon each return. So, as usual, the otherwise familiar format that encircles the Liberace colorations are again retouched with new flavor and zest through fresh sequences that this time finds the showman assisted by—in addition to brother George—Metopera star Jean Fenn and ballerina Helen Wood.

Also once again, Liberace shows up in versatile character—as an accomplished pianist tickling the 88s in pieces that range from barroom rickety-tick to Chopin; as a droll humorist whose keenly timed barbs (generally aimed at critics who, according to Liberace, use their pens to sketch him beyond the realm of show biz) and monolog about his various tv sponsors individually score howls; as a hoover who actually gets in a few well precisioned licks while tongue-in-cheeking the soft shoe; as a crooner sentimentally reviving his w.k. faves; and as an actor, portraying the younger Johann Strauss during an excerpt from "The Great Waltz." All in all, Liberace is a slick performer who can successfully hold court anywhere.

"The Great Waltz" sequence clinches the show. It's richly done and though it centers about Liberace's piano interpretation of the Danube waltz, it also serves to fully bring forth the toe wizardry of Miss Wood while giving rise to the exciting soprano of Miss Fenn. Earlier in the performance, Miss Wood recreates her spirited role from "Can Can." But here, in visually accentuating the delightful, flowing passages of Strauss' waltz, Miss Wood unveils an electrifying movement on toes. Prior to this scene, Miss Fenn has already alerted the audience to the purity of voice with which she embraces opera and semi-classic, capping this portion with a humorous duet with Liberace. During the latter segment, Miss Fenn definitively revives Muzetta's colorful aria from "La Boheme."

"Great Waltz" vignette additionally pages George Liberace's sensitive violin, which is also employed to background solos by Liberace's and Mles. Fenn and Wood. Riviera Dancers decorate the Liberace flourishes elegantly. Ray Sinatra's orch augments the George Liberace symphony orch and, through expert placement of microphones, the 28-piece ensemble lends full-bodied, sweeping sounds to the entire production. Concertmaster Walter Borsello capably conducts during George Liberace's absence from the podium. Layout roots in the Clover Room until Dec. 19.

Alan.

**Red Carpet, N. Y.**

Bobby Short Trio, with Ismael Ugarte and Sonny Rivera; Janice Jones; \$3.50 minimum.

A lot of operators are loathe to return to a talent policy once a café finds it can get along as a straight eatery. However, if there's to be any late business, it seems that some sort of entertainment is necessary. In the case of the Red Carpet, boniface Freddy Jacobs, at one time operator of the Cameo, installed a late-show policy in hopes of reviving the spot. It seems to have done that, plus.

The lure in this instance is Bobby Short, who came here for two weeks last season at the Beverly and stayed for 17. This personable Negro singer seems to have loaded the room. Already set beyond December, Short is likely to go beyond that point. It's an SRO proposition around show-break time in this eastside.

Short is backed by Ismael Ugarte at the bass and drummer Sonny Rivera to provide additional rhythm. These lads do not stray from their instrumentalizing. Short at the piano provides a song session in a manner that indicates he's having a time of it, and gets the audience in the same mood. Bulk of his tunes are from the musicals. He doesn't tamper too much with the melody, just enough to provide some fresh twists. It's a session that high lights exuberance and vitality and with a grain of humor running it for standout results.

Janice Jones, presides at the piano during lulls and occasionally makes with a tune. This Negro songstress doesn't thrust herself on the audience, but somehow effectively warms up the house for Short's sessions.

Jose.

**Moulin Rouge, Paris**

Paris, Nov. 20.

Georges Ulmer, Kims (3), Jimmy Green, Channing Pollack, Fernando Del Monte, Jose Toledano & Ines De Juan, Gizey & Claris, Ballet Moulin Rouge (10), Jean-Louis Bert, Marchitas (5), Tox & Denise, Riga (2), Jean De Smet Orch (21), Sylvain David Orch (12); \$3 minimum.

With tourist days over and international conditions probably cutting into traveling, this name boite is not doing its usual business. However, its reasonable tabs, present headlining of Georges Ulmer plus a large supporting vaude bill, are giving the Moulin Rouge okay biz. Ulmer, who returns to the Paris boards after some time, starts slow with nondescript but begins to hit his stride in his impressions. Possessed of a flair for interpretation, an engaging personality and knowing mime, Ulmer is at his best with good material. Some more savvy openers will give him a better act.

Given to toughguy mannerisms (a la James Cagney), he lets too much of it creep into his song delivery and general patter. When he sloughs this and goes into a series of impressions of various type singers he is really "in" and the act goes into high gear. Then he does a fine dramatic bit about a punchy fighter and winds with a clever mime-song of his w.k. "Pigalle." Ulmer, with some more hep songs, looks ready as a club date possibility for the U. S.; and with a well worked out routine could be a neat video asset. His English is perfect.

Channing Pollack is a suave magico with an excellent habit of materializing birds every few moments. Card tricks and other fine sleight-of-hand are always interspersed with the appearing birds, and this is a fine trick turn for any type show. Tox & Denise do a deadpan takeoff on a violin-harp recital for good yock returns. Upsets, falling trousers, etc., blessed with good timing and mugging, make this a regular for any filler situations. Riga (2) have the femme doing the underling in a series of hand-to-hand bits plus some clowning that is somewhat strained. Attention to the femme strongman aspect will make this a more disciplined act and a good teeoffer number.

Jimmy Green mixes juggling and acrobatics and emerges only as a passable filler with neither asset jelling this into an unusual act. Kims are a fine acro number with the three boys tumbling and clowning, with a backing of good exercises, to weld this into a top-notch act of this genre. Jose Toledano & Ines De Juan do a commercialized Hispano bit with mock bravado and fire acceptable in these surroundings but not for the Flamenco connoisseurs.

Marchitas (5) are an acro-bike turn with prowess and clowning mixed for snappy results, making this a good act for any situation. Gizey & Claris add some nudity in stretching and cavorting on two circling wooden horses; Ballet Moulin Rouge (10) do passable routines and a flashing French Cancan is aided by the extraordinary malleability of Jean-Louis Bert. Fernando Del Monte has a gimmick dance in which a rubber mask makes a head around his stomach, and he has arms behind his head covered by a black elastic bag. Contortions and the display of the getup give this some interest, but its obvious dance aspects limit this. Jean De Smet Orch (21) and Sylvain David Orch (12) give good show and dance support. Show runs through early November.

**El Rancho, Las Vegas**

Las Vegas, Nov. 14.

Robert Alda, Morty Gunty, Sandra & Sonja Werner, Renee Molnar Dancers (9), El Rancho Orch (13); \$2 minimum.

As was expected, Robert Alda's unproved potential as a nitery single was no match for the pretentious lineup of regulars (Liberace, Kay Starr, Lena Horne, Ted Lewis) who are presently engaged in a mighty competitive duel for the thin pickings that are available during this current off-season. But as ill-timed as Alda's debut may have been, it did serve notice that he does have an act which, when properly exploited, can figure to draw excellent patronage when the tourists are around long enough to become acquainted with him (see New Acts).

Morty Gunty makes his second junket to this oasis. And, as he established in his initial bow here, he can be counted on to sustain yocks. His approach is refreshing, and so is his material. Monolog about his pre-show biz-days as a school teacher is hilarious. Impressions are also very funny. Gunty

frames his stuff within in his own personable charm backed by ability to make immediate and intimate contact with his audience.

Sandra & Sonja Warner are former Las Vegas showgirls who a few months ago kicked off their dancing shoes to form a nifty song act. Gals have used good taste in their selection of tunes which, in the main, are of the upbeat variety. They're both svelte lookers and their curves are neatly encased to point up this personal asset. Their arrangements, however, are a bit too lush and could be modified somewhat. Similarly, their choreography becomes a bit too mechanical after the initial tunes are dealt with.

Renee Molnar's Dancers turn on steam to get the show away to a swift start, returning at halfway mark to provide some eye-absorbing choreos. Dick Rice competently guides the El Rancho orch to firmly support the show throughout. Because of star slot on new Revlon tv giveaway, which is scheduled to bow Monday (26), Alda withdrew from El Rancho topline after eight days. Rest of show remains same until Dec. 12. Alan.

**Sans Souci, Miami Beach**

Miami Beach, Nov. 17.

Ricki Dunn, Sammy Walsh, Eddie Morgan, Freddy Calo Orch; \$2.50 minimum.

Blue Sails Room of this mid-Beach oceanfront is winging into the winter season with a no-loss on its books for the first time in many a summer-fall run. Standoff on the ledger accounts can be credited to adherence to a low budget, "new face" policy and catering to the night club tours at bargain rates. Latter have siphoned off enough of their groups for two shows nightly to provide the break-even point and at times, modest profits.

Current show is typical of the policy to be followed until advent of Myron Cohen and other upped budget acts beginning Dec. 20. Ricki Dunn is a rotund guy with a breezy approach to his act and that pays off when he calls on a quartet of tablers to come up for his big sequence, a fast, furious and funny pickpocket exhibition. He builds the risibilities with series of props in a spoof on magicos, warming them up for the faster-than-the-eye routine. For a comparatively heavy tune, Dunn is amazingly quick-handed. With it, he carries on a continuous session of funny gab with his subjects and ringsiders while removing wallets, ties, belts, etc. The tour crowds eat up his stuff.

Eddie Morgan, a newcomer to these parts, is a grad of Grossinger's and shows the training experience the borscht-belt impacts. He's a goodlooking youngster with pleasant pipes and shows plenty know-how in establishing rapport with the aud in quick order. Delivery is fluid as he works out his series of currents, there's a touch in his demeanor which reminds of another Grossinger alumnus, Eddie Fisher. He's a solid addition to the younger crop of upcomers on the songster trail.

Sammy Walsh is back for another run as house emcee. The vet cafe comic gets them warmed fast via his "from all cities songs" routine; intro gab with the customers and series of giggle-bits.

Lary.

**Statler-Hilton, Dallas**

Dallas, Nov. 16.

Eydie Gorme, with Nick Tagg, Bob Cross Orch (12); \$2, \$2.50 cover.

Late-night televiewers of Eydie Gorme should o.o. the Turkish beauty's now-and-then nitery stints for full appreciation of her vocal ability. At her capacity Empire Room opening Thursday (15) the thrush palmed tablers with her opening "Big D," a local nod that's necessary after displaying a sock 40-minute vocal sesh.

Visual assets, a well-stacked five-foot-three figure in strapless form-fitting gown, don't detract from her show savvy. She pleasantly pipes some w. k. tunes, getting nice and participation on "Whatever Will Be, Will Be." Building all the way, Miss Gorme got ringsider Arthur Treacher onstage for a personalized vocal, "Guess Who I Saw Today." Pert piper turned a possible fiasco into a neat celeb gimmick, winning hands down. Her stage strolling with handmike clinches the show-casing with "Someone to Watch Over Me," but her rousing, belting voice on "Rockabye Your Baby" and "Swanee" pull heavy mitting for a begoff.

Nick Tagg provides slick 88 assist and directs the band for Miss Gorme's turn. Maestro Bob Cross provides ample dansapation for floor-filling turn tabs. Act winds Nov. 23, with Helen Traubel due Nov. 29 for two frames. Barik.

**Desert Inn, Las Vegas**

Las Vegas, Nov. 14.

Ted Lewis, Cathy Basic, Benita D'Andrea, Elroy Peace, The Caribbeans (3), Donn Arden Dancers (10), Ted Lewis Orch (12); \$2 minimum.

In the Desert Inn's Painted Desert Room for four weeks is a show biz immortal, ageless and timeless Ted Lewis, who appears as a page out of the past among Strip moderns, and stands alone amid vigorous applause as the All-American cornball.

One of the last of the oldtime headliners still on top, Lewis demonstrates that the tophat, clarinet and sub-socko jokes that delighted two generations will continue wowing supposedly sophisticated Vegas.

He opens with a bit he calls "Still Going Strong" and mixes his singles through the show with songs and dances by members of his youthful company.

Lewis draws only polite response with "A Lady President," but comes into his own with the nostalgic material he's been doing for almost 40 years. Tootling his battered clarinet now and then, Lewis talks his way through the lyrics of his best numbers, "Sunny Side of the Street," "Just Around the Corner" and, inevitably, "When My Baby Smiles at Me," as the audience hollers and hollers.

Another ageless single is "Tiger Rag," which Lewis first recorded in 1918, and of course he never forgets "Me and My Shadow," with Elroy Peace as the fourth "shadow," he has worked with since he began doing the clever routine way back whammo.

Featured numbers with other members of the company include "Smile" with Elroy Peace and Cathy Basic, a cute brunet thrush; "After You're Gone," "Beautiful Doll," "Smiles," and "I'm in Love," with Miss Basic, and "A Pretty Thing" with a torrid blonde, Benita D'Andrea.

In a single, the throaty, well-stacked Miss D'Andrea strips down to a silver underthing to more music of another day, "I Don't Care." Miss Basic's single is "Over the Rainbow," which is supposed to be Garland-ish but isn't. Also in the show for a couple of vigorous dance numbers are the Caribbeans, two fellows and a girl who are well received in "Oriental Dance," "St. Louis Woman" and "Sing, Sing, Sing."

The Donn Arden dancers of the chorus line do a holdover, "Salute to Rodgers and Hart," with vocals by Donna Linnard and Art Johnson. House orch of Carlton Hayes gets a vacation while Lewis' band is booked.

Onck.

**Guy Lombardo, He Makes Dansapation Look Like New Habit in Hub Cafe**

Boston, Nov. 20.

It's Guy Lombardo for a smash week and turnaway biz as Boston boniface Stanley Blinstrub scores with another offbeat booking at his 1,700-seater. Opening Monday night (12) and closing Sunday (18), the w.k. Lombardo sweet music pulled big crowds from all through the territory.

At first show night caught, Friday (16), every seat in the house was taken and all with same idea, to dance, if only once, to Lombardo's music. So intent on this point was the crowd that some asked to the stage to try during the show.

Following the acts, interwoven with his portion of the show, Lombardo

**Blinstrub's, Boston**

Guy Lombardo & Royal Canadians (16), Martin Bros. (2), Nita & Peppi, Goethis (3), Moro-Landis Line (10), Stewart Rose, Michael Gaylord Orch (10), Lou Weir; \$5 minimum.

bardo plays a dance set before being relieved by Mike Gaylord's aggregation, and nostalgia for the big band era sweeps over the house as dancers onstage to o.o. the maestro and his tooters:

With a melophone and a tuba to mark the rhythm, Lombardo weaves his stint in and around the acts with masterful showmanship, all working in easy relaxed manner. Vocals are handled slickly by quartet Kenny Gardner, Freddie Higan, Cliff Grass and Bill Flanagan, and Gardner scores in boff fashion with solo "Frankie and Johnny" and encores with "Saints Go Marching In." Lombardo cuts a torrid "Twelfth Street Rag" for maximum effect, intros brother Carmen, who takes the mike for medley of his hits, "Sweethearts on Parade," "Little Coquette," "Snuggle on your Shoulder," "Boo Hoo," "Powder Your Face With Sunshine" and "It Seems Like Old

Times." Using Blinstrub's unique electronic lighting system to fullest with fanciful color mixtures playing on backdrop light curtain. Lombardo takes his orch through his own boff arrangement of "Canadian Sunset" for rounds of solid mitting. For clincher, the tooters knock out a hot jazz "South Rampart" and nab shouting, stomping and cheers.

Martin Bros. open the show with marionette act working from the second stage above the orch. Skeleton puppets and blonde femme dancing figurine capture aud with fancy gyrations and act scores neatly. Nita & Peppi get off a torrid acro act in which lad and femme work over, around and underneath table with amazing dexterity and rapidity. Femme does a one-hander on partner's head and follows with both feet planted in same place for big mittings. Both plunge into dizzying slides on and under table for flash finish to heavy returns.

Goethis score with tricks atop unicycles using musical instruments for comic bits. One fiddles on top of the head of unicycle riders. For finale, the three do a straight-up stand from one wheel. Moro-Landis line with new costumes has two production numbers in the girly whirly vein, a fancy burlesque, "This Must Be The Place," sequence with Stewart Rose piping, and a co-ed bith with pompons, nabbing slick aud reaction.

Lombardo and Gaylord take turns introing acts and Gaylord batons the Lombardo orch for some of the acts during the show. Gaylord's tooters take over after Lombardo's playing for a dance set following the show. Lou Weir scores with organ interludes. With Lombardo closing Sunday (18), balance of show holds through Nov. 25. Charmonairs opened Monday (19).

Guy.

**The Village, S. F.**

San Francisco, Nov. 16.

Billy Daniels (with Benny Payne), Toscanelli, The Linds (2), Joy Healy Dancers (6), Joe Kirchen, Leon Radcliffe Orch (8); \$1.50, \$2 cover.

Billy Daniels, in his first U. S. date since returning from Europe, weaves a considerable spell with his highly stylized crooning and saves a mediocre show from doom. Daniels comes on with "Just One of Those Things," goes right into "Walk Hand in Hand" and "You Better Go Now" and has his audience in hand. Then he spoils it by making some unfunny chitchat into the mike about mothers-in-law, marriage and other non-essential subjects.

It was this chitchat that was the only disturbing note in an otherwise sock 37 minutes of such standards as "You Better Go Now," "You'd Be Nice to Come Home To," "I'll Get By," "My Blue Heaven" (huge hand for that one), "Begin the Beguine," "Autumn Leaves," "I Need Your Love," "I Can Dream Can't I?" and a tremendous version of "Love for Sale." Singer himself notes that very few men essay latter number; it should be noted here that very few entertainers of either sex have done it as well as Daniels.

Benny Payne's piano accompaniment is flawless, and his humming background in a couple of duets with Daniels is a very pleasant surprise. Leon Radcliffe orch, unfortunately, is too loud in early numbers but calms down. Daniels, of course, winds up with "Old Black Magic," leaving customers on a very high cloud, clapping wildly.

Toscanelli is an indifferent juggler who mugs too much. The Linds are a mixed ballet duo who are attractive enough but don't add much to the so-so Joy Healy line. Joe Kirchen is an adequate singing emcee. Show will hold forth through Nov. 27.

Stef.

**Seven Seas, Omaha**

Omaha, Nov. 15.

Marty Brill, Sam Fraser Trio; 50c cover, \$1 Sat.

Marty Brill is another of the guitar-playing vocalists taking a whirl at the nitery world and the young, handsome lad possesses a good voice that stamps him as promising. However, his comedy is weak and should be shelved.

The Mercury diskier, plying before a noisy and difficult crowd on night caught (14), scored best on his latest platters, "Everyone Had Fun But I" and "Candy Lips." With a little selling, "Black Lace" should displace both as his best bet.

Biz has been very poorish of late at downtown Omaha's lone nitery, but ops Don Hammond and Don Romeo are hoping Ish Kabbale will snap matters out of the doldrums at next session. Trump.

**Blue Angel, Chi**

Chicago, Nov. 13.

"Calypso Extravaganza" with Lord Rafael, Princess Abilia & King Christian I, Bady Angel, Lady Jeanne & Lady Margaret, Lord & Lady Carlton, Emperor Sago, Count Daville, Al D'Lacy Orch; \$3.50 minimum.

Gene Fardulli presents one of his better entries in the current revue at Chi's only calypsoery. Many of the entertainers have appeared here before, along with a few new faces for the Blue Angel's most ambitious effort to date. Display is fast-moving, well-paced and well put together.

Lord Rafael, essentially a Latin-American romantic singer type, tops the bill with a blend of Latino and calypso vocals. Singer projects a clear, strong tenor, albeit a little lacking in resonance. He does a competent job on such as "Hold 'Em Joe," "Cindy" and "Matilda." Rafael gets good aud reaction.

King Christian I & Princess Abilia, an interpretive dance team, are the standout turn in this catalog of calypso royalty. The diminutive femme is attired in the briefest of bikinis. Doing the standard "Voodoo Dance," without which no Blue Angel show would be complete, team brings to it a graceful liteness and professional polish. Lifts, spins and reptilian intertwinnings, all done with ease, make this act a standout of its kind. They go off to loud mitting.

Elsewhere billed as "The Glamazons," are here dubbed Lady Angela, Lady Jeanne & Lady Margaret, three raven-tressed and lush females provide a needed pinch of spice with a fast, sexy dance interlude. Trio is tall, well-formed, flashily costumed with revealing apness. They do a fast "Mambo Calypso" for big returns.

The rest of the layout normally appears in the Angel's newly remodeled Jamaican Room, but adds numbers and variety to the main room opener. Lord & Lady Carlton do an acceptable job on the standard calypsos, "Mr. Johnny," "Don't Touch Me Tomato," and "Jamaican Welcome." Count Daville, a muscular Caribbean type, retails his guitar-accompanied calypsonian in a style reminiscent of the gyrating Elvis, and there with draws attention, as does his vigorous, bouncy style. Emperor Sago backs with lightning drum-beating. The entire cast wraps it up in the usual Blue Angel finale, weaving in and out among the audience with flash, noise and speed.

The Al D'Lacy orch backs ably and does a good job on the dansapation. Layout is in for 12 weeks.

Gabe.

**Eddys', K. C.**

Kansas City, Nov. 16.

The Diamonds (4), Lenny Colyer, Tina & Coco, Tony DiPardo Orch; \$1, \$1.50 cover.

In an unusual dating the Eddy freres come up with a trio of acts for this fortnight, contrasting to the usual two acts, and occasionally a single. Each turn has a good deal to offer, and result is a ditto show, but overlong at 70 minutes. Settling and some paring probably will bring it under an hour, which would be more fitting.

Opening slot is taken by Tina and Coco, tiny Ramirez sisters from Spain, in a quartet of authentic Spanish dances with precise American stylings. Each a cute 90-pounder in blouse and tight toreador pants, they ring out the castanets to begin with, switch to a cape dance, and back to Spanish routine. They close with a gypsy terp, clacking heels and castanets to their own rhythm without any help from the orch. Off to a pleasant hand.

Comic Lenny Colyer has made the Eddy stand before, and this time devotes much of his 25 minutes to impressions, bringing off steady round of laughs spoofing Lanza, King Cole, Pinza, Como and E. Presley, and adding more fun kidding Gary Cooper, Liberace, Robert Mitchum and Gabby Hayes. He also keeps laughs rolling plunking the guitar a la folksinger style, and tosses in line of patter for additional chuckles.

The Diamonds are another of the male vocal quartets currently popular, and carry off their half-hour with fine warbling. They mix it up with their own opener, followed by "Judge and Jury," their new Mercury platter, and novel version of "Shad Rach." They make a full-blown medley of five "Oklahoma" tunes, have a fling at barbershop style, go in for the pop "Green Door," and have "Just Another Polka" in novelty style. Round out with "Church Bells May Ring," "Ka-Ding-Dong" and mellow version of "You'll Never Walk Alone."

This bill stays through Nov. 29.

Quin.



## Shows on Broadway

## Li'l Abner

Norman Panama, Melvin Frank & Michael Kidd production of musical comedy in two acts (20 scenes), based on characters from the Al Capp comic strip. Book, Panama, Frank; lyrics, Johnny Mercer; music, Gene de Paul; direction and choreography, Kidd; scenery and lighting, William Eckart; musical direction, continuity and vocals, Lehman Engel; orchestration, Philip J. Lang; Genevieve Pitot. Features: Edith Adams, Peter Palmer, Howard St. John, Shubby Kaye, Charlotte Rae, Tina Louise, Joe E. Marks, Bern Hoffman, Al Nesor, Ted Thurston, Julie Newmar, William Lanteau, Stanley Simmons. At St. James Theatre, N.Y. Nov. 15, '56; \$8.05 top (\$9.55 opening).

Lonesome Polecat..... Anthony Mordente  
Hairsless Joe..... Chad Block  
Romeo Scragg..... Marc Breau  
Clem Scragg..... James Hurst  
Al Scragg..... Anthony Savarino  
Moonbeam McSwine..... Carmen Alvarez  
Marryn Sam..... Shubby Kaye  
Earlhouse McGoon..... Edith Adams  
Daisy Mae..... Edith Adams  
Pappy Yokum..... Joe E. Marks  
Mammy Yokum..... Charlotte Rae  
Li'l Abner..... Peter Palmer  
Cronies..... Marc Breau  
Jack Matthews, Robert McClure, George Reeder  
Mayor Dawgmeat..... Oran Osburn  
Singers: Margaret Baxter, Joan Chervil, Pat Creighton, Joyce Gladmond, Hope Holiday, Jane House, Louise Pearl, Jeanette Scottotti, Don Braswell, Lanier Davis, James Hurst, Jack Matthews, Robert McClure, Oran Osburn, George Reeder, Anthony Savarino.  
Dancers: Carmen Alvarez, Lillian D'Honnau, Bonnie Evans, Maureen Hopkins, Barbara Kline, Katy Petersen, Sharon Shore, Rebecca Verna, Deedee Wood, Chad Block, Marc Breau, Grover Dale, Robert Karl, Ralph Linn, Richard Maitland, Anthony Mordente, Tom Panko, George Reeder.  
Others: Jan Gunnar, Lucky Gargo, Mario Lamm, Reed Morgan, Aldo Ventura, Robert Wiensko.  
Songs: "A Jubilation Day," "If I Had My Druthers," "Rag Off the Bush," "Namely You," "Unnecessary Town," "What's Good for General Bullmoose," "The Country's in the Sky," "Oh Happy Day," "I'm Past My Prime," "Love in a Home," "Progress Is the Root of All Evil," "Put 'em Back," "The Matrimonial Stomp."

Now that the inhabitants of Dogpatch, U.S.A., have finally reached Broadway, it seems fair to inquire what all the fuss was about. The characters from Al Capp's comic strip, "Li'l Abner" are unquestionably the "characters" they've been touted, but although the show stacks up as a boxoffice hit, it's no great shakes as musical comedy entertainment.

A song and dance treatment of "Li'l Abner" has been in the talking phase for several seasons, with various songwriting combinations reported working on the project. With film scenarist-producers Norman Panama and Melvin Frank finally settled to the task, Paramount arranged to supply the financing in return for the screen rights, and Johnny Mercer was engaged to provide the lyrics, with Gene de Paul as composer and Michael Kidd as stager, choreographer and, in partnership with Panama and Frank, co-producer.

If there are any heroes of the occasion, credit Capp and Kidd. Discounting the theoretical audience from Capp's syndicated readership, the cartoonist's ragtag eccentricities provide a sort of built-in color and vitality. Add Kidd's vigorous staging and his lively, inventive choreography and the show's essentials are complete. Other elements, such as the Mercer-de Paul songs, the Panama-Frank book, the William and Jean Eckart scenery and even some of the engaging performances, are merely helpful additions.

"Li'l Abner" is probably the loudest musical Broadway has had in the last season or so, likely even rivaling the personal session put on by Sammy Davis Jr. at the climax of "Mr. Wonderful." This new entry jumps into action with the introduction of the Dogpatch denizens and a succession of broadly-comic, roof-raising numbers.

The pace begins to wear before the intermission, however, and during the second half the show becomes snarled in complicated plot and labored political satire. Even so, the momentum from the first half carries it to the final curtain. On that basis, and because it has a unique flavor that's likely to stimulate word-of-mouth and publicity, plus the established title and syndicated following and the fact that it's the first new musical of the fall season, "Li'l Abner" seems an odds-on bet at the b.o.

There will probably be some objection to the caustic flavor of the show, mostly in-sticking politics, but with extra barbs at

big business, science, society and contemporary mores. But that, added to the zing of the outlandish locale and characters, tends to give the show its unusual point of view and, in a curious way, some substance. Without the satirical zing, "Li'l Abner" would tend to be a tame antic.

The Panama-Frank book centers on the slow-fuse romance between the outside hero, Abner Yokum, and Capp's version of a dream girl, Daisy Mae. The plot complications involve a Government scheme to evacuate Dogpatch and use the site for atom-bomb tests, with added wrinkle including the amorous efforts of Earthquake McGoon to hijack Daisy Mae and the machinations of Gen. Bullmoose to grab the small portion of the national resources his super-corporation doesn't already control.

Especially in the first half-hour or so, the rushing, noisy procession of uncouth characters, slapstick comedy and songs and dances not only keeps the audience diverted but is in a curious way believable and interesting. Kidd's staging and especially his choreography are largely responsible, with a notable assist from the imaginative scenery of the Eckarts. Mercer's lyrics get attention, although they're not particularly subtle or penetrating. On the basis of a single hearing, de Paul's music is merely acceptable, with no especially hummable tunes.

A newcomer, Peter Palmer, discovered as a guest on a television show, is visually right in the title role, but naturally lacks the authority, resourcefulness or personal projection that an experienced leading man might have. Edith Adams is an emphatic click as Daisy Mae.

Among the secondary players who emerge engaging are Shubby Kaye as the agreeable-for-anything Marryn Sam, the old vaudeville Joe E. Marks and Charlotte Rae as the proud and protective Pappy and Mammy Yokum, Bern Hoffman as the menacing Earthquake McGoon, Howard St. John as an old-fashioned caricature of sinister business tycoon, Ted Thurston as the opportunistic Sen. Phogbound, Oran Osburn as the bombastic Mayor Dawgmeat, Julie Newmar as a humorously sexy Stupefyn Jones, Tina Louise as the would-be seductive Immassonata von Climax and Al Nesor as the amusingly slinking Evil Eye Fleagle. Assorted other freaks are lampooned by various minor members of the company.

Among the songs that could conceivably catch on for popularity are "If I Had My Druthers," "Jubilation T. Cornpone," "Namely You," "The Country's in the Very Best of Hands," "Oh Happy Day," "I'm Past My Prime," "Love in a Home," "Progress Is the Root of All Evil" and "Put 'em Back."

Incidentally, readers of the comic strip may find special value in this tune and temp version, but familiarity with the original isn't necessary for comprehension or enjoyment of the show. Hobe.

## Girls of Summer

Cheryl Crawford production of comedy-drama in three acts (five scenes), by N. Richard Nash. Stars: Shelley Winters, Richard Nash, Lenka Peterson, George Peppard, Arthur Storch. Staged by Jack Garfield; setting, Boris Aronson; costumes, Kenn Barr; lighting, Lee Watson; production assistant, Sylvia Drulle. At Longacre Theatre, N.Y. Nov. 19, '56; \$5.75 top (\$7.50 opening).

Gene Mitchell..... Arthur Storch  
Mickey Argent..... Shelley Winters  
Hilda Bruckman..... Lenka Peterson  
Binnie Brookman..... Lenka Peterson  
Jules Taggard..... Pat Hinkle  
Tommy Brookman..... John Hanks  
Phyllis Brookman..... Sandra Stevens  
Mrs. Mitchell..... Nollie Burt

It's getting to be unnecessary for anyone to consult a psychiatrist anymore to learn about his neuroses. About all an inhibited soul has to do is attend some of the Broadway plays providing an "analytic" approach to crazy, mixed-up characters onstage. Any reasonably enterprising playgoer can just go along for the ride as the playwright works out his problems in public.

The latest little excursion into Freudian psychology is N. Richard Nash's "Girls of Summer," presented by Cheryl Crawford, with Shelley Winters as star. The play is a bit of a case, itself, with flashy scenes, frustrating moments and a generally confused state. It may have a fair engagement.

"Girls" is a comedy-drama about a seemingly healthy, thirtyish spinster who is secretly afraid of life—and as any pre-Karen Horney Freudian knows, life is synonymous with sex. When 18-year old sister arrives home with a go-getter he-man and is all eager for carnal romance, the visitor turns out to be the catalyst who clarifies everyone's hidden emotional drives. Big sister's prissily ardent suitor

emerges as a mother-hating latent homo. Little sister discovers that she's made a mama image of big sister. And big sister, after thwarting little sister's assignation with the big sex-appeal stranger, realizes that she really wants him herself. After a couple of scenes bordering on hysteria, big sister is about to have the guy (well, at least she finds out what he wants for breakfast), and everybody's basic psychological selves are clear to everybody.

All this will-doubtless be utterly fascinating to the army of Freudians, and it's even reasonably entertaining to the uninitiated sort of bloke who thinks couches are for taking naps. The characters have enough emotional corners to keep a psychiatric therapy group happily occupied for weeks and weeks, although they may not enthrall non-d devotees quite all evening.

Still, Nash's creations are a lively assortment who keep the premises jumping with colliding egos, and the dialog is salted with human and rather amusing turns and touches, which are generally exploited expertly by director Jack Garfield and the talented cast. So while the show is occasionally almost as baffling as a problem child, it has frequent enjoyable and laugh-winning passages.

Miss Winters, who vowed Broadway last season as the deceptively unsure dope-addict's wife in "Hatful of Rain," gives another deftly-shaded, expressive and warmly-projected performance as the seemingly poised spinster who has taken refuge in being a foster-mother to her brother and sister. It's not the showiest role in the play, but it has the most dimension and range, and Miss Winters plays it with perception and persuasive sensitivity.

Pat Hingle, in the big and juicy but somewhat unvarying part of the male animal who upsets everyone's pretenses, including his own, is properly direct and vigorous, although his playing starts at too high a pitch and therefore tends toward monotony until the final scenes, when he achieves an effect by moderation.

There are vivid supporting performances by Lenka Peterson as the intense younger sister who's so hot for love that she's got the fidgets, Arthur Storch as the dance coach who's terrified at the consciousness of his homo tendencies, George Peppard as a teenager in dungarees, sweatshirt and a fumbling urge for sex, and John Hanks, Sandra Stevens and Nellie Burt in bit parts.

Boris Aronson's single setting of a Manhattan apartment living room-bedroom and courtyard is comfortably playable and looks not only authentic but almost lived-in, and the costumes of Kenn Barr and the lighting of Lee Watson are of professional calibre. But it seems doubtful if there are enough Freudian-happy playgoers to support "Girls of Summer" very long.

Incidentally, Nash adapted "Girls" from his own tv script, "The Brownstone," which was originally done on Philco Television Playhouse. Hobe.

## Child of Fortune

Jed Harris production of drama in three acts (five scenes) by Guy Bolton, based on the Henry James novel, "Wings of the Dove." Staged by Harris; scenery and lighting, Robert O'Hearn; costumes, William Pitkin. Features Edmund Purdom, Betsy von Furstenberg, Mildred Funnock, Martyn Green, Norah Howard, Stafford Dickens, Peter Fagan, Bert Bertram, Anthony Pazzo, Mary Fosselt, Pippa Scott. At Royale Theatre, N.Y. Nov. 13, '56; \$5.75 (\$7.50 opening).

Lionel Croy..... Bert Bertram  
Kate Croy..... Betsy von Furstenberg  
Richard Denning..... Edmund Purdom  
Milly Temple..... Pippa Scott  
Mrs. Lower..... Norah Howard  
Susan Temple..... Mildred Funnock  
Dr. Strett..... Stafford Dickens  
Lord Annersley..... Peter Fagan  
Eugenio..... Anthony di Palazzo  
Blanca..... Mary Fosselt

Although Henry James was a distinguished novelist, he was unsuccessful as a playwright and his stories have generally defied adaptation for the stage. Of the various dramatizations of his works, only "The Heiress," based on his novel, "Washington Square," was a real boxoffice hit, although "The Innocents," based on "Turn of the Screw," was respectfully received.

To the steadily growing list of failures add "Child of Fortune." Guy Bolton's still-life dramatization of James' "Wings of the Dove," Jed Harris, generally credited with the success of "The Heiress," taking it over and sharpening it into absorbing dramatic form after Oscar Serlin closed it as a flop during a tryout tour, has a tepid article in this new stab at a James work.

The "typical" James story involves an American heiress, victimized by greedy, conniving English acquaintances, but gaining not only happiness in her dying hour but also bringing poetic retribution (Continued on page 61)

## Inside Stuff—Legit

George Jean Nathan, whose drama reviewing column for King Features Syndicate appears in the N. Y. Journal-American, has recovered from a serious illness and is resuming his coverage of Broadway shows. His first notice, published the day after the preem, was a rave for Eugene O'Neill's posthumous tragedy, "Long Day's Journey Into Night." Nathan didn't actually attend the production at the Helen Hayes Theatre, N.Y., but reviewed it on the basis of reading the published text.

Besides praising the script, the critic commented as follows on the cast: "The local company, headed by Fredric March and Florence Eldridge, is by no means a brilliant one, and it shows, here and there, something in the nature of shop good, but it probably serves well enough to bring out a sufficient measure of the play's inner power, and to bring another touch of size to a native drama that all too often has been lacking in it, and has substituted mere loud emotion for the troubled torment of the human soul."

The acting drew rave reviews from the other New York firstnighters.

Robert Sylvester, columnist and former drama editor of the N. Y. Daily News, joined the sheet's drama critic, John Chapman, last week in deploring early curtains for Broadway openings. Chapman has repeatedly complained of the early ring-up, which is intended to give critics more time to write reviews and was originally started as the request of several critics. Sylvester got into the discussion with a reference to VARIETY's story reporting a wave of producer gripes against drunkenness on the part of a few critics, plus misuse of wholesale "borrowing" by drama editors and columnists. Without mentioning the press seats and "borrowing" aspects of the matter, the columnist commented that the early premiere curtains leave "worn and haggard" critics only time enough for a "few" drinks before the show.

## Shows Out of Town

## Uncle Willie

New Haven, Nov. 14.

Albert Lewis & Samuel Schulman (in association with L. E. Josephow) production of comedy in three acts, by Jules Stein and Irving Elman. Stars: Menasha Skulnik; features Nita Talbot, Edith Fellows, John Connell, Arline Sax, Harvey Korman, Martin Rudy. Staged by Sidney Walters; setting and lighting, Ralph Alsward; incidental music, Sol Kaplan; costumes, Guy Kent. At Shubert Theatre, Nov. 14, '56; \$4.50 top.

Uncle Willie..... Menasha Skulnik  
Leo..... Harvey Korman  
Esther..... Arline Sax  
Kathy..... Eileen Merry  
Sheila..... Elaine Lynn  
Peggy..... Kathy Dunn  
Charlie..... John Connell  
Frances..... Nita Talbot  
Mrs. Simon..... Dorothy Raymond  
Ellen..... Edith Fellows  
Sgt. McNamara..... Martin Rudy  
Mr. Smith..... John Kane  
Miss Baxter..... Muriel Ault

There's a place on Broadway for "Uncle Willie." Not among the Pulitzer or Critics Circle contenders, or even in the smash hit category, but rather in the pleasant-evening, money's-worth classification.

Production has a serving of tear jerking, a plausible story, a number of laughs, a segment of tolerance propaganda and, above all, Menasha Skulnik. And of its premiere, it's a mixture of narration, straight playing, hoke and vaudeville, the latter stemming from various comedy monologs that could very well serve as a routine for the vet Yiddish comic. The conglomeration somehow jells into acceptable entertainment that should improve during the tryout tour.

Laid in the Bronx early in the century, "Willie" is essentially a nostalgic picture of the beginnings of the Jewish-Irish melting pot phase of New York history. Basically, however, it's the familiar situation of the little guy who, with the best of intentions, finds himself behind a perennial eight ball.

In this version of the yarn, Uncle Willie sends passage money to bring to America an orphaned niece he has never heard of. He concocts a wedding for her, takes on a second mortgage so she can have a home in the "country" (Bronx) and does what he can to smooth things when an Irish family takes over upstairs quarters in the niece's house. Willie's only thanks for all this is a blasting for his "meddling," but he survives the tongue-lashing and eventually brings about a happy situation for all concerned.

Menasha Skulnik plays the central character with considerable appeal. His longtime following will enjoy his antics and a new generation of playgoers will find him a talented thesp. Half-dozen featured roles are generally well handled, with Arline Sax as the niece, Edith Fellows and John Connell as the young Irish parents, Nita Talbot as a dollar-conscious chatterbox, Harvey Korman as the niece's husband, Martin Rudy as a police sergeant, Eileen Merry, Elaine Lynn and Kathy Dunn, figure importantly in the story and are effective in moppet roles. Dorothy Raymond is adequate as a widow.

Combination of writing and staging, plus a narration technique wherein Skulnik is in and out of the story, makes an interesting overall presentation. It's done against an attractive two-level single setting of a Bronx homestead. Bone.

Shirley Booth planned to the Coast last week to begin rehearsals for an engagement in "Desk Set" at the Curran, Frisco.

## Tonight, Lincoln Vs. Douglas

Hollywood, Nov. 9.

George Boroff production of drama in two acts and epilogue, written and directed by Norman Corwin. Stars: Jeff Morrow, Mala Powers, Philip Pine. At Circle Theatre, Hollywood, Nov. 8, '56; \$3.30 top.

In the light of the current controversy over desegregation, the ideas expressed in the Senatorial race in Illinois in 1858 when an attorney named Abraham Lincoln debated the incumbent Stephan Douglas, have strong topical interest.

On the basis of last week's preem of Norman Corwin's platform-staged version of the famous debates, it appears that when the author uses the stenographic record of the confabs the show is at its best. Even today, the clash of those keen minds offers not only intellectual nourishment but also strong drama.

Both Lincoln's pointed humor and Douglas' adept rough-and-tumble campaigning stand up with striking clarity. Corwin has done a skillful job of editing the thousands of words spoken without doing damage to the substance.

The attempt to focus the drama of the debates through the eyes of Mrs. Douglas doesn't entirely succeed, although several scenes between the Senator and his wife serve admirably to point up the former's combination of variety and strength of character. The passages between Mrs. Douglas and Lincoln are delightful.

The cast of three includes Jeff Morrow as Lincoln, Mala Powers as Mrs. Douglas and Philip Pine as the Senator. Occasional overemotionalism on the part of all three is presumably at least in part the fault of Corwin, who also directed.

This is especially inappropriate the case of Lincoln, who, at least according to tradition, leavened his reasoning with dry wit. Moreover, the treatment here fails to contrast the personalities of Lincoln and Douglas and thereby dramatize their natural antagonism. In many instances, outside of the content, the chief difference in characterization is that Lincoln is tall and Douglas is short.

Otherwise, Morrow is impressive as Lincoln, showing both a keen appreciation of the ideas he is expounding, and a skillful portrayal of the rail-splitter's towering personality. The real surprise of the evening however, is Pine as the peppery, self-centered Douglas. On the strength of this performance, the actor rates as a promising star.

Miss Powers doesn't measure up fully to the role of Mrs. Douglas, appearing at various times too immature, stiff and uncertain. She's hampered by the script, of course, but appears to lack dimension, although showing flashes of new penetration and ability.

Corwin's central staging needs revamping, especially for the tiny Circle Theatre. Basically, the debate scenes are placed on a raised platform in the rear of the playing area, while the personal scenes are staged in the fore portion. While the players use the confined space well, the personal scenes are too close to the audience, tending to destroy the illusion.

The lighting scheme evolved by Barry McGee is sound, although several cues were missed on opening night. Kove.



# 'Fanny' Gets Tepid London Reviews, (Repeating B'way 'Flop'—Remember?)

The London production of "Fanny," which opened last Thursday (15) at the Theatre Royal, Drury Lane, received a mixed critical reaction in which a lukewarm attitude predominated. (The musical also drew generally drab notices in its original opening on Broadway, but has run more than two years so far.—Ed.)

Among the London dailies only the Daily Express came out with a positive pap. John Barber's review, headed "Alas, What Sad Days At The Lane," opened by noting that Broadway's latest musical landed in London like a sack of wet sand, and concluded with the comment, "But 'Fanny' looks like a disastrous successor to the ill-fated 'Plain and Fancy.' These are sad days at Drury Lane."

The Daily Mirror review, on the other hand, was an unqualified rave, describing the show as an American musical with a heart as big as the Statue of Liberty. The paper's aisle sitter, Robert Tee, wrote that it has tenderness, pathos and a heart-tug as powerful as a bulldozer in almost every other line. His review closed with the comment, "This is basically a little musical dwarfed by a big theatre. But its heart of gold more than makes up for that."

Cecil Wilson in the Daily Mail considered that the show falls below Drury Lane standards, while Elizabeth Frank in the News Chronicle described it as "boulabaisse made without those colorful and extraordinary fish of the Mediterranean." Without the brilliance and atmospheric sets of George Wakhevitch, this sentimental musical, she opined, might just as well have been set in Grimsby for all the Gallic flavor it exudes.

Daily Sketch drama critic Harold Conway rated it the only musical where the music, dancing and spectacle seem dull and only the story matters. He considered, however, that the charm is victorious over the dull patches.

Daily Herald critic Anthony Carthew noted that "Fanny" had plenty of charm, "but charm alone will not carry it to a long run." Patrick Gibbs in the Telegraph suggested that the story is strong enough to make its effect "against the opposition of music by Harold Rome, which, although tuneful, is anything but Gallic in flavor and

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## Manny Davis Skeds 'Success' Tour With Road Theatre Backing

The first of a minimum of three touring productions to be backed by a group of 30 independent road theatre managements this season will be "Will Success Spoil Rock Hunter." The road rights to the George Axelrod comedy, which ended a 57-week Broadway run recently, have been acquired by Manny Davis. He and Jules Pfeiffer are producing for the investment combine.

Eddie Bracken is starring in the Davis vehicle, which opened last night (Tues.) at Ford's Theatre, Baltimore. He's portraying the magazine writer role created by Orson Bean in the original Jule Styne production, while Patricia Grabel, a newcomer, is playing the Jayne Mansfield assignment. Bill Ross has staged.

Pfeiffer's recent managerial takeover in Chicago of the post-Broadway tour of "Witness for the Prosecution" from Gilbert Miller does not involve the indie theatre management backing setup.

## Columbus Citizen Sets 11th Tour for Holidays

Columbus, Nov. 20.

The Columbus Citizen has announced its holiday theatre tour, the 11th to be sponsored by the Ohio paper, for Christmas week. The five-day tour, to include 150 persons, will cost \$106.50 and will offer tickets to "Li'l Abner," "Reluctant Debutante," "Long Day's Journey Into Night," Radio City Music Hall, and the New Year's Eve showing of "Around the World in 80 Days."

## Dicker Mickey Rooney For 'Mr. Rumpel' Musical

Hollywood, Nov. 20.

Mickey Rooney planned east last week to discuss a deal to star in the title role in the projected Broadway musical "Mr. Rumpel," based on the comic strip of that title. He is being sought for the assignment by Paula Stone and Mike Sloane, who are aiming to do the show next spring.

The star reportedly turned down an offer from producer Jule Styne to take over the leading role in "Mr. Wonderful" on Broadway following the exit next Feb. 23 of Sammy Davis Jr.

## West End Mgrs. 1st Nite Cutdown

London, Nov. 20.

A blitz on first night press seat allocation has been made by the Society of West End Theatre Managers. As a result, all national newspapers have been cut down to one pair of tickets and three weeklies, VARIETY among them, are being restricted to a single seat.

A special committee of the Society, set up to investigate the position, has made an allotment of 93 press seats for each opening night. The former practice of sending tickets direct to the drama critics and also to show columnists and fashion writers is now being discontinued. Instead, each editor will receive a brace of tickets for disposal as he thinks best.

An appeal by VARIETY's London Bureau against the Society's decision to limit this paper to a single seat has been rejected. They've also given thumbs-down to an alternative proposal that the bureau should be given the option of paying for a second seat. The West End Managers have turned these appeals down on the grounds that to make the concession would weaken the object of their exercise, which is to provide wider first night facilities for the ordinary paying public.

The Society appears to hold the view that present first night audiences, with a large proportion of critics, rival theatre managers, ticket brokers etc., make a poor audience, and that could be damaging to their productions.

Notwithstanding the instruction sent by the West End Managers to their members, there are signs already that the new rule is not being obeyed. Several West End managements have already indicated to VARIETY that they are opposed to the ruling insofar as this paper is concerned.

## ROSEMARY HARRIS DUE IN DEC. FOR 'CRESSIDA'

Rosemary Harris, who'll play the femme lead in the Old Vic revival of "Troilus and Cressida," opening Dec. 26 at the Winter Garden, N.Y., is not due from London until sometime during the first week in December. She's not appearing in the company's first three productions of the current repertory, "Richard II," "Romeo and Juliet" and "Macbeth."

The young British actress, who drew favorable attention on Broadway four years ago in a featured role in the short-lived "Climate of Eden," was with the Old Vic in London and on tour last season, and then went to Australia for a film assignment. She's now vacationing in London.

## Gordon Folds 'Loves Me'

Philadelphia, Nov. 20.

"Everybody Loves Me," Mannie Manheim-Arthur Marx comedy currently trying out at the Locust Theatre, will fold here next Saturday (24).

The Max Gordon production, starring Jack Carson, was to have opened Dec. 17 at the Belasco Theatre, N. Y.

## 'Journey' Helps 'Poet'

Smackeroo of Eugene O'Neill's "Long Journey Into Night" probably assures production next season of his final play, "A Touch of the Poet," which is under option to Robert Whitehead, representing Producers Theatre.

Casting difficulties, among other matters, have stymied various previous plans for the play's production. Main character is a blowhard emigre from Napoleonic France who comes to the States and goes through the usual O'Neill travail before "finding himself."

## Lotsa Loot at 5%, Equity Spotlight On Baum-Newborn

The free-wheeling aspects of some facets of legit enable an indie agent to overtake the major offices, according to Martin Newborn, of the Baum-Newborn Agency, which, according to a study made by Actors Equity Assn., is the percentage with the largest number of placements in the legit field. The William Morris Agency came in second to Baum-Newborn, while Music Corp. of America came in third.

According to Equity procedure, Newborn explained, exclusive agents aren't recognized, and thus any agent can go to any legit performer and represent him to a producer. The artists must be willing of course. Thus with the entire roster of the legit field as potential clients, they've been able to get some top performers slotted.

Newborn seems to think this arrangement is not at all unfair to the majors or anyone else to whom a name performer is tied by contract. He feels that many offices fail to pay sufficient attention to their own lists and fail to recognize possibilities when they come along. At the same time, it was

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## 'WIND' AT PITT NIXON, OPENS SEASON NOV. 26

Pittsburgh, Nov. 20.

Nixon Theatre, which finally opens the season Nov. 26 with Melvyn Douglas in "Inherit the Wind," has three other shows booked to follow. They are Eddie Bracken in "Will Success Spoil Rock Hunter," which Manny Davis is taking over for the road; Judith Anderson and Ruth Chatterton in "Chalk Garden" and Thomas Gomez and Marjorie Steele in "Cat on a Hot Tin Roof."

All of these but "Rock Hunter" will be on Theatre Guild-ATS subscription. Others set for subscribers later in the season are Alfred Lunt and Lynn Fontanne in "The Great Sebastians," Ruth Gordon in "Matchmaker," with Joan Bennett, Donald Cook and Romney Brent in "Janus" and Vivian Blaine in "Hatful of Rain."

## Hilly Elkins Extending Into Industrial Films

Hillard Elkins, personal manager and stowhat package producer, has extended activities into the industrial film field. He's taken over as eastern rep for Allend'or Productions, a Coast outfit.

The organization was formed in 1954 by Algernon G. Walker.

## ROBERT BARAL

has written an interesting historical review on

## 'The Ziegfeld Follies'

another editorial feature in the upcoming

51st Anniversary Number

of

VARIETY

# Censorship Row Rages in London; Reference to 'Lewd' Plays on B'way

## Say Mike Todd Trying To Get Wilbur, Boston

Boston, Nov. 20.

Michael Todd is reportedly trying to acquire the Wilbur Theatre here. The film producer, who produced a number of Broadway shows some years ago, is being represented in the negotiations by his manager, Michael J. Kavanagh, former general manager for the Shuberts in Boston. He's trying to either buy or lease the house, which was recently given up by the Shuberts.

Rent being asked for the 1,241-seater, which reverted back to New England Theatres, is reported \$25,000 a year. The Wilbur played one show under the Shubert banner this season, "Harbor Lights." Since leaving the Shubert control, the house has had "Long Day's Journey Into Night," and "Happiest Millionaire," both booked in by Kavanagh.

## 'Cat' Had \$470,000 Profit on B'way

"Cat on a Hot Tin Roof" began its post-Broadway tour last Monday (19) with approximately \$470,000 profit already in the kitty. The take on the Playwrights Co. production, which ended an 87-week run Saturday (17) at the Morosco Theatre, N. Y., is based on a \$462,804 net as of a Nov. 3 accounting, plus estimated profit for the ensuing two weeks.

The income includes revenue from the sale of the film rights to Metro. There has been \$406,000 profit distributed thus far. On the usual 50-50 split between the management and backers, that gives the latter a 200% return on their \$102,000 investment. The balance available for distribution, as of the audit, was \$6,044.

Of the remaining coin, \$10,760 represented Actors Equity bonds, \$15,000 the sinking fund reserve and \$25,000 the reserve for preliminary touring costs. The operating profit for the five weeks covered in the accounting was \$22,896 on grosses ranging from \$21,486 to \$25,632. The drama, with Thomas Gomez, Marjorie Steele and Alex Nicol remaining as costars, is current at the National Theatre, Washington, where it stays for three weeks.

## TY POWER EYES B'WAY IN 'THE DISENCHANTED'

Tyrone Power, currently starring in a London revival of "Devil's Disciple," is interested in playing the lead in a Broadway legit version of Budd Schulberg's "The Disenchanted," according to the author.

Play scheduled for production next season by William Darrid, has been adapted by Schulberg and Harvey Breit, N. Y. Times book editor, from the former's novel. The leading character has been described as a fictional version of the late F. Scott Fitzgerald, with whom Schulberg once collaborated on a screenplay.

## Equity Starts Advance Work for League Talks

Actors Equity has begun preparing to negotiate a new basic agreement with the League of N. Y. Theatres. The present pact expires next May 31.

As an initial step, the union has set up a Contract Committee, with John Effrat as chairman. The function of the committee, which includes 18 other councillors and six membership representatives, is to correlate suggestions from varied sources and recommend contract changes to the council.

Lotte Goslar will return from her current European dates with her Pantomime Circus under Concert Associates' pennant. Her company of five includes Freddy Albeck. Concert Associates is dickering currently for an off-Broadway theatre.

London, Nov. 20. The Lord Chamberlain's power of censorship over the British stage, which has become a lively issue in London theatrical circles and the press recently, had a public airing last week in a debate between a playwright and a West End producer.

The agitation over the question was sparked recently by the start of a new policy of the Watergate Club in presenting banned plays on a private-membership basis at the Comedy Theatre, a West End house leased for that purpose. The initial show, Arthur Miller's "View from the Bridge," has been favorably received.

Scheduled to follow are two other U.S. plays, both Broadway hits and both banned by the Lord Chamberlain for "public" performance. They are "Tea and Sympathy," by Robert Anderson, and "Cat on a Hot Tin Roof," by Tennessee Williams. Meanwhile, attacks by drama critics and editorial writers on the Lord Chamberlain's censor power have been taken up by theatregoers and newspapers in various parts of the country.

The public debate, which took place at the Arts Theatre Club, had playwright Richard Findlater stating the case against censorship, with producer Henry Sherek favoring it. Sherek, who exceeded his allotted 10-minutes speaking time by 20 minutes, centered almost his entire argument around the use of homosexual themes in plays. The producer asserted that censorship protects the young from seeing the evils of perversions on the stage. Anyway, he claimed playwrights write about homos only because it provides a new angle for a box-office stimulant.

Findlater deplored censorship.

(Continued on page 61)

## Bishop's Co. Is Playing Tour of Churches In Paton's 'Beloved Country'

Cambridge, Mass., Nov. 20.

A touring company of 12 pro actors is presenting contemporary plays in churches. The Bishop's Co., recently here to present a reading of Alan Paton's novel, "Cry, The Beloved Country" at the University Lutheran Church, gave the performance in the chancel with no props or sets, using simplified costumes and only two banks of lights. (A musical version of the Paton work, adapted by Maxwell Anderson with songs by Kurt Weill, was presented on Broadway by the Playwrights Co. in 1949-50 under the title, "Lost in the Stars."—Ed.)

The company, organized in 1952 by Mrs. Phyllis Benbow Beardsley of Los Angeles, numbers seven men and five women. It tours 50 weeks a year, averaging a performance daily, but in one stretch playing 40 shows in 26 days. The company travels in its own bus, with all of the company doubling as drivers, bookkeepers, etc.

Originally, the performer's pay came from free-will offerings, but this fall the company has been asking and getting guarantees. Actors receive about one-third of the Equity wage on the road. Elizabeth Wolfe, company manager, said the group is booked a year in advance in some sections of the country. Mail goes to California. From Massachusetts, the present tour goes into Connecticut through Thanksgiving.

The company is interfaith and interracial. Seven different denominations are represented. Plays present "problems of today and attempt to say something to the people," Miss Wolfe says.

(Another group, Broadway Chapel Players, has been presenting dramatic performances in churches in New York and on the road for several seasons.—Ed.)

## 'Shhhh,' Scandal Mag Farce, Slated for Off-B'way Bow

"Shhhh," described as a farce about scandal mags, is scheduled for off-Broadway production Dec. 29 at the Chanin Auditorium. The play is by Harold Meyers, a Boston lawyer, who's also producing.

John Hale will direct the show, which will operate under an Equity off-Broadway contract.

## Shows Abroad

### Fanny

S. A. Gorkinsky presentation of David Merrick-Joshua Logan production of a musical drama in two acts. Stars Robert Morley, Ian Wallace, features Janet Pavak, Kevin Scott, Moss Wastourne, Michael Gough, Music and Lyrics by Harold Rome; book by S. N. Behrman and Joshua Logan, based on the Marcel Pagnol trilogy; staged by William Hammerstein, decor and costumes, Wakhevitoyna, lighting, Michael Northern; choreography, Onna White; musical direction, Michael Collins. At Theatre Royal, Drury Lane, London, Nov. 15, '56; \$2.80 top.

Admiral Edwin Hill, William Clothier  
Fisherman Cyril Crook  
Marius Godfrey James  
Oarsman Ken Smith  
Sailmaker Lawson Johnson  
Arab Singer Alan Gabriel  
Arab Drummer Louis Hamed  
Arab Dancing Girl Hamed  
Second Mate Dennis Blake  
Third Mate Roy Pattison  
Sailor Harry Hopgood  
Jean Vendor Wade Gaudie  
Honorable Mons Washbourne  
Fanny Janet Pavak  
Claudette Leander Pedden  
Claudine Prudence Potter  
Jacqueline Sheelagh Aldrich  
Simone Barbara Rendell  
Henriette Sven An Zyl  
Charles Tony Manning  
Pierre Ross Howard  
Nanette Shirley Sunners  
Mimi Allison McGuire  
Marie Valerie Hayward  
Michelle Suzanne Steele  
Jeanne Frances Youles  
Panisse Robert Morley  
Fish-Stall Woman Janet Joye  
Arab C. Denier Warren  
Escortique Julian Orchard  
M. Brun Ian Wallace  
Cesar Robert Passfield  
Cesario Ross Howard  
Maid Shirley Spencer  
Garder Owner Cyril Crook  
Priest Louis Conrad  
Acolyte Jim Parnell  
Little Girl Pauline Knight

**CESARIO'S PARTY**  
Pony Sven Van Zyl, Louis Conrad  
Monkey Shirley Sunners, Pat  
Can-Can Girls Spencer, Anne Fairston,  
Frederique Grey  
Aerialist Made Gaudie  
Juggler Holley Gray  
Clowns Tom Merrifield, Ken Smith,  
Rex Rainer, Tony Manning,  
Keith Calloway  
Monkey Trainer Alan Gabriel  
Equestrienne Barbara Joss  
Seals Roger Tully, Ross Howard  
Acrobat Herta Goldstein  
Lion Dennis McGregor  
Strong Man Denis Blake

One of the notable features of this production is that it marks the debut of a new management which has succeeded in importing a top Broadway musical and getting it staged in London's finest theatre. S. A. Gorkinsky, who has scored this surprise double, gained his show business knowhow in the longhair field as a concert impresario, and the presentation and casting are evidence of personal taste and quality.

These attributes do not make "Fanny" top-quality musical entertainment, although it seems likely to have a healthy run and be a profitable venture. For all its charm and sentiment, it seems to lack the zing and vivacity normally associated with American tuners. (The original Broadway production of "Fanny" drew generally disappointing reviews, but has had a two-year run thus far.—Ed.)

It is, indeed, one of the rare occasions in which the story itself appears to be more important than the spectacle. Visually, the show is good. Wakhevitch's decor and costumes are a treat for the eye and make the only sincere contribution towards capturing the French atmosphere of Marcel Pagnol's trilogy.

Harold Rome's music and lyrics more than adequately match the charm of the story, but they, too, are below smash standards. Only

two or three of more than 20 songs look sturdy candidates for popularity.

Another unusual and unsatisfying feature is the absence of major dance numbers. There's a big cast with attractively dressed girls, who are used only to minimum advantage. They are, in the main, part of the crowd, rather than an integral part of the production. Within her terms of reference, Onna White has drilled them effectively, but is given little scope to display her talents as a choreographer.

There are, however, several plus features, notably the casting of the two stars. Robert Morley's assignment to the role of Panisse is certainly more than just the gimmick the public had been led to expect. Admittedly he has no singing voice, but as he does nothing more than recite his lyrics, that's of little importance. He reveals, on the other hand, an unsuspected and welcome sentimental approach, although he tends to reduce the final deathbed scene to a near-comic level. He shows full authority and confidence in his first attempt at a musical role.

Ian Wallace, who plays Cesar, has been recruited from the operatic stage and, in his case, his vocalistics are his major asset. His fine voice is given full play and is particularly impressive in such numbers as "Welcome Home" and "Why Be Afraid to Dance?"

The romantic roles of Fanny and Marius are filled by two American artists, Janet Pavak and Kevin Scott, who sing pleasantly and act quite adequately. They have an earnest and fresh style, with a strong measure of sincerity.

Michael Gough makes the most of the limited role of the Admiral and Mona Washbourne makes an invigorating contribution as Fanny's mother. The specialty belly-dancing by Hamed is a strong novelty. C. Denier Warren and Julian Orchard head a very big supporting team, in which the specialty artists for the circus scene are given the best scope. Robert Passfield, as the young Cesario, ever-fathered by Panisse, does remarkably well. Myro.

### Double Image

London, Nov. 15. Laurence Olivier (in association with Marjani Productions) presentation of a thriller in three acts (10 scenes) by Roger Macdonald and Ted Allan, based on a story by Roy Vicker. Stars Richard Attenborough, Sheila Sim; features Zena Dare, Raymond Huntley. Staged by Murray Macdonald; decor, Hutchinson Scott. At Savoy Theatre, London, Nov. 15, '56; \$2.35 top.

Julian Fanshaw... Richard Attenborough  
Elsa Fanshaw... Sheila Sim  
Edith Builingsley... Zena Dare  
Ernest Fanshaw... Raymond Huntley  
Mr. Thwaites... Ronald Barker  
Insp. Gordon... Ernest Clark  
Sgt. Robins... John Stevens

An ingenuous variation of the whodunnit theme has been developed by the co-authors of "Double Image," although it doesn't quite work out. The gimmick is a switch on the identical twins' theme and, inevitably, this results in some plot confusion.

The production comes to the West End after a short out-of-town tour, but the writers have not taken fullest advantage of the opportunity to tighten the play, heighten the suspense and achieve a greater comedy impact. With its stout marquee appeal, however, it has reasonable chances, provided it can weather the seasonal pre-Christmas slump which seems to have made an earlier-than-usual start this year.

"Double Image" is not a whodunnit in the ordinary sense. The killing, in fact, takes place in full audience view. The question to be decided is which twin (if, indeed, there are twins) fired the shot. The answer is provided several minutes before the final curtain, but (Continued on page 61)

## Off-B'way Show

### The Last Mile

Equity Library Theatre revival of drama in three acts by John Wexley. Staged by Bill Silverman; setting, Deborah Weissman; lighting, Sandra Patterson; costumes, Sylvia Wintle. At Lenox Hill Playhouse, N.Y., Nov. 1, '56; admission by contribution.

Cast: Paul Barry, Garry Walberg, Scott Edmonds, John McCurry, Frank Groseclose, Ray Cerrudo, Phil Kenneally, W. Stanley Brown, John Hale, Lee Moore, Chet London, Frank Baron, Clinton Roberts, William Beck, Herb Stein, Charles F. Olsen.

Equity Library Theatre's revival of John Wexley's powerful "Last Mile" is as punchy a wing-ding as has reverberated through Lenox Hill for some time. Sparing nothing in recreating the raw brutality of life in a penitentiary death house, director Bill Silverman has taxed ELT's facilities by meeting every production challenge, including an offstage scenery-shaking simulated dynamite blast. To top this furore the actors must work hard and loud, and they do.

Through the end of the first act the Wexley accusation is devastating, the last two hours of a convict about to be electrocuted being harrowingly personal. The play moves on, however, to the melodramatics of a prison rebellion in which mayhem and murder predominate, and while it's savage stuff it loses human contact, even though it may be valid recreation of such events.

Acting honors can be split several ways, but best is Garry Walberg's dismayed bravado as the murderer whose last mile has the elements of a man unwittingly caught in a web of his own spinning. Scott Edmonds has soft boyishness as a checker-playing gun-slinging convict, and John McCurry's burly geniality is missed after the convict he plays is killed early in the prison break.

Leader of the mutiny and ruthless gangster-killer is the salty part handled by Phil Kenneally. It's a gutsy blustering performance that impels the drama forward to a relentless conclusion. Clinton Roberts plays the prison chaplain, throwing in a dash of callousness for dimension.

If Silverman's staging tends toward an over-stressed violence, at least its vehemence is theatrical. And Deborah Weissman's impressionistic setting easily preserves the death-house's callous mood. Geor.

## Stock Review

### Desire Under the Elms

Chicago, Oct. 30. Studebaker Theatre Co. revival of drama in three acts by Eugene O'Neill. Stars Geraldine Page, E. G. Marshall. Staged by Boris Tumarin. At Studebaker Theatre, Oct. 30, '56; \$4 top.

Eben Cabot... James Pritchett  
Simeon Cabot... Jack K. Hollander  
Peter Cabot... Moultrie Patten  
Ephraim Cabot... E. G. Marshall  
Abbie Putnam... Geraldine Page  
Man... Tressa Hughes  
Farmer... Robert Rietz  
Sheriff... Saul Goldsmith  
Others: Louise Ploner, Jan Mookus, Norma Stefani, Jacqueline Barnett, William J. Cox, Harold Swanson Jr., Anthony Holland.

Chicago's fledgling stock company has taken on another, ambitious assignment with this revival of Eugene O'Neill's "Desire Under the Elms." It's generally creditable treatment of one of O'Neill's toughies, although in spots the Freudian-charged voltage is short-circuited into something akin a parody.

E. G. Marshall brings considerable power and vitality to the role of Ephraim Cabot, the New England patriarch whose flinty greed and domineering masculinity earns him the hatred of his three sons. Geraldine Page has some fine moments as the old man's young bride who seduces one of the sons to further her ambitions to inherit the farm when the elderly giant dies.

Partly because of the playwright's own lapses of dramatic focus, however, the actress doesn't quite bring off the transition from the amoral schemer to the classically tragic figure of the mother who murders her infant son in an insane attempt to prove her love for its father. Similarly, James Pritchett falters now and then as the son who seeks to flee his momism and his Oedipus complex by taking up with his paw's spouse.

Jack Hollander and Moultrie Patten appear briefly and adequately as the two sons who depart the bleak homestead for the California gold fields. Other minor roles are satisfactorily done.

Boris Tumarin's direction seems a bit loose-gaited at the opening, perhaps due to the uncredited bi-level set, which although visually impressive constricts the action and makes for awkward entrances and exits. Dave.

## Too Much Time for 'Sergeants'

Jasper Deeter, founder and for nearly 40 years the producer-director and inspiration of the Hedgerow Theatre, arty, semi-pro repertory group at Moylan, Pa., near Philadelphia, has long been highly articulate about the "commercialism" and "artistic stagnation" of Broadway. It seems he was leveling.

Telephoned last week by a representative of producers Maurice Evans & Emmett Rogers, the veteran theatrical rustic was offered his first Broadway role since taking up the simple (and low-budget) life. He was invited to take over as the hillbilly hero's eccentric father in the original New York production of "No Time for Sergeants," succeeding Lloyd Buckley, veteran character actor who died last week.

"From what I hear, that show'll run practically forever, won't it?" the Hedgerow sage inquired.

Informed that such was more or less the prospect, Deeter declared, "I don't want to be in it," and hung up.

## Baum-Newborn

Continued from page 57

pointed out, performers must be free to accept jobs to their liking wherever they come from.

Newborn cited the fact that about 30 new producers come into the field every season. New relationships are constantly springing up, and an agent who hits it off well with a new producer should be free to offer assignments to the most eligible performer.

The Equity study is being made to determine whether new agency franchises should be issued to qualified for offices or whether the lists should be closed and new franchises issued only when a franchised agent surrenders his permit or leaves the field. At present, there are 93 franchises, and says Newborn, about 20 are very active. Newborn declared that a limit would be desirable in order to narrow the field so that performers won't waste their time and shoe-leather on ineffective date-diggers.

Newborn says that legit is still the top showcase in show business. Legit bookings point the way for film and video contracts. One of the examples cited is Billy Gilbert, whom BN placed in "Fanny." Before that, Newborn said, jobs didn't come too frequently, but since his placement he's had 14 guest shots. John Casavetes, an understudy in "Fifth Season" two years ago, is in the tall money with his film assignments. Don Ameche, an MCA client, wasn't working too frequently before "Silk Stockings" in which BN cast him. Things are looking up considerably for him since that show. Gena Rowlands, whom they placed in "Middle of the Night," has been signed by Metro for two films at \$30,000. Diana Van der Vlis, another of their castings in "Happiest Millionaire," has been signed by Talent Associates at \$25,000 a film.

Newborn pointed out that the major offices have long complained that they can't make money spotting acts at 5%, as is the case in most cases in legit. However, it's pointed out, that once an actor is set in a hit show, no servicing is required, and with 86 players working, as is their happy situation, it's a good living, even at 5%.

## Casting

Mr. Wonderful: Kay Medford (return).  
Harrison Roberts (City Center): William Harrigan.  
Eugenia: Tallulah Bankhead, Anne Meacham, Philippe Mareuil.  
Clearing in the Woods: John Loring.  
Robert Culp.  
Girls of Summer: Lenka Peterson (replaced Natalie Trundy).  
Bon Voyage, Darling: Audrey Christie, George Mathews, Denise Dorrin.  
Hole Head (2-27).  
The War on Murray Hill: Patricia Bosworth, Daniel Massey.  
Hidden River: Tonio Selwart.

## SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)  
Cranks, Bijou (11-26).  
Candle, Beck (12-1).  
Build With One Hand (wk. 12-2).  
Night of Auk, Playhouse (12-3).  
Happy Hunting, Majestic (12-6).  
Everybody Loves Me, Balto (12-17).  
Uncle Willie, Golden (12-17).  
Speaking of Murder (12-19).  
Trollius & Cressida, Wint. Gard. (12-20).  
Small War on Murray Hill (1-2).  
Purple Dust, Custer (12-27).  
Waiting for Godot, Booth (1-9).  
Clearing in Woods (1-9).  
Hidden River (1-16).  
Light a Penny Candle (1-16).  
Waltz of Tordella (1-17).  
Catch Falling Star (1-24).  
Eugenia (wk. 1-27).  
Visit Small Planet, Booth (2-7).  
Fiasco of Tordella (2-28).  
Orpheus Descending (3-21).  
First Gentleman (4-11).  
New Girl in Town (5-8).

## OFF-BROADWAY

Sable Brush, Royal (11-27).  
Saint Joan, Phoenix (11-27).  
9 by Six, Open Stage (12-4).  
Lady From the Sea, Tempo (12-4).  
Eagle Has Two Heads, Actors (12-13).  
Good Woman at Seton, Phoenix (12-18).  
Purple Dust, Cherry Lane (12-27).  
Hole Chanin (12-26).  
Volpone, Rooftop (1-3).  
River Line, Carnegie Hall (1-7).  
Shadow Years, Open Stage (1-8).  
Measure for Measure, Phoenix (1-22).  
Faming of the Shrew, Phoenix (1-23).  
Duchess of Malfi, Phoenix (3-19).

## Map Dollar Top Legit

A firm formed to bring back low-priced legit to New York, tagged Dollar Top Theatre, Inc., plans presenting a series of plays off-Broadway on a subscription basis, with a top price as indicated by the name.

## Touring Shows

(Nov. 19-Dec. 2)

Anniversary Waltz (Russell Nye, Marjorie Lord)—Geary, S.F. (19-1).  
Arsenic and Old Lace (Gertrude Berg)—Sokolal, Boston (28-1).  
Bells Are Ringing (tryout) (Judy Holliday)—Shubert, Philly (19-24) (Reviewed in VARIETY, Oct. 17, '56).  
Boy Friend—Blackstone, Chi (19-1).  
Build With One Hand (tryout) (Ellott Nugent, Geraldine Fitzgerald)—Walnut, Philly (19-24); Ford's, Balto. (28-1) (Reviewed in VARIETY, Nov. 14, '56).  
Canadian Players—Nashville (Tenn.) College Aud. (19); Lexington (Ky.) U. Aud. (20); Municipal Aud., Louisville, Ky. (23); Cleveland (O.) U. Club (27); Delaware (O.) U. Aud. (28); Taft, Cincy (29); Huntington (W. Va.) College Aud. (30-1).  
Cat on a Hot Tin Roof (Thomas Gomez, Marjorie Steele, Alex Nicol)—National, Wash. (19-1).  
Chalk Garden (Judith Anderson, Ruth Chatterton)—Lyceum, Mpls. (19-24); U. of Wisconsin, Madison (26); Fabry, M'keee (27-1).  
Damn Yankees (2d Co.) (Bobby Clark)—Shubert, Chi (19-1).  
Everybody Loves Me (tryout) (Jack Carson)—Locust, Philly (19-1) (Reviewed in VARIETY, Nov. 14, '56).  
Great Sebastian (Alfred Lunt, Lynn Fontanne)—Shubert, Cincy (19-24); Murat, Indianapolis (28-1).  
Happy Hunting (tryout) (Ethel Merman)—Shubert, Boston (19-1) (Reviewed in VARIETY, Oct. 24, '56).  
Hatful of Rain (Vivian Blaine)—Hanna, Clevel. (19-24) (Reviewed in VARIETY, Oct. 24, '56).  
Inherit the Wind (2d Co.) (Melvyn Douglas)—Forrest, Philly (19-24); Nixon, Pitt. (28-1).  
Janus (Joan Bennett, Donald Cook, Romney Brent)—Alcazar, S.F. (20-1).  
Lark (Jule Harria)—Shubert, Det. (19-24); Forrest, Philly (26-1).  
Night of the Auk (tryout) (Claude Rains, Wendell Corey, Christopher Plummer)—Shubert, Wash. (19-24) (Reviewed in VARIETY, Nov. 14, '56).  
No Time for Sergeants (2d Co.)—Eringer, Chi (19-1).  
Paloma Game (2d Co.) (Larry Douglas, Buster West, Betty O'Neill)—Goodyear, Akron (19-20); Hartman, Col. (22-24); Palace, Youngstown (26-28); Paramount, Toledo (29-1).  
Protective Custody (tryout) (Faye Emerson)—Shubert, New Haven (19-24); Walnut, Philly (26-1).  
Sleeping Princess (Coast) (Francis Lederer, Shirley MacLaine, Hermione Gingold)—Hartford, La. (22-1).  
Speaking of Murder (tryout)—Shubert, Nelsa, Haven (28-1).  
Uncle Willie (tryout) (Monasha Skulnik)—Plymouth, Boston (19-1).  
Will Success Spoil Rock Hunter (Eddie Bracken)—Ford's, Balto. (20-24); Shubert, Wash. (26-1).  
Witness for the Prosecution—Harris, Chi (19-1).

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# Chi Up; Yanks' \$43,300, 'Sgts.' 33½G, Lunts \$32,800, 'Boy Friend' \$19,200

Chicago, Nov. 20. Loop biz stepped up its pace last week for virtually all entries. There was one departure, "Great Sebastians," with no replacement due in until Dec. 24, when Jules Pfeiffer's revival of "Anniversary Waltz" is slated for the Blackstone. "Matchmaker" is due Jan. 7 at the Harris for four-weeks, on subscription, with "Janus" following Feb. 4 at the same theatre, also for four weeks on subscription. "Arsenic and Old Lace" arrives Feb. 11 at the Great Northern.

**Estimates for Last Week**  
**Boy Friend**, Blackstone (MC) (9th wk) (\$5.50; 1,450; \$40,583). Almost \$19,200; previous week, \$20,100; departs Dec. 1.

**Damn Yankees**, Shubert (MC) (3d wk) (\$5.50; 2,100; \$58,000) (Bobby Clark). Nearly \$43,300; previous week, \$38,000.

**Great Sebastians**, Great Northern (C) (4th wk) (\$5; 1,500; \$35,726) (Alfred Lunt, Lynn Fontanne). Almost \$32,800; previous week, \$29,800; left town Saturday (17) to resume tour.

**No Time for Sergeants**, Erlanger (C) (10th wk) (\$4.95; 1,335; \$35,495). Nearly \$33,500; previous week, \$32,400.

**Witness for the Prosecution**, Harris (D) (8th wk) (\$4.95; 1,000; \$29,347). Nearly \$10,300; previous week, \$10,000.

**Miscellaneous**  
**Desire Under the Elms**, Studebaker (D) (3d wk) (\$4.50; 982; \$17,000) (Geraldine Page, E. G. Marshall). Stock enterprise is continuing.

# 'Everybody' \$7,900, 'Auk' 19½G, Wash.

Washington, Nov. 20. Legit was mild here last week, but should pick up this stanza. "Night of the Auk," in for a fortnight's tryout run at the Shubert Theatre, played to fair business on the initial frame. Will Success Spoil Rock Hunter, starring Eddie Bracken, moves into the house next Monday (26).

The single-week stand of "Everybody Loves Me" at National Theatre was dismal. "Cat on a Hot Tin Roof" took over the house last night (Mon.) and shapes as a virtual sellout for its three-week run.

**Estimates for Last Week**  
**Night of the Auk**, Shubert (D) (1st wk; 1,500; \$3.85; \$31,785) (Claude Rains, Wendell Corey, Christopher Plummer). Opening tryout week of this drama, backed by Guild subscription, did nearly \$19,500.

**Everybody Loves Me**, National (C) (1st wk; 1,600; \$4.40; \$39,695) (Jack Carson). 'Single tryout week grossed a poor \$7,900.

# British Shows (Figures denote opening dates)

**LONDON**  
**Boy Friend**, Wyndham's (12-1-53).  
**Chalk Garden**, Wyndham's (4-11-56).  
**Devil's Disciple**, Wint. Gard. (11-8-56).  
**Devil Was Sick**, Fortune (11-13-56).  
**Doctor in House**, Vic. Pal. (7-30-56).  
**Doctor's Dilemma**, Saville (10-4-56).  
**Double Image**, Savoy (11-14-56).  
**Dry Rot**, Whitehall (8-31-54).  
**Fanny**, Drury Lane (11-15-56).  
**For Amusement Only**, Apollo (6-5-56).  
**Good Women of Zezean**, Ryl. Ct. (10-31-56).  
**House by Lake**, York (9-9-56).  
**Kismet**, Stoll (4-20-55).  
**Le Miserable**, Palace (11-14-56).  
**Likely Tale**, Globe (3-22-56).  
**Mousetrap**, Ambassadors (11-25-52).  
**Mr. Beltray**, Aldwych (8-30-56).  
**No Time Sgts.**, Her. Maj. (8-23-56).  
**Nude With Violin**, Globe (11-7-56).  
**Paloma Game**, Coliseum (10-13-55).  
**Plaintiff in Hat**, Duchess (10-13-56).  
**Plume de ma Tante**, Garrick (11-3-55).  
**Rainmaker**, St. Mart. (5-31-56).  
**Reluctant Deb**, Cambridge (9-24-55).  
**Scotch Whisky**, Co. Palace (11-12-56).  
**Repertory**, Old Vic (9-7-55).  
**Romanoff & Juliet**, Piccadilly (6-17-56).  
**Rosalind Fuller**, Arts (10-8-56).  
**Sailor Beware**, Strand (6-18-55).  
**Six Days**, Saville (9-24-54).  
**Sorcerer's Apprentice**, New Lind. (10-2).  
**South Sea Bubble**, Lyric (4-25-56).  
**Ten Min. Alibi**, Westminster (11-2-56).  
**Towards Zero**, St. James's (6-56).  
**Under Milk Tree**, New (9-20-56).  
**View From Bridge**, Comedy (10-11-56).  
**Waltz of Torsadors**, Criterion (3-27-56).  
**Zerk Hour**, St. James's (9-4-56).  
**SCHEDULED OPENINGS**  
**Revues**, Adelphi (11-28-56).  
**Diary Anne Frank**, Phoenix (11-29-56).

**ON TOUR**  
**Archadians**, Borne.  
**Charley's Aunt**, Daughter of Desire.  
**Dry Rot**, Fo-D-Rols.  
**French Mistress**, Girl Called Sadie.  
**Hot and Cold in All Rooms**, King and Oh Women.  
**Separate Tables**, Snake in the Grass.  
**Summer Song**, Time Murderer Please.  
**Walter Riplax**.

# 'Garden' \$18,900 Bloom For Solo Week, St. Loo

"Chalk Garden," costarring Judith Anderson and Ruth Chatterton, grossed a nice \$18,900 last week at the 1,513-seat American Theatre, with the h.o. scaled at \$4.48 top. The house is dark currently, but relights Dec. 3 with "Boy Friend" for its initial local stand.

The take for "Chalk" was \$12,000 the previous week in six performances split between the Alcazar, San Francisco; Auditorium, Sacramento; Auditorium, Stockton, and the Auditorium, San Jose.

# Merman \$47,600(7), 'Candide' 25G, Hub

Boston, Nov. 20. Two shows are on the boards here this week, the sold-out "Happy Hunting," on the second lap of a three-weeker, and new entry, "Uncle Willie," starring Menasha Skulnik, which opened a two-weeker last night (Mon.) at the Plymouth. Exiting last Saturday (17) for New York were "Candide," after three weeks, and "Happiest Millionaire," starring Walter Pidgeon, following a one-week date. "Candide" continues shaking down on Broadway for two weeks prior to its Dec. 1 opening. Wilbur and the Colonial are dark.

**Estimates for Last Week**  
**Happy Hunting**, Shubert (MC) (1st wk) (\$6.25-\$4.95; 1,717; \$55,582) (Ethel Merman). Opened to one pan (Maloney, Traveler) and five raves (Doyle, American; Durbin, Globe; Hughes, Herald; Melvin, Monitor; Norton, Record). Went clean with \$47,600 for seven performances; holds through Dec. 1 and is completely sold out.  
**Happiest Millionaire**, Wilbur (C) (1st wk) (\$4.40-\$3.85; \$29,000) (Walter Pidgeon). Opened to good notices all around (Doyle, American; Durbin, Globe; Hughes, Herald; Maloney, Traveler; Melvin, Monitor; Norton, Record). Racked up an okay \$22,400.  
**Candide**, Colonial (MC) (3d wk) (\$5.50-\$3.85; 1,500; \$37,000). Lillian Hellman-Leonard Bernstein tryout, polished and sharpened, nabbed a poor \$25,000.

# 'WILLIE' \$15,900 FOR 5 IN NEW HAVEN TRYOUT

New Haven, Nov. 20. For its five-performance premiere at the 1,650-seat Shubert last Wednesday-Saturday (14-17) the tryout comedy "Uncle Willie" grossed a moderate \$15,900, with Menasha Skulnik as star. Top was \$4.50.

This week brings the breakin of "Protective Custody," opening to-morrow night (Wed.) through Saturday (24); and next week gets another preem when "Speaking of Murder" comes in for five performances Wednesday - Saturday (28-1).

"Hidden River," previously due Dec. 26-29, has been postponed, but other December bookings already set are breakins of "Small War on Murray Hill" (Dec. 12-15) and "Eugenia" (Dec. 19-22).

# Lark' 28½G on First Lap of Det. 2-Weeker

Detroit, Nov. 20. "The Lark," starring native Detroit Julie Harris, grossed a good \$28,500 at the Shubert last week, with Guild subscription cutting into the take. Potential capacity was \$34,000 at a \$4 top. Play remains this week at the 2,030-seater.

# 'Waltz' \$11,200, Frisco

San Francisco, Nov. 20. "Anniversary Waltz," marking the first anniversary of its Frisco debut, grossed a sedate \$11,200 last week, up about \$1,000 from the previous stanza at the Geary Theatre. Russel Nype and Marjorie Lord costar.  
"Desk Set" opened at the Curran last night (Mon.) and "Janus" opens at the Alcazar tonight (Tues.).

**'Janus' Moderate \$7,800**  
**In 4-Show Stand in K.C.**  
Kansas City, Nov. 20. Four-performance stand of "Janus" last week in the Victoria Theatre here last Monday-Wednesday (12-14) was light at the box-office. The Joan Bennett, Donald Cook and Romney Brent-starrer had much publicity and good notices, but was only fair draw, grossing \$7,800.  
Next John Antonello booking for the house is "Great Sebastians," due Dec. 3-8.

# Judy \$49,800 (7), Douglas \$19,200, 'Build' 8½G, Phila.

Philadelphia, Nov. 20. Town's five legit houses are all lighted for the Thanksgiving holiday week. Four entries arrived on successive evenings last week. Lone newcomer this sesh is "Everybody Loves Me," starring Jack Carson, which opened last night (Mon.) at the Locust.

Mixed reception greeted the Monday (12) bow of "Build With One Hand," drama at the Walnut. Play received a rave review from SENDERER (Bulletin), but was vetoed by the two other crits, MURDOCK (Inquirer) and GAGHAN (News).

Return booking of "Inherit the Wind," at Forrest, Tuesday (13), was warmly received. Judy Holliday walked off with the honors in "Bells Are Ringing," which opened Wednesday (14) at Shubert. Fourth production was the Mask & Wig Club's "Ring Around Rosie," which arrived Thursday (15) at the Erlanger for nine-day run.

**Estimates for Last Week**  
**Inherit the Wind**, Forrest (D) (1st wk) (\$4.80; 1,760; \$35,000) (Melvyn Douglas). Touring company of courtroom drama back for fortnight at the house where the original Broadway production held tryout run; over \$19,200.  
**Bells Are Ringing**, Shubert (MC) (1st wk) (\$6-\$7.20; 1,870; \$56,000) (Judy Holliday). House was sold out week in advance. Tickets were in special demand due to heavy subscription; nearly \$49,800 on seven performances.  
**Build With One Hand**, Walnut (D) (1st wk) (\$4.80; 1,340; \$32,000) (Elliott Nugent, Geraldine Fitzgerald). Both public and critics held opposing views about this quiet-paced story of an ambitious medico; almost \$8,500.

# 'PAJAMA' NEAT \$36,800 IN WILMINGTON WEEK

Wilmington, Nov. 20. "Pajama Game," starring Larry Douglas, Buster West and Betty O'Neil, grossed a nice \$36,800 at the 1,252-seat Playhouse last week. The house was scaled at a \$5.50 top. Next offering is "Best of Steinbeck" for one performance Dec. 7.

"Game" is splitting the current week between the Goodyear, Akron, and the Hartman, Columbus.

# 'Hatful' Parched \$12,800 In Single Week, Toronto

Toronto, Nov. 20. With the Royal Winter Fair and hunt club events as competition, "Hatful of Rain," starring Vivian Blaine, ran into a drought here last week, grossing an inadequate \$12,800 on a potential \$32,000 take at the 1,525-seat Royal Alexandra. The house was scaled at a \$3.85 top.

The play is current at the Hanna Theatre, Cleveland.

# OFF-B'WAY SHOWS

**Arms & Man**, Downtown (10-1-56).  
**Escorial & Lesson**, Tempo (10-2-56).  
**Hamlet**, St. Ignatius Church (10-27-56).  
**Icecream Cometh**, Circle-in-Square (5-8-56).  
**Me Candido**, Greenwich Mews (10-15-56).  
**Misanthrope**, Theatre East (11-12-56).  
**Shoestring '57**, Barbizon-Plaza (11-5-56).  
**Take a Giant Step**, Jan Hus (9-22-56).  
**Thor**, With Angels, B'way Congregational Church (10-14-56).  
**Three Premieres**, Cherry Lane (10-28-56); closes next Sunday (25).  
**Threepenny Opera**, de Lys (9-20-55).  
**Closed Last Week**  
**I Am A Camera**, Actors Playhouse (10-9-56).

# B'way Sock; 'Abner' SRO \$40,700 (6) 'Barbara' \$43,134, 'Journey' \$30,000, 'Night' \$39,100, 'Fortune' \$10,800 (7)

Broadway was jumping last week. Most shows ran well ahead of the previous stanza and the capacity lineup expanded to eight entries. "Auntie Mame," "Long Day's Journey Into Night," "Major Barbara," "Middle of the Night," "Most Happy Fella," "My Fair Lady," "Separate Tables" and the newcomer, "Li'l Abner."

Other openings were "Child of Fortune" and "Very Special Baby," the latter shuttering last Saturday (17) along with "Cat on a Hot Tin Roof," now touring. Another closer Sunday (18) was "Teahouse of the August Moon," which ended its limited two-week stand at the City Center.

This week's preems are "Girls of Summer," "Happiest Millionaire" and "Glass Menagerie" at the City Center.

**Estimates for Last Week**  
**Keys: C** (Comedy), **D** (Drama), **CD** (Comedy-Drama), **R** (Revue), **MC** (Musical-Comedy), **MD** (Musical-Drama), **O** (Opera), **OP** (Operetta).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and s.a.s. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

**Apple Cart**, Plymouth (C) (5th wk; 36; \$5.75; 1,062; \$34,000) (Maurice Evans). Previous week, \$28,500; last week, nearly \$28,500.

**Auntie Mame**, Broadhurst (C) (3d wk; 21; \$6.90-\$5.75; 1,182; \$43,000) (Rosalind Russell). Previous week, \$43,500; last week, same.

**Child of Fortune**, Royale (D) (1st wk; 7; \$5.75; 994; \$29,000). Opened Nov. 13 to unanimously negative reviews (Atkinson, Times; Chapman, News; Coleman, Mirror; Donnelly, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); almost \$10,800 for first seven performances.

**Damn Yankees**, 46th St. (MC) (81st wk; 644; \$8.05; 1,297; \$50,573) (Gwen Verdon). Previous week, \$40,300; last week, almost \$48,600. Gretchen Wyler replaces Miss Verdon next Monday (26).

**Diary of Anne Frank**, Cort (D) (59th wk; 469; \$5.75; 1,036; \$28,854) (Joseph Schildkraut). Previous week, \$21,500; last week, nearly \$24,400.

**Fanny**, Majestic (MD) (107th wk; 852; \$7.50; 1,625; \$62,968) (Billy Gilbert). Moves Dec. 4 to the Belasco Theatre. Previous week, \$34,800 on twofers; last week, almost \$39,000 on twofers.

**Inherit the Wind**, National (D) (70th wk; 558; \$5.75-\$4.60; 1,162; \$32,003) (Paul Muni). Previous week, \$25,000; last week, over \$28,000.

**Li'l Abner**, St. James (MC) (1st wk; 4; \$8.05; 1,028; \$58,100). Opened last Thursday (15) to four affirmative notices (Chapman, News; Coleman, Mirror; McClain, Journal-American; Watts, Post), two mixed (Atkinson, Times, Kerr, Herald Tribune) and one unfavorable (Donnelly, World-Telegram); almost \$40,700 for first four performances and two previews.

**Long Day's Journey Into Night**, Heilei Hayes (D) (2d wk; 10; \$6.90; 1,039; \$30,000) (Fredric March, Florence Eldridge). Previous week, \$22,400 for first four performances and one preview; last week, over \$30,000.

**Loud Red Patriek**, Ambassador (C) (7th wk; 53; \$5.75; 1,155; \$36,500) (Arthur Kennedy, David Wayne). Previous week, \$26,700; last week, over \$29,100.

**Major Barbara**, Beck (C) (3d wk; 23; 1,280; \$43,000) (Charles Laughton, Burgess Meredith, Glynis Johns, Eli Wallach, Cornelia Otis Skinner). Moved last Monday (19) to the Morosco Theatre. Previous week, \$40,700; last week, \$43,134 for new house record.

**Matchmaker**, Booth (C) (50th wk; 400; \$5.75; 766; \$25,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, \$21,600 at the Royale Theatre; last week, almost \$19,700.

**Middle of the Night**, ANTA (D) (33d wk; 261; \$5.75; 1,185; \$39,116) (Edward G. Robinson). Previous week, \$37,400; last week, over \$39,100.

**Most Happy Fella**, Imperial (MD) (29th wk; 228; \$7.50; 1,427; \$57,875). Previous week, \$55,900; last week, nearly \$58,400.

**Mr. Wonderful**, Broadway (MC) (35th wk; 271; \$7.50-\$6.90; 1,900; \$71,000). Previous week, \$43,200; last week, nearly \$49,000.  
**My Fair Lady**, Hellinger, (MC)

(36th wk; 283; \$8.05; 1,551; \$67,696) (Rex Harrison, Julie Andrews). Previous week, \$68,700; last week, same.

**New Faces**, Barrymore (R) (23d wk; 180; \$7.50-\$6.90; \$38,577). Previous week, \$22,400; last week, almost \$23,700.

**No Time for Sergeants**, Alvin (C) (57th wk; 452; \$5.75-\$4.60; 1,331; \$38,500). Previous week, \$34,000; last week, over \$37,100.

**Old Vic Co.**, Winter Garden (Repertory) (4th wk; 31; \$5.75; 1,494; \$45,000). Previous week, \$36,400 for Richard II; last week, nearly \$36,700 split between "Richard II," "Romeo & Juliet" and "Macbeth."

**Pajama Game**, Shubert (MC) (132d wk; 1,044; \$6.90; 1,453; \$50,000) (Fran Warren). Previous week, \$28,500 at the St. James Theatre; last week, over \$32,600. Closes next Saturday (24).

**Reluctant Debutante**, Miller (C) (6th wk; 46; \$5.75; 946; \$27,100) (Adrianne Allen, Wilfrid Hyde White). Previous week, \$23,000; last week, almost \$24,100.

**Separate Tables**, Music Box (D) (4th wk; 28; \$5.75; 1,010; \$31,021) (Eric Portman, Margaret Leighton). Previous week, \$31,300; last week, same.

**Sleeping Prince**, Coronet (C) (3d wk; 20; \$6.90; 1,001; \$36,500) (Michael Redgrave, Barbara Bel Geddes). Previous week, \$33,300; last week, almost \$33,200.

**Miscellaneous**  
**Diary of a Scoundrel**, Phoenix (C) (2d wk; 16; \$3.85; 1,150; \$25,000). Previous week, \$6,500 for first eight performances; last week around \$7,000. Closes next Sunday (25).

# Closed Last Week

**Cat on a Hot Tin Roof**, Morosco, (D) (87th wk; 692; \$6.90; 946; \$31,000) (Thomas Gomez, Marjorie Steele, Alex Nicol). Previous week, \$22,600; last week, over \$25,800. Closed last Saturday (17), to tour, at an approximate \$470,000 profit (including income from the sale of the film rights to Metro) on a \$102,000 investment.

**Teahouse of the August Moon**, City Center (C) (2d wk; 16; \$3.80; 3,090; \$45,000) (Rosita Diaz, Gig Young). Previous week, \$28,100 for first five performances and three previews; last week, nearly \$28,900. Ended its limited two-week stand last Sunday (18).

**Very Special Baby**, Playhouse (D) (1st wk; 5; \$5.75; 994; \$30,033). Opened last Wednesday (14) to six unfavorable reviews (Atkinson, Times; Chapman, News; Coleman, Mirror; Donnelly, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American) and one favorable (Watts, Post); grossed about \$9,200 on five performances and two previews. Closed last Saturday (17) at an approximate \$85,000 loss (underwritten by film actor Kirk Douglas as part of his deal in securing the picture rights) on a \$100,000 investment.

# Opening This Week

**Girls of Summer**, Longacre (D) (\$5.75; 1,101; \$29,378) (Shelley Winters). Play by N. Richard Nash, adapted from his tv script, presented by Cheryl Crawford; production financed at \$84,000, including 20% overall, cost about \$90,000 to bring in and can break even at around \$20,000 gross. Opened last Monday (19) night to six pans (Atkinson, Times; Chapman, News; Coleman, Mirror; Donnelly, World-Telegram; Kerr, Herald Tribune; Watts, Post) and one favorable review (McClain, Journal-American); may close next Saturday (24).

**Happiest Millionaire**, Lyceum (C) (\$5.75; 995; \$25,000) (Walter Pidgeon). Comedy by Kyle Crichton, suggested by the book, "My Philadelphia Father," by Cordella Drexel Biddle and Crichton, presented by Howard Erskine and Joseph Hayes; production financed at \$99,000, including 10% overall, cost about \$75,000 to bring in and can break even at around \$19,000 gross. Opened last night (Tues.).

**Glass Menagerie**, City Center (D) (\$3.80; 3,090; \$45,000) (Helen Hayes). Second of three revivals in the annual N. Y. City Center Theatre Co.'s drama series. Opens tonight (Wed.), with the final entry, "Mister Roberts," starring Charlton Heston, due Dec. 5.

"Playstreet," a new play by David Rayfiel, is scheduled as the initial Broadway presentation of a new producing firm, Peter Kass, Ruth Mundy, James G. Zea, for which Ben Boyar is general manager, with David Lipsky as publicist and Jacob Gerstein legal adviser.



# Everything Taken Care of But Deficits at Lincoln Sq. Center, Rockefeller Tells Philharmonic

The mistakes made by an arbitrary Samuel Insull in building the Chicago Opera House on Insull-owned and undesirable property are apparently to be avoided in creating the new Metropolitan Opera House in Gotham. At least the promoters of the giant west side cluster of buildings are seeking counsel and guidance from all sources, here and abroad.

Two other aspects of the thinking behind the arts center due to rise in the next five years are these: (1) It is desired to encourage education of performing artists at the "postgraduate level" and (2) the arts center will in no way end the problem of annual operating deficits for opera, symphony music or other related arts.

Further light was thrown Monday (19) on New York's new Lincoln Square section arts center when John D. Rockefeller 3d, of the exploratory committee, addressed the Friends of the Philharmonic luncheon at the Waldorf-Astoria Hotel, N. Y. Referring to the "halls" to be erected, the capacities will be:

Metropolitan Opera, 3,800  
Philharmonic, 2,800  
Ballet, 2,200  
Drama, 1,000

"In each case the halls would be used for substantial periods each year for other attractions," said Rockefeller, alluding specifically to future visits of Sadler's Wells, Kabuki of Japan and the Vienna Philharmonic. He added, "We have been increasingly conscious that no theatre has been built in New York for 30 years—years that have seen dramatic new technical and acoustical development in the field of the performing arts."

Minor angles for Lincoln Square include housing the New York Public Library Theatre Collection, plus the music and dance libraries and a museum of old musical instruments, costumes, stage sets, etc.

Rockefeller pictured the new structures as surrounded by "schools." Said he, "While it might take time for the worthwhileness of this relationship to become fully appreciated, I have no question as to its ultimate recognition." The great problem in the arts is to bridge the gap between teaching and performing. Here was Rockefeller's most significant behind-scenes revelation:

"While unfortunately the new Centre will not be in a position to underwrite the deficits of the participating organizations, it is our intention that the Centre raise an initial fund especially for the new and experimental. It is my hope that up to \$10,000,000 will be obtained for this purpose to be used over a period of 10 years."

Commissioner Robert Moses, who spoke briefly beforehand, made the comment, "I've known these Rockefeller boys a long time and what they plan is well planned and goes through."

Rockefeller cited the Lincoln Square project as a tribute and setting for the arts which could not in scope be managed anywhere in the world "on a private basis." The concentration of halls, museums, schools and related structures and services would match in the arts the United Nations headquarters across Manhattan Island on the East River.

Emphasis upon the development of a "drama repertory group" was of considerable interest to those with Broadway legit backgrounds.

## NBC Opera, \$5,200

St. Louis, Nov. 20.

"The Marriage Of Figaro," in English, by the National Broadcasting Opera Co. grabbed an estimated \$5,200 for a one performance in the Henry W. Keil (municipal) auditorium Friday (16). Scaled to \$5.

Entertainment Enterprises Inc. was local management.

New York City Opera, reported take for this fall season of \$171,000 for 34 performances. Last fall: \$164,000.

## Reiner Goes Hungarian

Chicago, Nov. 20. Fritz Reiner, the Hungarian-born conductor of the Chicago Symphony, made a last minute program change in the orch's concert series last week that caught the attention of the patrons who know their music and current events on the international scene.

Maestro scratched the previously scheduled Symphony No. 5 by Russian composer Dmitri Shostakovich and substituted the "Concerto for Orchestra" written by Bela Bartok, one of Hungary's brightest musical lights.

## NEW ORLEANS OPERA OPENS ON A WOBBLE

New Orleans, Nov. 20.

The New Orleans Opera Assn. opened its 14th season on a sombre note when first nighters thumbing through their programs got a graphic picture of the shaking financial position of the group.

In a grave message, Albert J. Emke, president of the association, told opera supporters of failing contributions, rising debts and a decline in memberships. Briefly, they were warned that future opera here is in peril unless the association can come up with a whopping \$87,562.

Already ridden by dissension among its ranks, the opera association called its present financial status a "crisis."

Emke pointed to an anticipated loss of \$30,000 on the current season and unpaid accounts of \$20,520 from last year's season.

Donations for the current season ending in May total only \$13,041, compared with total donations of \$64,226 for the 1955-56 season. Emke also deplored the loss of 609 association memberships this year, representing a loss of \$13,000.

The association hopes to sell \$54,000 in bonds to get some of the \$87,500 it needs to continue opera here.

## Pamplona From Spain Due in U. S. Next Fall

The Pamplona Choir, Spanish chamber chorus comprised of 16 members under the direction of Morondo, will make a nine-week U.S.-Canadian tour next fall under the auspices of Concert Associates, Inc. The trek will follow a South American hike through whom the deal was made. The unit's New York appearance will be at Town Hall. It'll be the first such tour for a non-folk song. Spanish choir.

Also skedged for CAI booking in the U.S. is the Amsterdam Duo (Alice Heksch and Nap de Klyn). CAI, incidentally, recently brought over Philippe Entremont, 22-year-old French pianist, for a successful two-performance appearance with the Philadelphia Orchestra.

## AMAYA 2D WEEK, \$16,800

Spanish Dance Troupe Has L. A. All to Itself

Los Angeles, Nov. 20.

Second and closing frame of Carmen Amaya and her Flamencos chalked up a fairly strong \$16,800 last week at the Huntington Hartford Theatre. New stanza, with a new program, outgrossed first by approximately \$2,000.

House reopens Thursday night (22) with "The Sleeping Prince."

## Westminster To Join Par Family

A deal is in works for ABC-Paramount recording division to purchase Westminster, one of leading indie long-hair labels. ABC-Par started recording operations some time ago, but never broke into long hair field. If deal with Westminster goes through, it will give ABC-Par a substantial classical catalog and tie-ins with number of European artists and ensembles. Westminster is regarded as one of the most successful indie labels, has had reputation for excellent sound, and is credited with having paved the way for number of European artists in U. S., including pianists Paul Badura-Skoda, George Demus, soprano Magda Laszlo, cellist Antonio Janigro, others.

Deal would, of course, give Westminster substantial capital for further expansion.

## Tebaldi's Carnegie Date Pre-'Traviata' at Met

Renata Tebaldi, third of the three great divas at the Metropolitan Opera, sings Feb. 10 at Carnegie Hall, 11 days prior to opening with the Met in "La Traviata." She was heard on the "Telephone Hour" radio show Monday (19) and is lined up for Ed Sullivan's CBS television program March 10 as part of the Met's package. Columbia Artists (Mertens) handles her. Italy has just bestowed upon her its Golden Orpheus award.

## Set 102 Road Dates For Page (Chi Opera) Ballet

Ruth Page's Chicago Opera Ballet is the tag given a ballet troupe of 45 put together by Kurt Weinholt of Columbia Management. It has been booked for 102 dates and will travel (now standard) by bus and scenery truck caravan.

Marjorie Tallchief and George Skibine, just back from five years abroad, will top the dancers. Sonia Arova and Bentley Stone are the featured names.

Franca Duval, U. S. soprano, who's spending season in Europe, will appear with members of the La Scala Opera in Donizetti's "Don Pasquale" and "Rita," to be presented late in November in Las Palmas and Santa Cruz in the Canary Islands.

Albert Elkus, director of the San Francisco Conservatory of Music, will resign next year, with Robin Laugher, of Paris, reported in line to succeed to the job.

## Inside Stuff—Concerts

British edition of the biography of Toscanini by Samuel Chotzinoff, has been revised in one crucial particular concerning the sudden loss of memory due to senescence which afflicted the great master during a concert. Chotzy had been taken to task for his original complete reporting. The new text now includes an "author's note" which reads:

"I observed and heard the Maestro's final broadcast from the control booth of Carnegie Hall. When, towards the end of the Bacchanale, it became clear he was suffering a loss of memory, the orchestra was cut off the air and a recording substituted. Seeing the Maestro stop beating time and covering his eyes with his hand, I assumed that the orchestra had stopped playing. I have since learned that the orchestra, after 40 seconds of discordant playing, managed to finish together, and that many in the audience, among them some music critics, were quite unaware that anything untoward had happened."

An Australian judge has taken the unique position that two wrongs can make a right. He has ruled that, if prices for a show are abnormally high at the start, the law against scalping loses its meaning. Judge Karl Strobl ruled in the case of a travel agency in Vienna charged with demanding \$240 for an opera seat when the regular price was "only" \$100. Story dates back to last year's opening of the Vienna Statoper with "Fidelio." Director Benotti of Milan's La Scala had wired the agency to buy a ticket regardless of price. The only ticket available was via a scalper. Price came to the attention of the police which took the case to court. Judge Strobl dismissed the case for the above-stated reasons.

## Concert Reviews

### Sadler's Wells Opera (Fidelio)

Sadler's Wells new production of Beethoven's opera failed to convey the impact the story demands. The singing was undistinguished and the orchestra, conducted by Rudolf Schwarz, little better. The Opera was topical, however, with an undercurrent theme of justice against tyranny, portrayed by Leonora whose courage and love save her political prisoner husband from being murdered.

Elizabeth Fretwell, as Leonora hasn't the dramatic quality in her voice to carry this part. Her lack of control shows through in solo passages. Owen Brannigan's Rocco is the most convincing character. He sings with gusto, tenderness and understanding throughout and appears at home in the part.

Bary.

### Clara Haskil

Clara Haskil returned to the N. Y. concert stage following a 30-year absence last week (15) to play with the N. Y. Philharmonic the Mozart piano concerto No. 20 (K. 466). Known in this country primarily via her recordings, Miss Haskil—white-haired and slight of build, almost frail looking in her black velvet gown—established herself as an outstanding artist even though her rendition that night appeared to be primarily a triumph of technique.

First of the Mozart concerti written in a minor key, this is one of the most thoughtful and moody of the composer's works. Miss Haskil played with a rare purity of tone and some dazzling fingerworks that never once got frayed at the edges. And yet, it was a curiously one-level performance. The D-minor requires an occasional climax, a sharp distinction between sad lyricism and stark drama, particularly in the slow second movement. Miss Haskil brought to it a ringing sound, a gentle, firm touch and a serene beauty that was standout.

But in the D-minor, the piano is not—as in so many of the early Mozart concerti—practically a part of the orchestra. It takes on a personality that spurs with the accompaniment and decidedly goes its own way. Her performance, while wholly admirable from a pianistic point-of-view, lacked this sense of independence. With Paul Paray conducting, the string section of the Philharmonic wasn't always at its best, sounding a bit hoarse at times.

Hift.

### Joey Alfidi

(SYMPHONY OF THE AIR)

The former NBC Symphony of the Air, which has given public performances and made recordings without a conductor, gave another "conductorless" program Sunday night (18), but this time there was a seven-year-old, Joey Alfidi, on the built-up podium, of Carnegie Hall's stage. The concert, for the benefit of St. Joseph's Hospital in Yonkers, marked the New York debut of the baton-wielding youngster.

Four tried-and-true staples of the symphonic repertoire—Mozart's overture to "The Marriage of Figaro," Haydn's Symphony no. 94 ("Surprise"), Beethoven's Fifth, and the overture to Rossini's "William Tell," were the menu. The moppet knew what lay ahead. At proper moments he turned to the particular section that was to play. He practically threw out his arm in tossing cues at the cymbal-player, the tympani and the brasses. In general the lad acted like a maestro. The musicians of course, succeeded as if he weren't on the stage at all and—for the record—it may be said that the orchestra played worse under some well-known leaders. It must be added it also has played better on many occasions.

The moppet is said to have offers for conducting engagements in Europe and in South America. He obviously has musical talent, but to say that he actually conducted the Symphony of the Air Sunday night would be a gross exaggeration. He will reap some press and radio-TV coverage out of the concert that will be an impetus to further exploitation. The sidemen who gave out with those luscious and brilliant sounds got an evening's work at union scale. That sums up the benefits.

Wien.

### Luciano Virgili

Town Hall debut (17) of Luciano Virgili introed a tall, good-looking, personable baritone with a big, resonant voice and not much else. Reputed to be the top warbler of pops in his native Italy, Virgili ran

through a program of 15 or so Italian ditties of assorted vintages (in none of which was the composer-or-lyricist given program credit).

This was Virgili's first attempt to appear before a non-Italian audience in the States. He's been here about a month, imported by Roberto Landi, who has booked him for nearly 30 concerts, including more than a dozen in and around the New York area. These appearances and those arranged in Canada, in Boston, in Chicago and other centers were almost exclusively presented in Italian theatres, usually sponsored by Italian organizations, etc.

Virgili will have to learn something about stage presence and selling a song if he's going to make the grade in the States. He has a good voice, but lacks subtleties in phrasing and he's most awkward on the stage. He's stiff, ill-at-ease, and doesn't know what to do with his hands. He'll have to learn English, too, if he expects to have a career on both sides of the ocean.

Lina Benelli, coloratura, and Elena Corace, dramatic soprano, who shared the program with Virgili, are just not up to pro standards in the operatic arias they assayed. Miss Corace has a big voice, but frequently is off-pitch and hasn't benefited by coaching in the phrasing and style of the excerpts she chose. Miss Benelli has a long, long road ahead before she can be considered operatic stage material.

Wien.

## 'Callasthetics'

Continued from page 1

must have cost \$5,000 in lire and was suitable for a duchess at an imperial coronation.

Indeed, Callas' wardrobe, part of her showmanship, poses a challenge to Milanova, another of the Met's three presentday top divas, who may have to give much more thought this season to her own gowning, which has heretofore been pretty matter-of-fact. (Tebaldi, the third diva, has tended to be a bit more stylish.)

That the Met management has fostered the present "charged" atmosphere for good old boxoffice's sake is clear, though there may have been rather more uproar than was foreseen. Callas has divided the critics but been a ticket-seller second to none. Her Thursday performance in "Tosca" crowded \$19,985 into the theatre. There were so many standees the ushers had difficulty corralling them inside the ropes.

Dino Yannopoulos provided a plush production with an assist from Frederick Fox's sets. Dimitri Mitropoulos was in the pit, and obviously a great favorite with the public, for his every appearance provoked a warming reception. The conductor of the Philharmonic has not, as yet, quite submerged his usual role as "interpreter" of the score into opera's more confining tasks of controlled musical accompaniment. Although there was much richness of sound coming out of the pit Thursday and a general vitality, the symphonic attitude was a bit intrusive, sometimes fighting the drama—and "Tosca" is very dramatic—on the stage.

But the news is that the Callasthetics (copyright reserved) finally prevailed, at least volubly, over the detractors. The second premiere, as the first, of this dynamic female contributed largely to what has thus far proved to be a fascinating Metropolitan season. With the possible exception of the ballet department, which has yet to attract much attention, all of the components have been fulfilling the "grand" in grand opera. There have, besides Callas, been other arresting debuts, notably the Negro gal, Mattiwillda Dobbs, and the Italian Antonietta Stella. (Dobbs' records sold out around town after her opening in "Rigoletto.")

Incidentally, Callas winds up at the Met Dec. 19, to return to Europe. She will sing one other role before that. There is every expectation that she will be back in the fall of 1957. If the enemy (the critics) are not wholly hers, at least she has met them, as everything else, head-on.

Gloria Davy, the Negro singer first placed by Thea Dispeker with "Porgy & Bess" and since then a concert draw in Europe, will sing "Aida" come April with La Scala in Milan.

## Literati

### Bill White's Posthumous Book

E. P. Dutton will publish "Tin Can On A Shingle," by the late William Chapman White and Ruth White, which his wife completed from the many notes he had pencilled on the margins of the initial 25,000 words he had completed last November before his death. Mrs. White is Ruth Morris, daughter of the founder of the William Morris agency, long identified with that office in the literary department. She was also a VARIETY staffer at one time.

When Dutton's editor, Harry Shaw, was attracted to the "Tin Can" column, which was part of Bill White's N. Y. Herald Tribune syndicated series, "Just About Everything," he commissioned its expansion into book form. It's the story of the U.S. Ironclad Monitor (vs. the Merrimack).

After story conferences in New York, Mrs. White returned to Camp Intermission, Saranac Lake, N.Y., the family residence where "Mother" Morris and William Morris Jr. and his wife also reside.

### Dewar Heads Hub Press Club

Cameron Dewar, Boston Traveler, was elected president of the Boston Press Club at the sixth annual meeting. Other officers: Alfred J. Monahan, day city editor, Boston Globe, vice - president; Charles Leveroni, Boston Herald, treasurer, and James F. Smith, Associated Press, secretary.

Elected to the board of directors were Rudolph Elie, Herald columnist; John H. Thompson, Boston Traveler copy editor and president of the Newspaper Guild of Boston; George P. Dwyer, Elliot Norton and Henry Santosuosso, all of the Record-American; Robert E. Glynn and retiring president, Joseph Harrington, both of the Boston Globe.

### They Sure Are

A gander at "Women Are Wonderful" (Houghton Mifflin; \$5), an anthological history of the eternal sex in 100 years of American cartoon history, sure proves it. William Cole, who is p.a. for Knopf when not whipping up anthologies like this, co-edited it with Florent Robinson. Latter is ex-N.Y. Times Book Review, now with Scribner's. Cole, who has done treatises on cartoons from Punch and the French h, has gone native, and this collection leaves the American sense of humor well up there in the running, if not ahead of the race.

It covers the entire gamut from the prowl to the home but, fundamentally, it is s-e-x on the half-shell, and while the gals may not like some of it all will enjoy most of this easy-on-the-eye collection. Obviously it's an okay gift item, right for the holiday trade.

Abel.

### Eddie Cantor on 'Laughter'

Eddie Cantor may have a second book in 1957. He has been working on "This Laughter" and he has promised it to Bill Buckley at Henry Holt & Co.

His autobiography, "Take My Life," in collaboration with Jane Ardmore, is slated for Doubleday this spring. Incidentally, a mid-1920s autobiography, written in collaboration with (the late) David Freedman, his longtime gagwriter, had a somewhat similar title, "My Life Is In Your Hands."

### Rex Stout's Cartoon Strip

Latest fictional detective character to invade the comic strip medium is Rex Stout's "Nero Wolfe," who'll be distributed to newspapers throughout the world starting Monday (26) via Columbia Features Inc. Artist on the strip is Mike Roy. Venture reportedly has been in the making for more than two years.

Daily strip will be provided in four and five column sizes while a Sunday color page comes in one-half, one-third, and tabloid sizes. Exploits of "Wolfe," incidentally, have been followed by three generations of readers in some 10,000,000 books, both conventional and paperback.

### Mrs. Greenbie's Case To Bat

Trial of a plagiarism suit brought by author Marjorie Barstow Greenbie against Doubleday & Co. and Sears, Roebuck (The People's Book Club) moves into its second week today (Wed.) in N.Y. Federal Court before Judge Robert Levett. Filed July 21, 1954, action charges that "Woman with a Sword" by Hollister Noble infringed upon Mrs. Greenbie's "My Dear Lady" (McGraw-Hill, 1940). Latter tome is a blog of Anna Ella Carroll, "the great unrecognized member of Lincoln's cabinet."

Same day that suit was instituted

against a total of eight defendants author Noble committed suicide in Hollywood. Six of the defendants, including DuPont de Nemours "Cavalcade of America," Hallmark "Hall of Fame," NBC, BBDO and Foote, Cone & Belding, have settled out of court with "substantial payment." This group, it was claimed, infringed upon Mrs. Greenbie's material in a dramatic version of Anna Ella Carroll's life which was broadcast on NBC.

### Women's Mag Makes Character

Sole women's mag to have a yarn reprinted in full in "The Best American Short Stories for 1956," edited by Martha Foley (\$4.00; Houghton, Mifflin) is Mademoiselle. Moreover, nine of the 15 short stories appearing in the mag in 1955 are included in the Foley collection's "Roll of Honor."

Further statistics show that among the total of 78 stories listed in the "Honor Roll" the New Yorker is out in front with 14 to Mademoiselle's nine. However, it's estimated that the New Yorker prints about seven times as many short stories as the femme slanted publication.

### ALA's Authors' Awards

Authors of books published in 1956 and 1957 which "make distinguished contributions to the American tradition of liberty and justice" will receive awards from the American Library Assn. totaling \$30,000. These prizes, it was disclosed Monday (19) by ALA exec secretary David H. Clift, are made possible by a grant from the Fund for the Republic.

Awards are being administered by the ALA Committee on Intellectual Freedom whose chairman is former ALA prexy Robert B. Downs, director of the Library School and U. of Illinois Libraries. Purpose of the prizes, Downs said, is "to draw attention of Americans to outstanding books in this important area; to encourage authors and publishers in creating such books; to recognize those who do so."

Prizes of \$5,000 each, Downs revealed, will be distributed to writers in three categories. These embrace (1) contemporary problems and affairs (non-fiction); (2) history and biography (non-fiction); (3) imaginative literature (fiction, poetry or published drama). Publishers of award-winning books will receive citations. Awards, however, are not mandatory. If a jury finds no distinguished contribution, then no award will be made.

### Settle Cleve. Strike

Pacting of a new two-year contract between management of three daily papers and the Cleveland Newspaper Guild (15) paved the way for resumption of publication this week of the Press, News and Plain Dealer pending final approval of allied publishing crafts.

Guildsmen ended their 15-day strike with Cleveland Press unit voting 227 to 29 to accept wage increases ranging from \$6.50 to \$9 weekly over a two-year period. The new contract also includes a job security clause, improved dismissal pay, increased mileage allowance, a stronger dues checkoff clause and improved military service clause. The new contract does not permit employees to the three papers to accept commercial radio-television assignments, leaving the newspaper-broadcasting setup under the status quo in which the publishers, through implied threat, can forbid newsmen from appearing on radio or tv. In the past, only the Press has okayed employee appearance on non-commercial shows.

The strike by the Guild unit was the first in the city's publication history and sent advertisers streaming into radio-tv. Most accounts are expected to remain, at least through this week, even if allied crafts — printers, mailers, etc., approve their contracts so that publication of the dailies, that ended Nov. 1, can be resumed as a Thanksgiving offering.

### CHATTER

Richard Todd biog being serialized "as told to Roy Curtis-Bramwell" in People's Journal, Scotland.

Freelance mag writer Norman M. Lobenz off to England, France and Germany on assignments from Redbook, Look and others.

Orson Welles has written his first book, "Mr. Arkadin," a suspense novel based on a motion picture he recently made in France. Crowell will publish in May, 1957.

Mamie Crichton, femme columnist, now penning weekly pillar in Scottish Daily Express, Henry Hay filling her former desk as daily col-

### 'Variety' Alumnus

## TED PRATT

has written an amusing  
piece on a

## Painless Memory of Getting Fired by Sime

another bright editorial feature  
in the upcoming

51st Anniversary Number  
of

VARIETY

umnist on show biz for local Glasgow Evening News.

Eric Bentley's "What Is Theatre?" appears Monday (26) via Horizon Press. Serves as companion piece to last year's "The Dramatic Event," with newer tome taking up 40 Bentley essays on 1954-56 theatre arts.

Mrs. Tobe Collier Davis' 14th annual Tobe Awards "for distinguished contribution for retailing and distribution" atop the St. Regis Roof (N. Y.) on Jan. 9. It also marks the stylist's and columnist's 22d "Bosses' Dinner."

Jay Richard Kennedy, author of "Prince Bart" and onetime personal rep for singer Harry Belafonte, for whom he wrote a number of songs and sketches, has signed exclusively with World Publishing which will bring out his new 300,000-word novel, "Short Term," next fall.

Electronic Technician Inc. authorized to conduct a printing and publishing business in New York, with Capital stock of \$50,000. Directors are: Howard R. Reed, Scarsdale; Albert J. Forman, Stamford; Robert E. Nickerson, Greenwich, Conn. Ivey, Barnum, O'Mara & Nickerson, Greenwich, filing attorneys.

Marajen and Michael Chinigo, latter INS chief in Rome, hope to make a long-deferred trip back to the U.S. the day after Thanksgiving, depending of course on how the Middle East and Hungarian situation veers. Plan to spend the holidays in her native Champaign, Ill., with Mrs. Chinigo's mother, thence the N. Y. show biz whirl before returning to Italy.

## Censorship Row

Continued from page 57

He argued that it is above the law and beyond appeal, and that the censorship of dramas depends on the whims of one man. This, he said, had been going on for nearly 200 years, and had been kept up under a block-headed tyranny which has mellowed into a despotism.

In New York, where there is no official censor, a large proportion of lewd dramas have been presented with great success, Findlander said, and without police intervention, he added. The whole system of censorship was cockeyed and antiquated, he concluded.

When the topic was thrown open for general discussion by mediator Campbell Williams, a suggestion was made that plays should be graded by a system similar to films, and receive either an "A" certificate, which would bar all persons under the age of 16 unless accompanied by an adult, or the milder "U" which would not restrict children from the theatre.

Sherek replied that he'd already had this idea, but doubts that it would work because playwrights, like film writers, would aim their work at a prohibitive certificate, on the theory that it would mean good boxoffice draw.

### What 'Lewd' Plays?

(The above reference to "lewd" plays in New York illustrates one of the inherent difficulties of censorship, or even discussions of it. If the speaker was suggesting that "View from the Bridge" is a lewd play he'd be contradicted by most critics who saw it on Broadway and, presumably, by the consensus of London reviews.

(What one observer regards as lewd or obscene may be perfectly acceptable and even an artistic triumph and a moral preachment to others. So the question is, ultimately, whose judgment is to decide? What person or group is qualified to serve as artistic or moral judge for the public as a whole? On that basis, anti-censors argue, all censorship tends to be arbitrary and in most circumstances objectionable.—Ed.)

## Shows on Broadway

Continued from page 56

### Child of Fortune

to her deceivers. Why should anyone want to do this waxwork? The problem of American helress going to Europe to get titled husbands is hardly of contemporary concern. And if the idea was a morality lesson, why the Victorian locale and treatment?

In any case, Bolton's old-fashioned adaptation starts virtually from dead-center and never generates vigor, revealing a flicker of life only in one or two isolated scenes. Under Harris' decorous direction the performance dawdles along at something resembling a monotone, pausing dutifully for every little tableau or stilted piece of business.

Edmund Purdom has occasional intensity and is generally audible as the impoverished suitor who courts the heroine for her money, only to realize too late that he really loves her. Betsy von Furstenberg, who replaced Nancy Wickwire during the tryout tour, paces back and forth with a sort of feline petulance as the scheming British girl who instigates the plot only to have it backfire and leave her jilted.

Pippa Scott is pretty and, when the script offers the opportunity, also appealing. Martyn Green, who succeeded Dennis Hoey during the tryout, brings passing animation in a couple of brief appearances as a cynically-wise father, Mildred Dunnock has reality as the heroine's companion and Stafford Dickens, Peter Pagan and Norah Howard are notable in supporting roles. Incidentally, the entire cast, including door-opening flunkies and waiters, gets featured program billing.

Robert O'Hearn's scenery looks as antiquated as the play. All in all, it's a long evening. Hobe.

### A Very Special Baby

David Susskind production of drama in two acts (five scenes) by Robert Alan Aurthur. Stars Sylvia Sidney, Luther Adler, features Jack Warden, Jack Klugman, Will Kuluva, Carl Low. Staged by Martin Ritt; setting and lighting, Howard Bay; costumes, John Boxer; associate producer, Michael Abbott. At Playhouse, N.Y., Nov. 14, '56; \$5.75 top (\$6.80 opening).

Joey ..... Jack Warden  
Anna ..... Sylvia Sidney  
Casale ..... Luther Adler  
Aurthur ..... Will Kuluva  
George ..... Carl Low  
Carmen ..... Jack Klugman

Television which developed N. Richard Nash and Paddy Chayefsky for legit, has uncovered another playwright of promising talent and power, Robert Alan Aurthur. His first play, "A Very Special Baby," was presented on Broadway last week by tv producer David Susskind.

For reasons for which neither the author nor producer need feel ashamed, the show is doomed as a Broadway run prospect, but through canny and resourceful management, the venture is indemnified against loss. A pre-production deal with film star Kirk Douglas guarantees the investment in return for the screen rights.

When Ezio Pinza, under contract as star, became ill on the virtual eve of production, "Baby" lost its theatre booking and a heavy lineup of parties. With Luther Adler signed as replacement to costar with his ex-wife, Sylvia Sidney, the show was unable to get a house until just a few weeks ago, when it was booked into the Playhouse on an interim basis requiring a transfer to another location. Considering the current theatre shortage, that meant it had to get a smash opening night reception, not only to obtain another house but to justify the cost of moving.

That the offering failed to register that kind of premiere impression is no discredit. Although "Baby" is a small play, it is an intense and gripping play, expensively produced, tautly staged and vigorously played. It has obvious flaws, including certain arbitrarily contrived aspects plus an absence of romantic interest or sympathetic leading characters. But it generally holds interest and contains several moving scenes.

Despite the title, it is anything but a light comedy. In fact, the title is sardonic, referring to a 34-year-old youngest son who has always been indulged and over-protected, but subconsciously hated, by his father, who blames him for the death of his mother in childbirth. The violent, cruel father-son conflict erupts when the "baby" breaks away to go on his own and become a self-reliant man.

As the psychologically warped father who is at most only dimly aware of his own warring motivations, Adler is dynamic and compelling, though somewhat lacking in warmth or variation. Miss Sidney vividly projects the emotionally drained daughter who has

been enslaved by her father's selfish protectiveness. Jack Warden skillfully portrays the shiftless, seemingly carefree "baby" who is inwardly ashamed of his repeated failures but at last finds the backbone to defy his father. There are also effective secondary performances by Will Kuluva and Carl Low as the older sons who are independent of the old man, good-naturedly humor him and finally recognize the truth about him. Jack Klugman is convincing and engaging as the hero's former war buddy whose arrival sparks the explosion.

Howard Bay has designed an ornately realistic, over-detailed single setting involving a sharply raked stage on three levels representing the ground floor, upstairs bedroom and backyard of the family home, and John Boxer has provided suitable costumes. Hobe.

(Closed Saturday night (17) after five performances.)

## Shows Abroad

Continued from page 58

### Double Image

for some odd reason, the action is prolonged and the denouement overdrawn.

Richard Attenborough plays Julian Fanshaw, who was born a twin and whose identical brother was reported to have died within a few days of his birth. Suddenly there appears on the scene a stranger who is his double, but there are slight variations in mannerisms and personal habits which do not go undetected. Members of the family are convinced that the stranger is the twin brother who, they feel sure, must have been the subject of a mixup in the hospital.

Scotland Yard, however, thinks otherwise. The detectives regard the deception as part of a complicated murder plot for which the non-existent twin will carry responsibility. Towards the end of Act Two the twins' uncle is shot dead in his office while Julian is, ostensibly, still in his home, complete with alibi.

The authors have worked out some diverting situations, the nearest being a scene in which a lady believes she is spending a romantic night with her husband, but later has reason to think she has been in the arms of his twin brother. An obvious directorial twist, which would have strengthened this sequence, has been missed. On the whole, however, Murray Macdonald has given the production a smooth treatment, although the pace of the first act is far too leisurely. The movable set is practical as well as being good to look at.

Richard Attenborough and his wife Sheila Sim (they were partnered in "The Mousetrap" when it first opened four years ago) play a married couple. He has a difficult part, but effects the slight personality changes with considerable conviction. Miss Sim has a more limited part, but fills it stylishly.

Zena Dare is a delight as her mother and Raymond Huntley is as smooth as always as the uncle. Ronald Barker as a fussy clerk. Myro.

## 'Fanny' in London

Continued from page 57

dialog, which is often funny, but never in a way that suggests France.

The Times notice, unsigned in accordance with office custom, reckoned that audiences might go to Drury Lane to see a big musical; they would come away somewhat disappointed with the musical, but quite charmed with the story that will not let itself be smothered.

Of the three London evening sheets, only the Star gave the show anything approaching a rave notice. Its reviewer assessed the results as being "quite impressive" and described it as a musical full of highspots which is pitched on a quieter, more adult tone than usual. He felt, however, there is not one really whistleable tune.

Milton Shulman in the Evening Standard averred that "Fanny" had been deprived of its national flavor and most of its impact "with almost wanton aplomb." He rated the tunes and lyrics unexceptional, although suspected that two or three of them are jingly enough to be part of the hit parade. Except for a colorful circus number, he believed there was nothing much to report about the choreography "aside from the fact that it periodically turns up."



## Broadway

Robert K. Christenberry, ex-Astor prexy, and now ditto at Ambassador Hotel, at Doctors Hospital for surgery.

Conrad N. Hilton is calling his latest, the Mexico City hostelry, slated for a Dec. 7 premiere, the Continental Hilton.

Andy Ratoucheff, a midget who has had many show business assignments, is currently having a one-man show at the Buff Gallery where 19 of his works are exhibited.

Paramount ad-pub veepee Jerry (Minette) Pickman moving into their new Sutton Place South manse this weekend, just under the wire in anticipation of the new heir(ess).

John Joseph one of the three new assistant veepees of Hilton Hotels Corp. Former pub-ad exec of Universal and other film companies joined Hilton in 1954 as national director of public relations.

Jill Framer, daughter of tv producer Walt Framer, engaged to Stephen Morris, son of Larry Morris, veepee of B. S. Moss Theatres. Prospective bride and her fiancé are students at Adelphi College.

Burt Lancaster went west after a week of locationing "Sweet Smell of Success." Tony Curtis and other members of the Hecht-Lancaster company are remaining through Saturday (24) to complete Broadway scenes.

Memorial service for stager Hassard Short, who died in Nice, France, on Oct. 7, will be held Nov. 27 noon at The Little Church Around the Corner, and a suitable tablet will be dedicated in the Church. No flowers; any such funds for flowers preferred as a donation to the Episcopal Actors Guild.

Today's (Wed.) Circus Saints & Sinners' shindig, at which ex-N.Y. Mayor William O'Dwyer is the "fall guy," is the biggest SRO in years with the "comfortable" limit of 1,400 tickets, at \$10 sold, and with twice that many requests. As at the Joe DiMaggio luncheon the gentleman's agreement is "don't spare anything" with the exception of no references to Sloan Simpson (ex-Mrs. O'Dwyer), as was also the case of Marilyn Monroe (ex-Mrs. DiMagg).

Walter Winchell sez VARIETY missed a big point in his ZANUCK biopic deal: that this is a \$500,000 "capital gain" potential, in that he will package the autoblog he plans to write finally, for which he holds a \$150 advance from Simon & Schuster since 1927 (when 150 bucks looked mighty big), and that by setting it up through his Broadway Stars Corp. which also packages his current NBC-TV, he is in position to collapse the corporation and keep the half-mil. after the pic has run its course.

## Washington

By Florence S. Lowe

Chantosey Ruth Wallis now at Old New Orleans bistro.

Pearl Bailey held over additional week at Howard Theatre.

Lou Seiler current topper at Casino Royal nitery following one week run of The Mariners.

Joyce Grenfell here next Monday (26) for a Constitution Hall performance under aegis of Feld Brothers.

Vice President and Mrs. Nixon relaxed from ardors of campaign by taking young daughters to see "Secrets of Life" at Lopert's Dupont.

## Berlin

By Hans Hoehn  
(760264)

Berolinda completed its "Spy for Germany" (The Gimpel Story).

Folles Bergere wound up its one-month run at Titania Palast Sunday (11).

Ensemble of Theatre am Kur-fuerstendamm left for tour of West Germany.

Finnish anti-war pic, "Unknown Soldier," premiered at two first-runs here, Filmtheater Berlin and Metropol.

Deutsche London to release "Bonsor Paris," a Franco-German coproduction (Borel-Melodie), starring Eddie Constantine.

Swedish actress Ulla Jacobsson has lead in CCC's "Last Will Be the First" currently shooting here. It's her fourth German pic.

New U.S. pix prems in West Berlin include "Carousel" (20th), "Moby Dick" (WB), "Desert Sands" (UA) and "Phenix City Story."

Two German pix have been declared valuable by West German film classification board: "The Trapp Family" (Divina-Gloria) and "My Father, the Actor" (CCC-Allianz).

American pix currently playing the local GI circuit include "Safari" (Col), "These Wilder Years" (M-G), "Young Guns" (AA), "Lust

for Life" (M-G) and "Battle Station" (Col).

Oscar Fritz Schuh given the Berlin Critic Award 1955-56 for his outstanding achievements as stage director. In film section, award went to Kurt Hoffmann for his direction of "I Often Think of Piroshka" (Witt-Schorcht).

## Paris

By Gene Moskowitz

(28 Rue Huchette; Odeon 4944)

Yves Montand leaves for Russia this week on singing tour.

Nicole Berger to Argentina to star in Swedish-Argentine coproduction, "Springtime of Life."

Ingrid Bergman here to begin rehearsals of "Tea and Sympathy," opening Theatre De Paris late this month.

Theatre National Populaire back for the season at the Palais De Chaillot with two new offerings in its rep.

Over 100,000 people already have seen Maurice Chevalier starring in music hall show at Alhambra-Maurice Chevalier.

Rene Lucot off to Australia with 14 cameras and photos to do film on Olympic Games at invitation of Australian government.

Jacqueline Noelle and Armande Navarre joining Grenier-Hussenot troupe at Theatre Marigny for top roles in reprise of "Hotel Paradiso."

State-subsidized legit houses have a strike perpetually hanging over their heads as mechanics and technicians have been on the verge for last few weeks. Main gripe is that regular house worker wages were raised recently but in State theatres.

## Boston

By Guy Livingston

Hamid-Morton Circus current at Boston Garden through Sunday (25).

Fred Vottal, assistant manager at State, transferred to Loew's, Syracuse.

Baker Sisters in for disk jock visits and Cerebral Palsy show at Blue Hills Country Club.

Sam Adler handling boxoffice at the Astor for two-a-day showings of "Ten Commandments."

Vaughn Monroe opens at his own spot, The Meadows, in Framingham, today (Tues.) for 10 days.

Horace McMahon, Lee Sullivan and Mickey Alpert Renard in for break-in of Bert Wheeler and Jack Pepper's new act at Bradford Roof.

Smith Management Co. here took over operation of United Theatre, Westerly, R.I., in deal set up by Berk & Krumgold. Philip Smith plans immediate facelifting of house.

Rusty Draper, Jerry Vale, Eileen Rodgers, Teddi King, Bobby Sherwood, George Shaw, Don Rondo, Cadillac and Mona Carol in for Music Operators' Assn. of Mass. first annual banquet at Commonwealth Country Club.

New national officers of Screen Actors Guild guests of Boston branch at its meeting Friday (15). Officers are Walter Pidgeon, prexy, current in "Happiest Millionaire" at the Wilbur; Leon Ames, first veepee; George Chandler, treasurer, and Kenneth Thomason, tv administrator.

## Amsterdam

By Hans Saaltink

(121 Pythagorasstraat, Amsterdam)

Andre Jures will lecture in the U.S. on Dutch music until Dec. 11. The Haagse Comedie produced Lawrence on Lee's "Inherit The Wind."

Enid Bagnold's "The Chalk Garden" is being produced by the Rotterdams Tonnel.

Alexander Smallens will conduct Chaikovsky's "Dame Pique," to be produced by the Netherlands Opera.

Jan de Hartog accepted a commission from Nederlandse Comedie to write a play. It will be ready around in 1958.

Conductor Eduard van Beinum became doctor honoris causa (Literature and Philosophy) at University of Amsterdam.

Dutch actor Wim Sonneveld, in Hollywood for sometime appearing on tv, signed contract with Metro to play in "Silk Stockings."

After performances in U.S. Dutch dancer Albert Mol went to Strassbourg to do choreography on "Feu D'Artifice," operette by Paul Burchard.

Peter Sharov directed for Nederlandse Comedie Anton Chekhov's relatively unknown play, "Ivanow," a production which got great press notices.

Back from Venezuela where he produced documentaries for the Shell Film Unit, Bert Haanstra has started work on a documentary about Rembrandt.

## London

(Temple Bar 5041/9952)

Tommy Cooper inked for a commercial tv series.

Tessie O'Shea opened a cabaret run at the Colony last week.

The Queen went to the Globe Theatre last week to see Noel Coward's "Nude With Violin."

Audrey Hepburn and Mel Ferrer came in from France for the preem of "War and Peace" at Plaza last Friday (16).

Joan Morgan's "Shadow on the Sun" to be featured by Associated-Rediffusion on its London commercial network.

Otto Preminger introduced Jean Seberg to the press and showed screen test which won her the title role in "St. Joan."

London tent of Variety Club arranged to adopt six Hungarian refugee children. John Harding, on behalf of National Sporting Club, is donating \$1,400 towards cost of maintaining them.

Big show biz contingent on the Queen Elizabeth to N.Y. includes Victor Mature, Moss Hart and Howard Thomas, managing director of ABC-TV. French producer J. Bercholz onto the liner at Cherbourg.

## Palm Springs

By Alice Scully

Mousie Powell's a brunette this season.

Joan Davis at her Tamarisk Road place.

Nat "King" Cole and femme dining at Chi Chi's.

Mrs. Leo Spitz pitching for UN around desert resorts.

Charlie Farrell honorary chairman of Seeing Eye Dawgs.

Chuck Walters off to direct "Don't Go Near The Water."

Lillian Chauvin, Robert North and Dick Clayton in town.

Cary Grant and wife vacashing after his Kramer stint in Spain.

Donald Novis at Shadow Mountain between Disneyland performances.

Hal Joseph, setting up Little Theatre group at Jewish Community Center.

Eddie LeBaron returned from Near East to find he had a dry hole in Beaumont.

## Pittsburgh

By Hal V. Cohen

Jack Keiffer resigned as manager of Studio arter in Bellevue; Bob O'Hara replaces.

Sammy Schwartz, who toured in "Guys and Dolls," back in Pittsburgh to stay, he says.

Dancing Evans Family and Margaret McGeever opened Theatre Arts Studio in Homestead.

Boom's on for municipal stadium to house Pitt teams, pro-grid Steelers and Pittsburgh Pirates.

John Penn, Carlton House general manager, and two associates bought the Ft. Ligonier Inn in Ligonier.

Burt Harris, son of Betty Harris, of Post-Gazette promotion department, makes Playhouse debut in "Desperate Hours."

## Australia

By Eric Gorrick

(Sydney, Tel. MA 7778)

"High Society" (M-G) is a major click at Liberty, Sydney.

Harry Wren is bringing a vaude show featuring a bunch of former Aussie stars to Tivoli, Sydney, late this month.

Elizabethan Trust will present "The Raimmaker" at Elizabethan Theatre, Newtown. Leo McKern will produce.

Margot Fonteyn and Michael Soames, top British dancers, are mulling a five-week tour here for Garnet-Carroll.

Wally Orr planes in from Singapore to take over Allied Artists following the resignation of Tommy Walcot.

Lee Gordon will repeat here with Frankie Laine, for Stadium loop. Gordon also will repeat with Frank Sinatra early next year.

Garnet Carroll will repeat with "Kismet" at Princess, Melbourne, during Olympic Games in lieu of Chinese Classical Theatre troupe.

Government will see that all Aussie exhibitors fully abide by a set screening of British and local pic next year on quota classification.

J. Arthur Rank will have his cameras rolling early next year on "Robbery Under Arms," cops-and-robbers yarn long-regarded as a local classic.

J. C. Williamson Ltd., by arrangement with Garnet Carroll, will open at Royal, Sydney, Nov. 24 with "Tea and Sympathy," starring British Dulcie Gray.

Top biz being scored by "Away All Boats" (U) at State, Sydney, for Greater Union Theatres follow-

ing big publicity campaign under direction of Herc McIntyre.

After a two weeks at Tivoli, Sydney, under Williamson-Carroll management, the Chinese Classical Theatre troupe will move up-town to Royal for additional week.

"Rock Around Clock" (Col) continues smash hit at Victory, Sydney, now past 9th week. Pic is likewise sockeroo in Melbourne, Adelaide, Brisbane, Perth and New Zealand.

Sydney's first ozoners got underway in recent weeks via Greater Union Theatres-Hoyts' combo and Metro, latter on indie bid. Former playing second-release policy, with latter featuring first-runs.

## Omaha

By Glenn Trump

Earl Graves Combo continues at the Copacabana.

Al Lamm Trio moved from the Seven Seas nitery to the Colony Club.

Sammy Kaye Orch one-nighted at Peony Park last Saturday (17), followed by Jay Belaire (18) and Russ Carlyle (24-25).

Don Hammond of Romeo-Hammond Productions observed his birthday Nov. 14 by tossing a party at his Seven Seas nitery.

"Madame Butterfly," by the NBC Opera Company, proved a money loser for promoter Dick Walter at the new City Aud last Saturday (10).

## Presley Draw

Continued from page 3

sive enthusiasm to put a picture over the top.

In the light of the Paramount experience, some doubt now exists whether "Love Me Tender" has that kind of pulling power. And, speaking generally, observers are wondering whether the strictly juve appeal—as contrasted with "family" appeal—can really pay off for the exhibs who stand in danger of losing their evening biz.

Those who are negatively inclined make two points: Times have gone whether it's safe to rush out a quickie to cash in on a performer's current popularity (for reference they cite Liberace's "Sincerely Yours"), and costs have risen to a point where it's a definite risk to pitch a picture to a limited audience group.

In contrast, there's been quite a chorus of industryites claiming that the return of the films with juve appeal is an absolute necessity if the young audience is to be weaned away from the tv sets.

In the minds of 20th execs, while the Paramount Theatre experience represents a disappointment, "Love Me" is going to "clean up" in the neighborhoods where kids have an easier access to the attraction. Even at 20th, however, it's regretted that it takes sometimes like 15 to 20 minutes before Presley shows up in the picture. Company has great hopes for the film in those areas abroad where rock 'n' roll has been picked up by the local hep set.

## Silverberg

Continued from page 7

U. S. on behalf of United Jewish Appeal, making his first address on St. Patrick's Day in N. Y. He is slated for a L. A. visit at Silverberg's invitation.

The Hollywood attorney is currently engaged in what he feels will be "a most important contribution" to the industry. It is a study on "what is a Hollywood producer?"

He wants to establish what does a producer do? What is his relationship between the production and the authors? The production and the stars? And other people? Is he an entrepreneur, a creator, a good administrator, a good business man in haggling with agents, a coordinator? What?

There are so many elements in a film that the question has arisen abroad, as it must eventually in the U. S., he feels, on how does the copyright on a film differ from the copyright of the basic book, on which the film is based? Maybe the film's copyright belongs with the author of the basic work? The status of the performer, in relation to a creative work, is also part of the study.

Silverberg's copyright treatise for the Virginia Law Review some years ago has since been translated into French and Italian.

## Hollywood

Walt Disney planed in from N.Y. Hal Wallis returned from huddles with Paramount toppers in N.Y.

Jim Backus emceed the Warner Bros. Club's 22d annual dinner-dance at the Biltmore Bowl.

Allied Industries division of Motion Picture Permanent Charities started its contributions in MPPC drive with \$24,500.

Screen Directors' Guild holds its annual banquet Feb. 2 in Biltmore Bowl, night preceding Screen Producers Guild's annual Milestone Awards at Beverly Hilton.

## Chicago

Norm Wallace into Imperial House's Chansonette Room.

NBC's WMAQ aired the preem hoopla of "Ten Commandments" at the McVickers last night (Tues.).

Ralph Edwards and Sam Levenson shared podium at the Chicago Boys Club's annual banquet Monday night (19).

Metro - Goldwyn - Mayer will spend \$25,000 for advertising "Teahouse of the August Moon" during its run here.

David Levadi added to Chicago VARIETY staff, replacing Gabe Favoino who joined Sun-Times Monday (19) as general assignment reporter.

## Philadelphia

By Jerry Gaghan

Billy Kretschmer celebrating 18th anni of his Jam Session.

Shuttered Embassy Club purchased at auction by restaurateur Harvey Lockman.

Ross Raphael, former 2-4 Club bandman, signed for season at Eola Plaza, Orlando, Fla.

Norman Joyce flew to California to clinch two pic options at Columbia for Dave Applejacks.

Stanley Schwartz, Tabu Supper Club operator, launched new music publishing firm, Tabu Music.

Ann Winters, nitery pianist, switched to day work to become secretary for Retarded Children Campaign.

## Portland, Ore.

By Ray Feves

Chirper Mae Williams in town for a few days from L.A.

Victor Perry, Frieda Kajiya, The Cordoline and The Claydettes at Amato's Supper Club for two weeks.

Northwest Releasing bringing Benny Goodman Show to the Civic Auditorium Nov. 22. Goodman works Seattle Wednesday night (21). He goes to Tacoma Nov. 23 and Spokane Nov. 24 under same promoters.

## Borgnine

Continued from page 5

tain their legal rights," release read.

These rights, Sid Lipsitch, head of outfit's legal department, said, include "the right to bring legal action."

In N. Y., where he is locationing with "Success" troupe, Harold Hecht, company topper, declared: "I think it is foolish of Ernest Borgnine to turn down the part in 'Sweet Smell of Success.' While it is not a large part it is a very good one and dramatically significant in relation to the roles played by Burt Lancaster and Tony Curtis. I am sure it would have benefited him a great deal more than the parts he has been lately selecting for himself."

Action is the latest in hassle between Borgnine and indie outfit. On Sept. 19, 1956, he slapped a suit against company for \$142,500 damages, plus a request for release from his contract, on charge that company had pre-empted his services under a seven-year option agreement in order to benefit from loaning him to other film companies.

Borgnine, according to his attorney last week, had gone to N. Y. with an open mind about the assignment, despite the suit, and would have reported for assignment if he had approved script. He had not previously been sent a script and had to go east last Thursday (15) for a first reading, attorney stated.

In unusual court action, Superior Court Judge Stanley Mosk of Santa Monica signed restraining order giving Hecht-Hill-Lancaster until Friday (23) to show cause why Ernest Borgnine must make "Sweet Smell of Success." It's latest round in actor's legal battle against indie firm. He returned from Manhattan over weekend after nixing "Sweet" on grounds script was unacceptable.



# OBITUARIES

## FRANCIS L. SULLIVAN

Francis L. Sullivan, 53, London-born film, legit and tv actor; died Nov. 19 in New York. His last Broadway appearance was in "Witness for the Prosecution," for which he won the 1955 Antoinette Perry award for best featured performance.

He made his London legit debut in the 1924 production of "Peter Pan." During the next few years he created a number of character roles in Shaw plays, notably that of Warwick in "Saint Joan." His first Broadway appearance was in the 1929 production "Many Waters." Others included "The Winslow Boy" in 1950.

Sullivan's films included "Great Expectations," "The Citadel," "Oliver Twist" and "Broken Journey." His Hollywood credits included Universal's 1934 production of "Great Expectations," in same role he played in the 1947 English made film; "The Prodigal," "Joan of Arc," "Plunder of the Sun" and "Night of the City."

His wife, mother, two brothers and a sister survive.

## RUDOLPH HALLEY

Rudolph Halley, 43, former chief counsel of the Senate Crime Investigating Committee headed by Sen. Estes Kefauver and an attorney with varying show biz interests, died Nov. 19 in New York following a month's illness. He became a familiar figure to millions of televisioners in 1950 while grilling such underworld characters as Frank Costello in the course of the Kefauver hearings.

After returning to private practice he became a member of the firm of Fulton, Walter & Halley which has such film industry clients as Technicolor Motion Picture Corp. and the latter's prez, Dr. Herbert T. Kalmus. At one time Halley also was sponsor of a stock sale arrangement for a sports and gambling stadium in Puerto Rico. A few years ago he was con-

14 in New York. He suffered a heart attack two days earlier while on his way home from the Alvin Theatre, where he was appearing in "No Time for Sergeants."

Buckley started his career in 1899 with Buffalo Bill Show after serving in the Spanish-American War. He made his Broadway debut in 1903 in "The Fisher Maiden." In silent films made in the east, he was a pioneer director, producer and stuntman, appearing in numerous Pearl White cliffhangers. He trouped extensively in vaudeville, and was a pioneer in radio, creating "Popeye" in 1935. He also appeared on many tv drama shows.

Wife, son and two daughters survive.

## LOU BLACK

Clifford R. Black, 49, agent for hillbilly music and players, known in the trade as Lou Black, was found dead in his hotel room in Nashville, Tenn., Nov. 11. He had gone there from Springfield, Mo., to attend the national Disk Jockey Festival.

Just before the festival Black had resigned as v.p. and general manager of Top Talent Inc., agency which handles the Ozark Jubilee, ABC net show originating from Springfield. His resignation was made to enable him to become manager for Brenda Lee, nine-year-old singing find. At one time he had been program director of station KWTO, Springfield.

Surviving are his wife and two children.

## JOSEPH RUSCULL

Joseph Ruscull, 50, died suddenly Monday (19) in his home in Jackson Heights, N. Y., of a heart attack. He had been a radio and television writer for over 25 years, mostly freelance but for one period as a staffer in the CBS Division of Program Writing.

His recent tv credits included the Alfred Hitchcock and Ford

sons, Hernani and Ruy Martins, associate impresarios of Lisbon's Maria Victoria Theatre. Brothers also are owners of the largest scenery workshop in Portugal.

Wife and two daughters also survive.

## FRED KATZ

Fred Katz, 67, founder of the Hollywood agency bearing his name, died Nov. 12 after lengthy illness in Hollywood. Starting his career with Gus Edwards' "School Kids," he subsequently toured with his own vaude troupe.

Survivors include his wife, and two sons, Lester Kendall, who will continue operation of agency, and Kenneth Kendall, artist.

## FRED ASTLEY

Fred Astley (Fred Lorenzo Crick), 82, circus operator, died Nov. 4 in Norfolk, Eng. He was best known for his long presentation of Astley's American Circus, which he promoted on tour through the British Isles.

He was descended from the famous Astley circus family, who set up the first resident circus amphitheatre in Britain.

## TONI VALDEZ

Helen Stroble, 26, dancer who worked under the name of Toni Valdez, was found dead in her apartment in a Kansas City hotel Nov. 15. Death resulted apparently from an overdose of sleeping pills.

Miss Valdez, who appeared at a club date in Kansas City the night before her death, is survived by her parents.

## JOHN DUFFY

John Duffy, 55, joint owner of John Duffy & Sons' Circus (Ireland's National Circus and Zoo), died Nov. 2 in Dunmanway, County Cork, Eire. Born in Drogheda, Ireland, he succeeded his father as co-director of the circus with his brother James.

Survived by wife, son, and two daughters.

## HAROLD LEONARD

Harold Leonard, 47, Hollywood correspondent for British film mag, Sight and Sound, and member of UCLA Theatre Arts faculty, died Nov. 10 in Los Angeles.

At UCLA, he organized last year's Japanese film festival, and previously edited standard reference work, "Film Index."

His wife survives.

## ROY KELLINO

Roy Kellino, 44, English-born tv director, died Nov. 17 in Los Angeles. He had been in the U.S. for the last six years and was director of "Four Star Theatre" and "Schlitz Playhouse." His first wife, film actress, Pamela, is now the wife of James Mason.

Wife, tv actress Barbara Billing-sley, survives.

## SAMUEL FELT

Samuel Felt, 68, Philadelphia builder, realtor and theatre operator, died Nov. 10 in that city. He had been a theatre builder for 50 years both in Philly as well as in Reading, Pa. He operated the Ambassador and Locust Theatres in West Philadelphia for years.

Two daughters survive.

## HERBERT T. BLASS

Herbert T. Blass, 65, Warner Bros. branch manager in Des Moines, died there recently following surgery. Associated with the film industry for some 40 years, he had been WB's Des Moines manager since 1953.

Surviving are his wife, son, daughter, sister and mother.

## EARLE D. BEHRENDIS

Earle D. Behrends, 68, ex-orchestra leader and music teacher, died Nov. 13 in Dallas. Director of the Scottish Rite Male Chorus, he earlier had led many choirs and orchestras, and served as president of the Dallas Symphony Orchestra Assn. in its early years.

Survived by his wife and a son.

## NORRIS D. HEINEMAN

Norris D. Heineman, 25, producer-director of KUON-TV in Lincoln, Neb., died there of a kidney ailment recently. He was a former news editor of WJAG in Norfolk and KLMS, Lincoln.

Survived by wife and son.

## EDWIN G. LINDEN

Edwin G. Linden, 60, cameraman, died Nov. 13 in Hollywood following a heart attack while working on Screen Gems' "Circus Boy" on the Columbia lot. He had been with that studio since 1939.

His wife and a stepson survive.

## WILLIAM VEASEY

William Veasey, 54, who played the role of the undertaker in the Broadway revival of "Porgy and Bess" and on its recent world tour, died Nov. 13 in New York. His

Broadway legit credits included "Our Lan" and "Green Pastures." Two brothers survive.

## ERDMAN PENNER

Erdman Penner, 51, vet writer-producer for Walt Disney, died Nov. 10 in Hollywood. He had been with Disney more than 20 years.

Surviving are his wife and parents.

Harold M. Webster, 70, a member of the Chicago company of "Witness for the Prosecution," died Nov. 10 in that city. He appeared for two years in the Broadway production.

Wife of William H. Fineshriber Jr., v.p. of Television Programs of America, died in New York Nov. 19 of a heart attack. Survived by husband and two children.

Antoinette LeBrun, 85, former soprano with the Metropolitan Opera, who later formed her own touring opera company, died Nov. 15 in Chicago.

Marie Hall, 72, who graduated from street violinist to the concert stage, died Nov. 13 in Cheltenham, England.

Joseph Milne, 58, for 10 years manager of the Majestic Cinema, Aberdeen, died recently in that city.

Jesse O. Akin, 56, chief service engineer for Hardin Theatre Supply Co. in Dallas, died there recently.

Father, 73, of Primrose Milligan, radio and stage actress, died Nov. 1 at Prestwick, Scotland.

Father, 67, of television producer Herbert Leonard, died Nov. 7 in Hollywood.

Mrs. Irene Aiken Blankner, former concert pianist, died Nov. 14 in New York.

## MGM 'Outsiders'

Continued from page 3

has been able to find the right producer for a performer, director and/or writer with a property.

The company has no set policy on the division of the profits, Silverstein said. The percentage each receives varies from project to project and depends largely on the individuals involved. Metro, however, is insistent on maintaining the negative rights to the films for at least 15 years, at the end of which period, depending on the terms of the contract, M-G either "buys or sells" the negative.

Many of the company's outside packages involve films that can be made in England, utilizing Eady Plan funds and possibly Metro's British studios. Among these are Ealing Films (Sir Michael Balcon) "Man in the Sky" and "Shiralee," Claridge Productions' (Kenneth Harper) "Action on the Tiger," Romulus Films' "The Iron Petticoat," and an upcoming film which David E. Rose will film in England.

Silverstein pointed out that Metro provides the indies with the full facilities of its pub-ad department and that M-G treats every outside film as if it were a studio production. It has assigned Arthur Canton to serve as publicity liaison with the indies to make certain that each picture receives a full share of bally exposure.

In addition to the British projects (excepting the David E. Rose one), the \$7,000,000 outlay includes "Julie," film made by the Doris Day-Marty Melcher company, Arwin Productions; "Edge of the City" (David Susskind's Jonathon Productions); "The Little Hut" (F. Hugh Herbert and Mark Robson); "The Living Idol" (Albert Lewin); "Happy Road" (Gene Kelly), and "Lizzie" and "King Kelly" from Kirk Douglas' Bryna Productions.

## Sacco-Vanzetti

Continued from page 1

source associated with the series said.

Subsequently, another NBC-TV series, Hallmark Hall of Fame, acquired "Animal," and asked Henry Fonda, who essayed the lead in the Warner Bros. film version in 1942, to reprise his role. But, disclosed Fonda here, he has informed Hallmark he is not going to do the story; also because of a sponsor chill on the S-V angle. Sacco and Vanzetti were executed on charges they killed a watchman in a Boston burglary in 1920, although they contended they were innocent.

## Toronto Sleuthing

Continued from page 1

funeral in Toronto on Saturday (17). Cost of service in city's leading burial establishment, plus plot in the town's most fashionable cemetery, was underwritten by Sam Berger, operator of the Town Tavern. Six members of the Amadio orch were pallbearers at a ceremony crowded with local musicians.

The Baroness von Schilling is currently living on about \$25 a month granted by the West German government. This was supplemented by regular bank drafts from her late jazzman-son.

## MARRIAGES

Carolyn Pfarr Fairall to Benjamin Piegras, San Antonio, Nov. 21. Bride is junior artist on WOAI-TV in that city.

Dorothy Beth Lefkowitz to Burton Lawrence Litwin, New York, Nov. 18. Bride is daughter of Nat Lefkowitz, treasurer of the William Morris Agency; he's member of the theatrical law firm of Wilzin & Halperin.

Yvonne Giuntoli to Angelo C. Sangiacomo, San Francisco, Nov. 17. Bride is daughter of Bimbo Giuntoli, owner of Frisco's 365 Club.

Sue Grobley to Paul Newlin, North Baltimore, O., Nov. 18. Bride is film editor at WOSU-TV in Columbus; he's continuity director at same station.

## BIRTHS

Mr. and Mrs. Claude Binyon Jr., daughter, Hollywood, Nov. 13. Father is assistant director and former DAILY VARIETY staffer.

Mr. and Mrs. Lee Bonnell, daughter, Los Angeles, Nov. 12. Father is former actor; mother is actress Gale Storm.

Mr. and Mrs. Cotton Griffith, daughter, Houston, recently. Father is with the Tidwell Drive-In Theatre in that city.

Mr. and Mrs. Carl Hoffman, daughter, Omaha, Nov. 7. Father is manager of the Omaha Theatre.

Mr. and Mrs. Robin Hughes, son, Santa Monica, Cal., Nov. 12. Father is an actor.

Mr. and Mrs. Jack Simon, son, Pittsburgh, Nov. 9. Father's a director at KDKA-TV.

Mr. and Mrs. Joe Lowe, daughter, Pittsburgh, Nov. 8. Father's with Joe Pape orch.

Mr. and Mrs. Al Beckman, Jr., son, Pittsburgh, Nov. 10. Father's the son of veteran WCAE staffer.

Mr. and Mrs. Max Binder, daughter, New York, Nov. 10. Mother is Marilyn Raphael, stage and radio-tv actress.

Mr. and Mrs. John Derr, daughter, Montclair, N.J., Nov. 18. Father is former CBS director of sports and a freelance sports commentator.

Mr. and Mrs. Bill Jacobson, son, New York, Nov. 15. Father is a tv writer.

Mr. and Mrs. Zelman Brounoff, daughter, Dallas, Nov. 16. Father is assistant concertmaster of the Dallas Symphony Orchestra.

Mr. and Mrs. Charles Underhill, daughter, White Plains, N.Y., Nov. 13. Mother is actress Julie Stevens; father is a former programming v.p. at ABC-TV and currently an exec of U.S. Steel.

Mr. and Mrs. Franklin Snyder, son, Cleveland, Oct. 30. Mother's former publicity director of WXL there; father's a McCann-Erickson exec.

Mr. and Mrs. Dick Van Patten, son, New York, Oct. 7. Mother is dancer Patricia Poole; father plays Nels on the "Mama" tv show.

Mr. and Mrs. Howard Mahler, daughter, New York, Nov. 10. Father is a N. Y. film booker for United Artists.

Mr. and Mrs. Ralph Donnelly, son, New York, Nov. 7. Father is a theatre manager and formerly in the VARIETY office.

Mr. and Mrs. Irwin Timberg, son, New York, Nov. 13. Father is the son of the late vaudeville performer and producer, Herman Timberg.

Mr. and Mrs. Le Grand Snowden Redfield, son, New York, Nov. 17. Father is manager of special services at Edward Petry, tv-radio station rep company; mother is Carol Petry, daughter of the station rep's president and namesake.

Mr. and Mrs. Jack Shor, son, New York, Nov. 16. Mother is actress Miriam Craig.

In Loving Memory

## LORENZ HART

November 22, 1943

Teddy Hart, Dorothy Hart, Lorenz Hart II

nected with a network tv show based on actual crimes.

Thrice wed, Halley is survived by his third wife, his mother and four children. Services will be held today (Wed.) at The Riverside, N. Y., with interment private.

## GENEVIEVE BELASCO

Genevieve Belasco, 85, who retired 10 years ago from an acting career that included films and radio as well as legit, died Nov. 17 in New York. She was a second cousin of the late David Belasco.

She was born in London, daughter of Selina Dolario, singer-actress-novelist, and Benjamin Dolario Belasco, who operated one of the early London niteries. In her early years, Miss Belasco used the stage name of Genevieve Dolario, appearing with Weber & Fields, Lillian Russell, Fay Templeton and Otis Skinner, among others.

In films she appeared in the original "Ten Commandments," and in "The Sainted Devil" with Rudolph Valentino. Her legit credits include "The Witch," "Bitter Oleander," "The Money Lender," "A Woman Denied" and "Lally."

## MRS. EUGENE L. CONNELLY

Mrs. Eugene L. Connelly, widow of the veteran showman who coined the word "nickelodeon," died of a heart attack Nov. 17 in Pittsburgh. Her husband died 14 years ago. He had been manager of the Davis Theatre in that city in its two-day heyday when the house was considered next to the Palace on Broadway as a vaudeurs' paradise.

Previously with the Harris Amusement Co. as publicity director, Connelly thought up "nickelodeon" to identify the Harris outfit's first film theatre in downtown Pittsburgh.

Mrs. Connelly leaves a daughter, Mrs. Virginia Kaufman, who is married to Judge Louis L. Kaufman, longtime Pittsburgh newscaster who retired from radio a few years ago when he was elected to the Allegheny County bench, and a grandson, Eugene Connelly Kaufman, who also has been active in radio.

## FLOYD BUCKLEY

Floyd Buckley, 82, one of the oldest active players in the Broadway theatre, and the original Popeye the Sailor on radio, died Nov.

filmed series. Radio scripts of Ruscull's appeared in a number of anthologies; notably "Drama on the Air," "Treasury Star Parade." He had done originals for the old Columbia Workshop and for the 1946 incarnation of that series.

His wife and three children survive as do two cousins in show business, producer David Susskind and gagwriter Norman Lear. Burial in Forest Hills.

## CHARLES C. RODENBACH

Charles Clark Rodenbach, 62, veteran newspaperman and film critic, died in Chicago Nov. 12 after a long illness. He started as a reporter for a brief time on the Chicago Tribune, after serving in World War I.

Joining the Chicago Daily News in 1926, Rodenbach became its motion picture critic until he left the paper in 1939. He later worked for the old Chicago Herald-American.

Rodenbach's two closest friends were Sally Rand and Eddie Rickenbacker, whom he wished notified at his death.

## ROGER M. COELOS

Roger M. Coelos, 41, tv director at WGN-TV, Chicago, died in that city of a heart attack Nov. 12. He had been with the station for the past two years, specializing in handling remote telecasts.

Prior to joining WGN-TV, Coelos spent six months as manager of KDWL-TV, Honolulu, in 1954. After an apprenticeship with DuMont Labs, he signed on with WTTG, Washington, D.C., in 1947 and remained there until 1954.

Wife and daughter survive.

## ROY G. MILLER

Roy G. Miller, 70, former Los Angeles exhib and publicist, died Nov. 14 of cancer in Los Angeles. With his uncle, the late Fred A. Miller, he operated the Carthay Circle, California and Mission Theatres in L.A., before pair lost heavily in 1929 market crash and subsequently were forced to give up their chain of 15 houses in Southern California.

During recent years, Miller had been a L.A. realtor.

## JOSE MARTINS

Jose Martins, 69, Portuguese impresario, died recently in Lisbon after a long illness. Although he retired before the war, he continued active as counselor of his

NATIONAL BROADCASTING COMPANY  
A SERVICE OF RADIO CORPORATION OF AMERICA

Colgate-Palmolive Company  
300 Park Avenue  
New York 22, N.Y.

ASSOCIATION OF AMERICAN SOAP & GLYCERINE PRODUCERS, INC.  
295 MADISON AVENUE NEW YORK 17, N.Y.  
TELEPHONE MURRAY 7-7000

COTY

ASSOCIATION OF NATIONAL ADVERTISERS, INC.  
155 EAST 44th STREET, NEW YORK 17, N.Y.

October 30, 1956

OFFICE OF THE PRESIDENT

Mr. Cass Franklin  
Lou Walters Enterprises, Inc.  
New York, New York

Dear Mr. Franklin:

The show you pulled together and directed for the A.N.A. last week was beyond question one of the best we have ever had in all our long history of annual meetings.

Each act, as the applause indicated, was more than popular with our group. But the over-all effect of the show, thanks to the setting, timing and direction which you provided, was even more noteworthy than any individual act. For this you and your organization are certainly to be congratulated. It was a fine job.

Of course, the decorations you arranged in The Drake's Gold Coast Room gave the whole evening that final touch which made this dinner a really festive occasion. It was clear that as our members and guests came in to dinner they were delighted with the setting. This started the evening on the right note and you kept it there all the way through.

I would be remiss if I did not also tell you that our Program Committee and staff responsible for the handling of this meeting tell me they hope they have the chance to work with you again.

Sincerely,

*Paul B. West*

Paul B. West

"Superlative production  
... Presentation was  
brilliant ..."  
P. CORTNER, President  
COTY, INC.

"The Show was a huge  
success ..."  
ROY W. PEET, Assoc. Secy.  
Am. Soap & Glycerine  
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"Scintillating program  
... Splendid perform-  
ance ..."

GEORGE T. LABODA  
Director, Radio & TV,  
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"Excellent production and smooth  
paced show ... well ..."

RICHARD A. R. PINKHAM, Vice Pres. in  
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# VARIETY

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## TELEVISION ON A CENSOR SPREE

### Aussies Rescue Olympics B.O. As Tourists Cancel; 100G From Pix-TV

By COL. BARNEY OLDFIELD  
(Author of 'Never a Shot in Anger')

Melbourne, Nov. 27. Whatever the troubles of Egypt's Col. A. G. Nasser, he narrowly averted another disaster—the scalper's curse!

More potent than that invoked by any Pharaoh against possible defilers of his tomb, Aussie enterprises in ticket price pyramiding began to mutter and almost went into shock when the shakes overtook the Middle East, body-blocking the Olympics.

As whole books of tickets came in by every airmail to travel agencies from would-be travelers who had booked months ago, invariably the instructions were to liquidate for grabs. The speculators found their own countrymen coming to their rescue, as many of them had been languid about buying until too late, disbelieving even the once-in-a-lifetime national experience of hosting an Olympic Games could jam the 100,000-plus seats daily over an extended period.

Melbourne's classified ad columns were long, and in lesser length in other major cities, telling of \$7 seats to be had for \$60 "or over." There were occasional features in the papers about pasteboards which actually went at those prices.

At the outset, the games had brought the seat-limit 1,250,000 Australian pounds into the till from ticket sale, no matter how much extra-margin marketing might be going on outside the gates.

World coverage of the activities of the 6,000 sweat-suited athletes (540 of whom were women) rested on 850 writers, 150 broadcasters, and more than 100 lensers. For the first time, the great wire services set up a co-op, city news bureau style (Combined Olympic Report—(Continued on page 20))

### Col. Parker's Terms: Presley's 2d Film At \$250,000 & 50% of Net

Hollywood, Nov. 27. "The Way to the Gold" isn't rich enough for Elvis Presley.

That's the tag of the 20th-Fox film going into production next month, and for which studio wants Elvis. But Col. Tom Parker, singer's personal manager, nixed studio's offer of \$150,000 against 50% of the profits and said on the basis of Presley's biz in "Love Me Tender" he wants \$250,000 against 50% of the profits for "Gold."

"Tender," Presley's first film, made for 20th, is in current release. Studio even offered the singer 10 days off for the holidays if he would do "Gold."

Pic has a Dec. 17 start date. Da—(Continued on page 6)

### Haircuts in Lobby

Detroit, Nov. 27. "Elvis Presley haircuts" are being given free in the lobby of the 5,000-seat Fox during the run of "Love Me Tender."

Stunt has attracted plenty of attention and customers. Leo Snage, local barber catering to teenagers, set up a barber's chair and barber's bar in the lobby and uses four youths to model various coiffure styles. Fox manager Bob Barthwell procured a city barber shop license to forestall complaints which, so far, he has succeeded in doing.

### TV Shows Inspire This Year's Crop Of Yuletide Toys

When America goes shopping for toys this Christmas season, an estimated 25% of all the toys on display will be identified in some way with a licensing operation, the greater majority of which are right out of tv.

There are some 50 video shows currently involved in a merchandising operation ranging from clothing to records and accounting for retail grosses of tens of millions of dollars yearly. But on the whole, these merchandising tieups are no financial bonanza to the tv producer-distributor. Perhaps with the exception of the Walt Disney organization, other tv outfits have an uphill fight to draw any sizable revenues from the licensing operation.

The standard contract with the manufacturer calls for a licensing fee of 5% of the wholesale selling price. Under those terms "Circus Boy" items have to sell wholesale to the tune of \$4,000,000 annually before some \$200,000 is realized via merchandising by Screen Gems and its participant partners in the merchandising end, NBC in this (Continued on page 20)

### DONDELO E REMO SPREADS TO ITALY

London, Nov. 20. Rock 'n' roll has spread to the Continent. Last Wednesday (14) a rock 'n' roll band of British musicians led by clarinetist Dave Shepherd left London to open at the Porto D'Oro, Milan.

They stay there for two weeks and will then begin rehearsals for a rock 'n' roll package show to tour the major Italian cities.

### SCRIPT AXINGS & 'SACRED COWS'

By GEORGE ROSEN

Not since the days when Clarence Menger, the ex-NBC radio program chief, was riding herd on the late Fred Allen and his intra-trade barbs (occasioning the widely-heralded "Censor Menger" appellation) has there been such a concentrated looking-askance at tv script material. This time, however, it's the advertiser and the agency, rather than the networks, who appear to be "running scared" and are indiscriminately bluepencilling, no matter how flimsy the sensitivity that is involved.

Story properties that would have had but little difficulty passing muster a few seasons back—and in fact were produced—are today being tossed out upon submission for revisions, for fear of audience reaction. All of which has the effect of creating complete bafflement as to why today's television audience should be considered so much more vulnerable or susceptible to whatever it is somebody's afraid of. It's becoming, in fact, one of the major topics for debate among those who, on the one hand, contend that tv is inevitably scissoring itself into senility—"and, let's face it, are we an entertainment medium or an advertising medium?"—as opposed to those agency-sponsor-network champions of the "cease and desist" who fear the worst if television doesn't police itself more vigilantly.

(Strictly aside from the sociological—if any—aspects involved, there's been a heightened awareness of this "new climate" by the recent sudden cancellation of the Walter Winchell radiocasts on Mutual by his Seaboard Drugs sponsor—(Continued on page 40))

### Cantor's 'at 65' To Sub Gleason

Hollywood, Nov. 27. Jackie Gleason is negotiating with Eddie Cantor for the latter to take over his Jan. 12 show for an "At 65" reprise of Cantor's career. The Coast-originated program would star Cantor in highlights of his career and would lead up to Cantor's 65th birthday on Jan. 31.

Format would call for Cantor to do skits and songs with which he's been associated, and for guest stars who have been linked with Cantor through the years. Cantor has been semi-retired for a couple of years, since his "Colgate Comedy Hour" stints, restricting himself in the past year to two dramatic appearances on tv, one on NBC's "Matinee Theatre" and the other this past October on the CBS "Playhouse 90" presentation of "Sizeman & Son."

### Ben Thau No. 1 at Studio in Schary's M-G Move-Out at 100G-a-Yr. Payoff

By GENE ARNEEL

#### Safe at Home

For her appearance Sunday night (25) on the Ed Sullivan television show, soprano Maria Callas wore one of the dressy costumes she uses in "Tosca," at the Metropolitan Opera.

In deference to home viewers, however, the video production staff insisted on modifications, so the diva visited Brooks Costume Co. last Saturday (24) and had fur pieces stitched onto the gown to raise the neckline.

Details appeared finalized in New York yesterday (Tues.) on terms of settling Dore Schary's contract as v.p. in charge of Metro production, with all indications pointing to a full payoff to Schary as per terms of his employment deal. It breaks down this way: Schary is to receive an immediate \$300,000, of which \$100,000 will be placed with an insurance company to guarantee that other payments due him over the next nine and a half years will be made.

Schary is to receive an average of \$100,000 per year over that period.

The exec's pact had provided him with \$200,000 annually for 10 years, plus \$100,000 per year for the next 10, during which he was to take on consultant status. Expiration date was to have been Jan. 17, 1958.

As of VARIETY presstime yesterday, certain details had yet to be ironed out. Loew-Metro president Joseph R. Vogel is set to leave for the Coast today (Wed.) on his second visit to the studio since assuming the top spot.

Benjamin Thau, longtime exec on the Culver City lot, is to become top administrator—the No. 1 exec. But while charged with running the studio, Thau is to concentrate on the business end of the operation. Setup is to be patterned somewhat after the Paramount system where Y. Frank Freeman (Continued on page 18)

### Branches Closing, Rep Writing Finis On Theatrical Pix

Hollywood, Nov. 27.

Halt of theatrical film production by Republic, long threatened by president Herbert J. Yates, appears at hand. The chief exec has ordered a gradual shutdown of all Rep exchanges and has placed all contract producers and directors on half salary until the end of the year, at which time they're expected to check off the lot.

Despite the cutbacks, deal is reported pending for Rep to handle sale of the IFE Releasing Corp. Italo product in the U. S. IFE has been virtually shuttered and is giving up its large quarters today (Wed.)

Yates has repeatedly complained that exhibitors haven't supported Rep sufficiently to make theatrical filmmaking pay off. He emphasized that the company's television and laboratories alone have provided the profits.

Francis Bateman, western dis—(Continued on page 18)

### 'HITLER'S HELL CAMPS' PREEMED IN W. BERLIN

Berlin, Nov. 20.

What may be called tradewise a courageous enterprise on the part of its local distributor (Rebus Film) is the official Berlin showing of the French short, "Nuit et Brouillard" (Night and Fog), a half-hour documentary about the Nazi concentration camps. Film had its official local preem last Friday (18) at the Filmbuehne Wien, and is currently being shown via special matinee performances at the same house.

Taking into consideration that the greater part of the German population doesn't like to be reminded of the most terrible chapter in its country's history, such (Continued on page 20)

### Carl Brisson Danish Darling of Ike & Co.; DDE Talks Show Biz

Washington, Nov. 27. Carl Brisson, now in his fourth week at the Statler Hotel here, seems to be a favorite of the top figures of the Eisenhower Administration.

During his first week, Vice President and Mrs. Nixon turned out for his show, with Nixon thumping a piano for him in one number.

Last Friday (23), the blonde Dane received a quiet telephone summons to the White House. There he spent about 20 minutes quietly talking show biz with the President. Ike talked about songs, plays and films, showing himself well versed in the goings on of the entertainment world. The President once cracked: "You look so young, I thought it was you—instead of your son—who had married Rosalind Russell."

Brisson assured Prexy that the entertainment profession was happy and grateful for his interest in show business. Brisson and Eisenhower first met shortly after Ike's return to this country, after the end of World War II.



# 'Ad Age' in 'Feelthy Pictures' Blast At Pix Admen; MPAA Invokes Mag O.O.

S. R. Bernstein, editor of Advertising Age, this week was invited to a personal closeup of film ad men and how they conceive and develop campaigns. Taylor Mills, public relations of the Motion Picture Assn. of America, extended the invitation following a vitriolic condemnation of pic ads in the weekly's Nov. 12 issue.

Ad Age, in a piece by Clyde Bedell, stated that "movie advertising is the slippery eel and corner-cutter of the top rank in advertising." Bedell described pic ad writers as "working in a cubicle of some kind, with a bottle of absinthe and a bag of colored crayons and a stack of 'feelthy pictures from Paris.'"

Mills retorted that this kind of blast hits not only the film ad men but such agencies as J. Walter Thompson, Buchanan & Co., Donahue & Coe and others whose clients include film producers and distributors.

The MPAA rep asked Bernstein or one of his staffers "in all fairness" to contact any of the ad-pub chiefs of the film companies and, perhaps, Advertising Code administrator Gordon S. White so that a "true and honest picture" of film advertising might be gotten and the "record set straight."

## Vic Meyers, Ex-Maestro, Attains Olympia by Hair

Seattle, Nov. 27. Ready for a fifth time to reside in Olympia, the state capital, is Vic Meyers, for many years a bandleader. He dates back in Seattle to the old Butler cabaret days, when John Savage operated that pioneer night club. This time the final tabulations show Meyers won in a close election over his Republican opponent for secretary of state.

Serving as lieutenant governor of the state for 16 years, Meyers now holds another top ranking state office. Where he was one breath removed from the governorship, he is now two breaths away, the secretary of state becoming guy in the event the governor and lieutenant governor are unable to serve.

## British Gas Rationing Near Xmas Bad Blow To London Seasonal Shows

London, Nov. 27. The introduction of gasoline rationing a week ahead of Christmas may be a severe blow to many seasonal London entertainments and may also adversely affect a number of other shows which rely on substantial out-of-town patronage as well as all forms of show biz.

Many London managements who are responsible for circuses and other arena shows have special divisions organizing bus parties from all parts of the country on a combined round trip basis, which includes admission ticket, transportation and meals. As many as 200 buses, each carrying 32 passengers, have, in the past, been parked in the lots surrounding the arenas.

(Continued on page 63)

## London Lands Satchmo For Hungarian Benefit

London, Nov. 27. Louis Armstrong has okayed an invite for a charity concert at London's Royal Festival Hall on Dec. 18, in aid of the Hungarian Relief Fund. Invitation was extended by Daily Mirror columnist Noel Whitcomb, on behalf of the "Evening for Hungary" Committee, of which the chairman is the Countess of Harewood.

A cable from Armstrong manager Joe Glaser told Whitcomb that Satchmo would donate his services. Drummer-bandleader Jack Parnell and pianist Dill Jones will accompany Armstrong, in addition to the backing of a symphony orchestra to be assembled here.

## Zanuck Details 'Island In Sun' Cost To Press

London, Nov. 27. Darryl F. Zanuck, who turned indie producer because "I could not afford to be head of a studio at a salary of \$500,000 a year" (for tax reasons), spoke at a London press conference of his first solo undertaking—his British production of "Island In The Sun."

It was, he explained not only his first independent production, but his first direct association with the British film industry and he went out of his way to underline the fact that there was "utterly" no difference in the technical perfection of British and American crews. This, he explained, was apart from union regulations, which demanded a team of 100 technicians, whereas a similar Hollywood unit would have relied on 60-65. This had led to some duplication of jobs, but he did not consider it made any tangible difference to their ultimate budget of more than \$2,800,000.

The unit was spending some (Continued on page 63)

## R. I. Billy Rose Would Pull Strings For Jazz To Jolt Iron Curtain

Boston, Nov. 27. Jazz tooters may tour Europe and the Iron Curtain countries early next year under arrangements made by the Newport Jazz Festival—depending on how the world situation shapes—according to George Wein, director, and operator of Hub jazz spot, Storyville, and Albert L. Lorillard, festival prexy.

Both said the Newport jazz board has been approached by Billy Rose in New York. A similar move to have the jazz musicians go abroad last winter was backed by Senator Theodore Francis Green of Rhode Island and received some encouragement from the State Dept. and the American National Theatre & Academy, but the plan could not be carried out.

Lorillard said Rose wanted about 30 jazz people, but would leave the selection and org entirely up to the Newport Jazz Festival board, which would sked the 20-week tour. Numerous arrangements have been settled, but the situation in Europe and the Middle East at present time makes uncertain whether the cultural exchange program can go ahead, he pointed out.

Rose went through Europe, including Russia and her satellite countries, this past summer at the request of President Eisenhower seeking to arrange a cultural exchange of about 500 artists. Many details were worked out for sending American orchs, choral groups and individual performers abroad in 1957.

## 'We (Two) Like Elvis'

Dallas, Nov. 27. Officially canvassed Dallas County election returns showed that Elvis Presley received one write-in vote for lieutenant governor and one for attorney general of Texas in the recent national election.

## Ya Gotta Get Around—'Variety' Does

The passing of Tom Healy who long ran Healy's Golden Glades up near Lincoln Square—the same sector which may be razed for the new Met, the new Ballet Theatre and similar "cultural centre" ventures, along with housing projects—sparks a nerve with the VARIETY vets. For one thing, long before, Prohibition and the speaks" enlarged the gadabout predilections in the American populace, VARIETY founder Sime Silverman was a congenital night owl.

He subscribed to the adage—paraphrased obviously—that you "leap more in night school than you do in day school." VARIETY reporters know that "mixing," and the later the better for the news tidbits that eventuate, is the essence of getting real hot items. News, like history, is made at night. To a VARIETY man everything is grist to the news mill, and he soon learns that in the offbeat, off-hour periods the staid news sources are either more accessible or more confiding. Usually both.

Healy's was one of Sime's fave spots. It was in the same idiom as Reisenweber's and Rector's, Churchill's and Shanley's, Maxim's and Bustanoby's. In the daytime the same set made the Hunt Room of the Hotel Astor, or the grill of the now defunct Knickerbocker Hotel (now the Newsweek Bldg.) on 42d and Broadway, and the

Claridge's restaurant their bases of operation.

There was so much chatter in those hectic early Volsteadian days in Sime's Square that he itched to record it as it happened. Thus was founded the TIMES SQUARE DAILY which, coming at the time when Sime took over the flopping N.Y. Clipper from Leo Feist Inc., the music publishing house, which had acquired it as a bad debt, gave the VARIETY staffers plenty to do. They seemed to thrive on it and it was in that vibrant Prohibition era, at a time when the Broadway column had not yet been invented, that VARIETY bore down on the niteries.

Vaudeville was on its way out and already the gaudy Paradise and Hollywood (NTG) operations, Billy Rose's Casino de Paree, and Clifford C. Fischer's French Casino were taking up the slack with good salaries for variety people.

The speaks and the no-cuv, no-minimum joints were an important segment of new show business. The paper wrote more increasingly about the niteries. N. Y. Journal drama critic John Anderson waxed facetious, "If VARIETY calls a night club a niteries, would it call a day club a dairy? And if they sell booze in a niteries, what do they purvey in a dairy?"

And now VARIETY is in the First Year of the Second Half Century. The 51st Anniversary Number is on the horizon! Reserve your copy!

## Gleason Gladhandler At Hub Arthritis Parade

Boston, Nov. 27. Jackie Gleason led a motorcade through downtown Boston yesterday (Mon.) at 5 p.m., kicking off the annual fund drive of the Massachusetts Chapter of the Arthritis & Rheumatism Foundation.

Gleason entered the lead car of the 12-car motorcade at the Hotel Sheraton Plaza. Riding with him were Governor-Elect Foster Furcolo, Gen. George C. Kenney and officials of the Massachusetts Chapter. At ceremonies on the mall in Boston Common, Gleason introduced Annie Fallow of Stoughton, Mass., national arthritis poster girl.

## CURLEY, AT 82, OFFERS TO TURN FILM STAR

Boston, Nov. 27. Politician James Michael Curley, who celebrated his 82d birthday here Wednesday (21), said he's ready to turn actor. He wants to play himself in a picture based on his memoirs skedded for publication next May.

Curley asserted that that three unnamed Hollywood studios are nibbling for the film rights and that he has already turned down an offer to be technical director of the film based on Edwin O'Connor's novel, "The Last Hurrah,"

(Continued on page 18)

## Israeli's Rep Theatre Gives First Play In Sinai Desert House

Tel Aviv, Nov. 20.

Israel's repertory theatre, the Kameri (Chamber Theatre), has done it again. At El Arish, flourishing ancient city in the Sinai Desert on the Gaza-Cairo railway line, and the only inhabitable oasis in the northern part of the desert, it opened the Sinai Cinema with Moshe Shamir's "He Walked in the Fields." The group had also won success with this topical play during the Theatre Festival of Paris this summer.

Troupe traveled to the newly-captured centre from Tel-Aviv on Friday—when theatres and cinemas do not play in the cities because of the Sabbath—and had to improvise stage, curtain and lighting. The small hall did not accommodate all of the enthusiastic playgoers from army and naval units. Military police had to fight back prospective ticket buyers. Each unit had drawn lots for the coveted ducats. While the play was in progress, eager crowds assembled in front of the hall or climbed the roof. So, half an hour after the regular performance had finished, the troupe decided to give a repeat show.

The play, glorifying the pioneer spirit and character of the men and women who fought for and

(Continued on page 20)



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# CALL FLESH PEDDLERS DEVILS

## Major Starts Fewer on Coast; Tax-Motivated Freelancing Hits Studios Via Star Shortage

Hollywood, Nov. 27.

Name-conscious major studios, faced with a scarcity of proven box-office draws, are cutting back production plans for the remainder of 1957 thus slowing the rising tide of product which has been flowing into theatres for the last several months. Eight majors now have only 15 properties listed for starts in the final five weeks of the year, a new low for the period. And of the 15, on the basis of normal Hollywood practice, at least three will be cancelled between now and the tentative starting dates.

Slowdown is directly traceable to producer reluctance to rely heavily on unknowns or lesser-known talents in important product. Mushrooming of independent activity, particularly that involving star names seeking a capital gain advantage as opposed to straight salary or percentage deals, has severely limited the number of top-draw thespians available for roles in major studio product for the remainder of the year.

Slowdown, at present indications, will give the majors a final 1956 tally of 185 films, about a dozen more than last year's tally. Of this number, 170 have already been started and 148 of them completed. Even if production halts entirely this week, the majors will have topped last year's total of 169 features produced.

Heaviest activity for the remainder of the year is centered at Columbia and 20th-Fox, each studio having scheduled four films each. Columbia's quartet includes a pair of top films, "Three-Ten to Yuma" and "Jeanne Eagles," as well as "Hellcats of the Navy" and "The Brothers Rico." Twentieth will do "The Sun Also Rises," "The Desk Set," "The Way to Gold" and "A Hatful of Rain." Warners will do three, "Bombers B-52," "Pajama Game" and "Band of Angels"; Metro will launch "Man on Fire" and "The House of Numbers," and Paramount will gun "Amongst the Dead."

No production is scheduled at Universal-International, RKO, Allied Artists or Republic.

Oddly, United Artists reports none of its independent producers will start any product within the next five weeks although there will be a certain amount of independent activity for other distributors on a no-release basis.

## Charlton Heston Considers Star's Self-Interest Much Advanced By Promotion

By GEORGE GILBERT

Fresh from a seven-city tour in the last two weeks to help spread the promotional gospel on "The Ten Commandments," Charlton Heston firmly believes that actors are shortsighted if they fail to cooperate in exploiting a film. For not only the company benefits from such personal appearances, he said, but the star as well.

Heston, who portrays Moses in the Cecil B. DeMille epic, temporarily wound up his exploitative travels Saturday (24) when he returned from Detroit to start rehearsals the same day for the title role of "Mister Roberts." Revived by the N. Y. City Center, it's due to open next Wednesday (5) for a two-week run.

"You can't overemphasize the value of being your own goodwill ambassador," Heston declared. "I make it a point to visit key U. S. cities at least once a year and in so doing I've developed an acquaintanceship with at least 150 newsmen and more than 500 radio-TV people. Naturally, I feel that these associations all add up to long-range advantages for myself."

Heston, who receives only expense money from Paramount in (Continued on page 18)

## ALLIED RAP AT COAST AGENTS

By HY HOLLINGER

Dallas, Nov. 27.

Hollywood talent agencies were made the villains for high rentals at the opening here of the annual convention of the Allied States Associations. Roy L. Kalver, president of the Indiana Allied unit, introduced thought that the Federals should investigate and curb the power of the flesh brokers whose exorbitant demands for profit percentages on films come out of the hides of theatre operators in the final reckoning.

Kalver specifically cited testimony of Paramount's Y. Frank Freeman before recent Senate Small Business subcommittee hearing. Indiana exhibitor contended that if production stranglehold of talent reps was as serious as Freeman outlined to Senate and then it was about time to remove control from the "Greedy, Little Clique."

"Don't producers have courage to strike back with vigor?" Kalver asked. "And not resort to shabby and shameful actions of few years ago when they swooned supinely when threatened by beetle-browed Mr. Bioff and minacious Mr. Brown."

Kalver maintained that it's evident that film companies "created their own monsters" when they eliminated contract players in their first act of economy when television threatened. As a result, he said, they are presently completely dependent on talent agencies and "not only are they desperate for personalities for current needs, but are without means to develop new talent. . . ."

Kalver, who operates two theatres in Decatur, Ind. (population 7,500), declared there is urgent need, especially for smalltown exhibitors, "for less pretentious, less spectacular, family-type of picture (Continued on page 6)

## Sid Luft Strikes Back at Trade 'Propaganda' Against His Wife; Garland 'Has Many Film Bids'

### JANET GAYNOR'S RETURN

Former Star Not Before Cameras For 18 Years

Hollywood, Nov. 27.

After an absence of 18 years, Janet Gaynor returns to the screen next February in "Bernardine" at 20th-Fox. She'll play the mother of Pat Boone, young disk star who will be making his film debut in the Samuel G. Engel production which also includes Terry Moore.

Miss Gaynor's last films were "Three Loves Has Nancy" and "The Young in Heart," both made in 1938.

"Bernardine" will be directed by Henry Levin.

## Reasoning By Hecht: Emotional Touch With Public Spells Pic B. O.

Harold Hecht (Hill-Lancaster Productions) is of the definite opinion that a picture can be successful at just about any price "as long as it has emotional contact with the audience. The characters must be real people and engaged in real-life activities."

That the film-maker backs up his theories about production costs is shown in the budget range of his pictures. "Trapeze" was brought in at \$3,000,000 and had an ad campaign costing about \$1,800,000 also behind it. Now, he revealed, he's blueprinting a feature to cost \$200,000 to \$250,000, which is about as low as possible if the "feature" identity is to be retained.

The pint-sized enterprise, money- (Continued on page 14)

Sid Luft, Judy Garland's manager-husband and producer of her current Palace, N. Y., show, branded as ridiculous the reports that Miss Garland was regarded as an "untouchable" by the major film companies because of the alleged difficulties faced by Warner Bros. during the shooting of "A Star Is Born."

Luft charged that Miss Garland had been made the "patsy" by the industry and a section of the press because of the \$4,500,000 cost of "Star." He noted that if the fault had been Miss Garland's, as has been alleged, she would not be constantly bombarded with film offers from almost every major company. "Hardly a day goes by," said Luft, "that we do not receive a script from a major film company asking if Judy would be interested."

Luft disclosed a number of the offers that Miss Garland had received, but asked that they not be revealed since Miss Garland had turned them down for various reasons. "Anything we do in the future," he said, "we want to be sure we control the situation completely. That includes the details of financing, the script, the whole works."

He indicated that this policy will be followed in the production of "Born in Wedlock," a novel by Margaret Echard which Luft and his spouse personally acquired. Story, dealing with a mother who returns to vaudeville to support her children, will take six months to prepare for the screen, according to Luft. He said the picture, which he anticipates placing in production next summer, would be financed by a banking group in the United States or England. He said there was a possibility that the picture would be made without a prior distribution commitment.

Answering for the first time the charges relating to the production costs of "A Star Is Born," Luft, who produced the film, said that he blamed "a lot of it on myself because of lack of experience," especially in controlling the budget. He said that Miss Garland's absences had nothing to do with it. (Continued on page 18)

## National Boxoffice Survey

Turkey Day Week Tilts Trade; 'Giant' Champ Again, 'Tender' 2d, 'Friendly' 3d, 'Wonders' 4th

Thanksgiving Day weekend is hyping trade throughout the country in the present session, with the blockbusters grabbing the real gravy. However, even the lesser fare also is doing well in key cities covered currently by VARIETY. Colder weather was a favorable factor in the soaring biz.

"Giant" (WB) continued in No. 1 spot for fourth week in a row, with better than \$600,000 in some 20 keys. Terrific take was obtained despite fact that this opus now is on extended-run in many cities. "Love Me Tender" (20th), cashing in on fact that many youngsters were out of school, is soaring to second place and a mighty \$548,000 gross in keys covered by VARIETY.

"Friendly Persuasion" (AA) is winding up third after being in second spot for three successive weeks. "Seven Wonders of World" (Cinerama) is capturing fourth position despite all the fresh competition.

"Opposite Sex" (M-G), uneven a week ago, is perking up enough to cop fifth money. "Oklahoma" (Magna) is finishing sixth, with "Curucu," paired with "Mole People," both from Universal, capturing seventh position.

"Julie" (M-G), also a newie, is winding up eighth. "Mountain" (Par), just getting around, is taking over ninth slot. "Oklahoma" (20th), C'Scope version, rounds out the Big 10 list although only in four keys.

"Lust For Life" (M-G), "Secrets of Life" (BV) and "Sharkfighters" (UA), just out in release to any extent, are runner-up pix.

"10 Commandments" (Par), of course, is the smash newcomer to overshadow all new entrants. While playing in only eight keys currently and on two-a-day, the Cecil B. DeMille epic will show \$335,000 gross in these spots. It is terrific in L.A. and Chi, socko in Boston, Washington and Toronto, capacity in N.Y., huge in Philly and mighty in Detroit.

"Teahouse of August Moon" (M-G), which opens at N.Y. Music Hall this week as the Xmas picture, is rated wow in Chi and huge in L.A. "Death of Scoundrel" (RKO) looks nice in Toronto and Balto but dull in L.A. "Can't Run Away From It" (Col), also fairly new, looms good in Detroit and Pitt, big in Omaha, fine in Frisco and okay in Philly and Seattle.

"Everything But Truth" (U), solid in Louisville, is oke in Philly. "La Strada" (T-L), sock in N.Y., is okay in Frisco.

"Attack" (UA) is rated sock in Chi. "Unquarred Moment" (U) is good in Balto. "Back From Eternity" (RKO) shapes nice in L.A. "Solid Gold Cadillac" (Col), smash in Washington, is great in N.Y. and fine in Toronto. "War and Peace" (Par) is adding some substantial biz currently, including some subsequent-runs. (Complete Boxoffice Reports on Pages 8-10)

### VICTOR YOUNG BIOPIC

20th's Featurette Made Prior To Death As Video Pilot

Hollywood, Nov. 27.

Featurette on the career of the late "composer-conductor" Victor Young has been acquired by 20th-Fox for domestic release. Film, which runs just under 30 minutes, originally was produced by Artie Wayne Productions at a cost of \$45,000 as the pilot of a projected vidfilm series tagged "Inside Music" and covering the careers of noted composers.

20th, it's understood, acquired domestic theatrical rights only with Wayne retaining tv and foreign distribution rights.

## Webb's Marine Tale Will Be Realistic But Not Beastly to the Corps

Hollywood, Nov. 27.

Jack Webb has acquired "Death in a Sand Flea," drama recently telecast on Kraft Theatre, NBC-TV, for approximately \$25,000, and will film it as the third picture in his three-film deal with Warner Bros. James Lee Barrett, who wrote the story about Marine Corps boot training, has been signed by Webb to screenplay. Webb will star in and direct the film to be produced for Warners by his Mark VII Productions.

Webb, who will play the part of a Marine drill instructor, said yesterday, "we're not going to puff any punches, but we are not going to crucify the Marine Corps. We will do an exact repertorial job."

Warner Bros. was also bidding for the property, until it learned Webb was after it for his Warner picture.

Film, to go into production soon, will be shot in widescreen and color. Tag will be changed for the film version.

Webb plans to use a large percentage of the Manhattan actors who appeared in the television.

## COLUMBIA COLLOQUY: EXPENSE ACCOUNTS

Dialog at Columbia's stockholder meeting: Q. (by a stockholder)—How come Harry and Jack Cohn have \$50,000 for expense money that they don't have to account for and what do they do with it?

A. (by corporate secretary Charles Schwartz)—Well, they use it for entertainment in the picture industry.

Rebuttal (by same stockholder)—They never entertained me.

### BREAD ON WATERS

Sam Levene Gets Return of Favor To Harold Hecht

Film-legit actor Sam Levene, who has taken over the "Sweet Smell of Success" part originally intended for Ernest Borgnine, has been signed to a unique role deal by Hecht-Lancaster. It's to have him in the role of pic director. Following the wrapup of "Success," Levene's assignment is to spend six months in Hollywood as an apprentice turn-caller. Following this, H-L will give the actor a chance to direct a feature on his own, according to Harold Hecht.

Genesis of the arrangement is "Sound of the Hunting," 1945 lighter in which Levene and Burt Lancaster were appearing. Hecht, then an agent, wanted Lancaster as a client and Levene brought them together.

Humorist

H. ALLEN SMITH

wants to know

Is Conversation Dead?

\* \* \*

another bright editorial feature in the upcoming

51st Anniversary Number

of

VARIETY

## Faraway Product Search; Kingsley's Greek Film 'Girl in Black' Coming

Denoting the independent distributors' current willingness to go anywhere in Europe to pick up an "off-beat" click for the U.S., Edward L. Kingsley has acquired the American rights to the Greek film, "The Girl in Black."

This is the second Greek picture to have been picked up in recent months. The other was "Ayouna" for Trans-Lux Distributing (Richard Brandt).

Indies since the war have been concentrating almost exclusively on Britain, France, Italy and Japan in their search for artie b.o. fare. International film fests are serving to focus attention on product from Greece, Spain and other places.

## Nate Blumberg Back

Nate Blumberg, chairman of the board of Universal, has returned to New York following a six-week tour of the company's offices in South America.

During his trip, Blumberg met with managers and staffers of U's offices in Port-of-Spain, Bahia, Rio de Janeiro, Sao Paulo, Montevideo, and Buenos Aires. He also conferred with exhibitors in those cities.

Following a week of conferences with homeoffice execs, Blumberg will return to the Coast.



# Stockholders Hear This: Col Moves To 'Low Rent' 5th Ave., Wall St. To Be Romanced; 25 Years of Upbeat

Annual meeting of Columbia stockholders in New York Monday (26) brought out some offbeat tidbits along with the all-serious corporate statistics about policies and income and the fact that Wall Street is giving Col an undeserved brush.

Abe Schneider, v.p.-treasurer, provided most of the answers to stockholder queries, with assists by exec v.p. Jack Cohn, who presided; Charles Schwartz, corporate secretary, and, in one instance, Abe Montague, domestic distribution v.p.

Session took place at Col's new homeoffice at 711 Fifth Avenue and Cohn immediately got across the point that the move represents a big rent-saver. Company has eight and a half floors of the building on a 100-year lease (including three options) and, said Schneider, about \$2,225,000 was poured into it for renovations. He added though that Col already has been offered a deal to sell its lease, recoup its investment, and still remain on a rent-saving basis.

There was much talk about Col's scrapping of "Joseph and His Brethren" at a net loss of \$1,700,000 which developed as Rita Hayworth "walked off the set." The suit that ensued was settled, Miss Hayworth agreed to make two pictures on the lot, already has completed one ("Fire Down Below") and is set for the second ("Pal Joey"). Actress has "no marital problems now," commented Cohn in expressing confidence that she'll show for "Joey."

**What About Haymes?**  
"Did Dick Haymes pay back the \$50,000 you loaned him?"  
"No, he will though," replied Cohn.

"What do the directors do? Has anything Harry (Cohn) asked them to do ever been rejected?" Jack Cohn, Schneider and Montague answered in unison: "Yes, yes."

"About that \$75,000 Columbia put into 'Harbor Lights': Are you going to make a picture of it and have two turkeys?" Answer to this was that Col bought the property for the screen, didn't think it had much chance on the stage and asked producer Anthony Parella not to present it. The legit was a fast flop.

**How's That?**  
"I saw a Columbia short in a theatre and it was enough to drive people to their television sets!" Retorted Schneider: "We'll give it to television and this will drive people back to the theatres."

Schneider recited chapter and verse on Col's climb to importance in the industry and revealed Gartley & Associates, financial public relations outfit, has been retained to get across the message to the financial world.

He related how the company has progressed over the past 25 years. Assets went from \$6,350,115 to \$64,693,709, net worth from \$3,911,649 to \$36,338,317, working capital from \$1,440,474 to \$31,826,949 and revenues from \$8,660,677 to \$83,311,113.

**Columbia Comparisons.**  
Max Shapiro, partner in Bond Richman & Co., dealers in investment securities, asked for the floor to compare Col's upbeat with "an industry leader" (meaning Loew's). His recitation: Col's assets up 919%; Loew's 70%; Col net worth up 829%; Loew's 60%; Col's working capital up 2,109%; Loew's 320%; Col's revenues up 920%; Loew's 37%.

Reflecting a disproportionate lack of interest in the Col stock was the number of stockholders in various companies, as listed by Shapiro: Loew's, 28,185; Paramount, 19,500; 20th-Fox, 18,800; Warners, 15,622, and Col, 2,362.

Schneider pointed up Col's strong dividend record and added it's the company's policy to continue with stock divvies as a supplement to cash so long as the practice doesn't cut into surplus.

Anent the domestic theatre situation, Montague stated about 2,000 fringe theatres closed over the past five years "but we have been getting more vital customers" in the new drive-in situations. He estimated the present number of owners at 5,000.

Lacy W. Kastner, president of

Col International, was asked to take a special bow upon the report that the foreign market last year brought Col \$39,000,000, or nearly 50% of its total film revenue.

New employment contracts for Schneider and Gerald Rackett, laboratory chief, were approved by a majority of nearly eight to one after some dissident voices were heard concerning Schneider's deal. Cohn stated the company was fortunate in holding Schneider, particularly in light of the fact that "one of the biggest companies wanted him to be president." The reference was to Loew's.

Harry and Jack Cohn and all other directors were reelected and, following the shareowners' meeting, the directorate reelected all officers.

## Grad Sears Dies; Trod Thorny Way At UA That Was

Gradwell L. Sears, who died at his home in Harrison, N. Y., last Wednesday (21), was one of the many industry executives who at one time or other had the role of president of United Artists. He was at the helm in one of the most difficult eras in UA's often-troubled history, from 1946, when Edward C. Raftery relinquished the job, until 1950, when Mary Pickford and Charles Chaplin, then co-owners, brought in the late Paul V. McNutt in a short-lived management deal.

Widely recognized as an able, tough and fighting distributor in the traditional sense, Sears was the chief exec when the entire industry was in economic disorder. Independent producers upon whom UA relied for product were forced to curtail their activities as banks tightened up on credit.

UA revenue fell drastically in the five years and pictures for the company's releasing mill became fewer and fewer. Added to intramural difficulty were the two "factions" in control of the organization, headed by Miss Pickford and Chaplin. Sears was a "Pickford man" while the late Arthur W. Kelly was Chaplin's key rep and ran the entire foreign department autonomously.

Also in the course of those five years, efforts to buy out Miss Pickford and Chaplin were well publicized and had a demoralizing effect on the company. The Stanley Kramer-Sam Katz combo and S. H. Fabian were among the bidders.

Despite the long series of adversities, Sears kept the company going until the Arthur B. Krim-Robert S. Benjamin syndicate moved in and he went into retirement.

Sears had an extensive background in distribution. He started with the old World Film Co. and subsequently moved to various, more important posts, including the general sales managership at Warners. He joined UA in 1941 as g.s.m. and three years later was appointed v.p. in charge of distribution.

He died of lung cancer. Survivors include his widow, a son, daughter and his mother.

### L. A. to N. Y.

Mary Astor  
Gene Autry  
Lewis F. Blumberg  
Jimmy Durante  
Y. Frank Freeman  
Greer Garson  
Leonard H. Goldenson  
Mack Gordon  
Helen Gracyo  
Paul Groesse  
Ted Hilgenstuhler  
Tom Irish  
Al Jarvis  
Spike Jones  
Frank King  
Edward Morey  
Leon Roth  
Susan Strasberg  
George Seaton  
Spencer Tracy  
Bob Vogel

### Pearl Harbor Theme

Metro has taken an option on "Day of Infamy," account of the Japanese attack on Pearl Harbor by Walter Lord, which Life mag is serializing in three parts beginning this week. It's coming out as a book via Henry Holt next spring.

M-G's option price is around \$150,000.

## Presley's Pointer For Films: Get The Teen Trade

Sock grosses rolled up by 20th-Fox's "Love Me Tender" over Thanksgiving Week has underscored the need for the industry to develop players and subject matter to bring out the juvenile audience sector.

Elvis Presley starrer in the first six days of its saturation preem in some 500 spots far and away drew both "Bus Stop" and "The Seven Year Itch" in the same or comparable houses. "We did two weeks' business in one," commented a 20th exec.

It's acknowledged that, in non-holiday playing time, it'll be a lot tougher to make "Love Me" click at the b.o., particularly since this is strictly a non-adult draw. But even with this handicap, 20th's mighty happy with Elvis. As a matter of fact, it's figured that some theatres may book it—even at a loss—just for the sake of the concession biz revenue, which has been astounding on this picture.

Most important lesson to be learned from "Love Me" however, it's said, is that the teenage audience will definitely come out if the incentive is there. For instance, "Giant" is proving a double draw—the adults are interested in the pic; and the teenagers yen for a gander at James Dean.

20th is currently negotiating with Presley for a second picture. According to N. Y. advice, he's under contract for a second film at \$150,000 and a third at \$200,000. Presley collected \$100,000 for "Love Me." It's been reported that he's holding out for \$250,000 plus 50% of the profits for his next screen appearance.

## 'Richard III' Disappoints; Television Exposure Again Gets the Rap

Minneapolis, Nov. 27.

As far as Minneapolis is concerned, the pre-theatre release of "Richard III" to television apparently practically killed it as a boxoffice attraction. The much-lauded British film had been held back here until schools got into full swing in the belief they would provide substantial patronage for it.

It went into the local 400-seat World, an ideal spot for it in the trade's opinion, at an advanced admission scale of \$1.25, instead of 90c, after 5 p.m., but with an especially reduced student matinee price.

Boxoffice expectations were high for the picture here, the home of the U. of Minnesota with a 20,000 enrollment and a number of other colleges. In fact, a long run was anticipated.

However, the initial week's take was only \$3,500, light for this theatre, and after a gross of but \$700 for the first two days of the second stanza the picture was yanked.

### Europe to N. Y.

Marian Anderson  
Robert St. Aubrey  
Rossanna Brazzi  
Lew Grade  
Joop Geesink  
Merle Oberon

### New York to Europe

Ed Bleier  
Reg Connolly  
Kim Cory  
Pinto Del Oro  
Mildred Dilling  
Clara Haskil  
H. Donald Hunter  
Gregory Peck  
Johnnie Ray  
Maurice Silverstein  
Renata Tebaldi  
Luciano Virgili

## New York Sound Track

Budd Schulberg, completing "A Face In The Crowd," under Ella Kazan's production-direction (WB release), resides in Siesta Key, Sarasota, Florida, which he says now has a sizeable writer colony including MacKinnin Kantor, Joseph Hayes, Jim McDonald, Richard Glendinning and Ed Beatty. It's no secret that "Face" and Al Morgan's "The Great Man," which Jose Ferrer completed for Universal, both suggest a w.k. radio-tv personality of "folksy" appeal.

Granting an exception, the MPPA board okayed Columbia's use of "The Golden Virgin" as a film title. And American Pictures registered "The Fabulous Life of Adam & Eve" for an upcoming film. . . . Record turnout is expected for the M. P. Pioneers' salute to Bob O'Donnell at the Waldorf Friday (30). . . . Harold Hecht, back on the Coast, sets a furious pace for himself when he has a picture rolling. . . . RKO will junk the press to Grossinger's for special preem of "Bundle of Joy" next Monday (2). . . . Bill German is chairing the film end of this year's March of Dimes. . . . Charlton Heston is pencilled in for a half-hour of NBC-TV's "Home Show" tomorrow. . . . After grossing \$9,500 with two tryout performances of Walt Disney's "Mouseketeers" troupe in San Diego, producer John Harris is now considering a nation-wide tour of the package. . . . Request made of Bankers Trust Co.'s Herb Golden by a press agent in Moscow: "Could you get me a subscription to VARIETY?" . . . Here's how Loew's per-share earnings have trended: 1946, \$3.66; 1947, \$2.26; 1948, \$1.03; 1949, \$1.31; 1950, \$1.53; 1951, \$1.52; 1952, 91c; 1953, 85c; 1954, \$1.28; 1955, \$1.03; 1956 (estimated), 90c.

Nate J. Blumberg and wife Vera staying on until after the Motion Picture Pioneers' dinner this Friday, thence back to the Coast; they just returned from a seven-week South American vacation-business trip. The Blumbergs "poured" at their Sherry-Netherland suite Saturday night.

Tyrone Power heads the cast of "Witness For the Prosecution," to be produced in England. . . . Ethel Barrymore signed by Clarion for "Johnny Trouble". . . . Malcolm Broderick swings from stage to screen as Bing Crosby's son in "Man On Fire" at Metro.

Mike Todd, whose roots are in legit, invited drama critics and reporters to see his Todd-AO film, "Around the World in 80 Days" and David Susskind, who produced the short-lived "A Very Special Baby" on Broadway, made sure that a host of his tv contracts, stemming from his Talent Associates television activities, received tickets for the Broadway play. Similarly, Hecht-Lancaster, which is co-producing "Separate Tables" on Broadway before making it into a film, has invited film critics and reporters to see the Broadway presentation.

John Lewis Film Service, Inc. has been authorized to conduct a film and advertising business in New York, with capital stock of \$50,000, \$10 par value. Directors are: John H. Lewis and Warren H. Ecke of Teaneck, N.J. William P. Hornberger, filing attorney.

## Lewis Blumberg's First Feature

### Cuban-Made 'Boodle' Has International Names—Nate's Son Stresses Exploitation Angles

#### Verne Makes Good

Omaha, Nov. 27.

Things don't change a lot in 25 years, local Film Rowers were figuring last week.

From the Omaha World-Herald's 25 years ago today column of Nov. 22, 1931:

"Every one was talking a new film, 'Around the World in 80 Days,' starring Douglas Fairbanks."

## Foreign Branches In Sales 'Peak' For 20th-Fox

Billing records in 25 overseas territories were broken as 20th-Fox International offices in 43 countries racked up a record \$2,025,000 for the week ended Nov. 17. Part of an overall campaign, the week was singled out as a tribute to associate foreign manager Emanuel D. Silverstone.

Total of 33 territories had billings higher than the original estimates supplied to the homeoffice in advance of the Silverstone week. Leslie F. Whelan is the drive captain.

Partly as a result of this week, 20th now expects its overseas revenue for 1956 to surpass the 1955 highmark of \$53,221,000. Rise is partially balanced out by declining domestic income.

### N. Y. to L. A.

John Baragray  
Dave Cantor  
Saul Chaplin  
Robert Clark  
Denise Darcel  
Nanette Fabray  
Melvin Frank  
Judy Gaye  
Kim Hunter  
Martin Jurow  
Janet Leigh  
Gene Lerner  
David Mann  
Stuart Millar  
Norman Panama

Hollywood, Nov. 27.  
International box-office potential of a group of stars from several different countries will be exploited by producer Lewis Blumberg in "The Big Booodle," his initial production venture, which will be released early next year by United Artists. It's an approach to added global returns that Blumberg intends to use as a formula on future productions under the Monteflor Productions banner, if script circumstances permit.

"The possible added revenue," Blumberg points out, "far outweighs the additional salaries we may have had to face in rounding up this cast."

"Boodle" stars Errol Flynn, a big box-office draw in England and still a name of consequence in the United States; Pedro Armendariz, a hefty Latin-American star; Italian beauties Rossano Rory and Gia Scala, both w.k. in Europe, and features Carlos Rivas, now gaining attention in the U. S. as a result of a featured role in "The King and I."

"Boodle" is a mystery with a Cuban background and was lensed entirely on location in Havana, another factor which Blumberg believes will have some affect upon its public acceptance.

Film marks the first time that Havana has been used as the entire background for a feature film and the camera, in picking up its story line, also picks up many highspots of tourist interest.

"We certainly couldn't complain about the Cuban cooperation," the producer laughs. "On one occasion we discovered that an actor wasn't on the set—he had walked off to go to the tv station for a rehearsal. We explained our plight to the police officer assigned to the company and he agreed that the actor had a definite commitment to us which must be honored—so a police car, with the siren screaming in real melodrama style, raced into Havana, a pair of burly cops picked up the actor and brought him back to the location. When he was finished with his scene, they returned him to the tv studio."

Blumberg, son of Universal-International topper Nate Blumberg, has been around the film industry all his life but never got into it until he started "Boodle."

Dr. Heinz Haber has two-year contract as chief science consultant with Walt Disney Productions.



# TOUGHER EUROPEAN SALES DUE

## Gloves Off in Biggest Battle In Years Between British, U.S. Film Industries; MPA Gives Its Views

By HAROLD MEYERS

London Nov. 27.

The gloves are off in the biggest open war for some years between the British and American film industries. The Yank companies stated their position in the frankest possible terms when, via the Motion Picture Assn., they charged Sir Henry L. French, the director-general of the British Film Producers Assn., of having "clef the British film producing industry from top to bottom."

Current battle stems from a statement made a fortnight ago by Irving Allen and Cubby Broccoli, executive producers of Warwick Films, who charged the MFPA with bias, alleging it was denied Overseas export licenses and kept out of membership of the association. Their allegations brought an immediate response from Sir Henry, who insisted there was nothing personal in the BFPA decision not to elect Warwick Films into membership as there was "a considerable distinction" between British producers and producers of films which "are entitled to be described as British." The BFPA director-general upheld their policy on export licenses and claimed that they had not excluded films made in Britain by American-controlled companies.

A leading indie producer, Daniel Angel (who was the association's rep at the recent TOA conference) said:

(Continued on page 18)

## Columbia Ups Its Quarterly Net

Columbia had a pre-tax profit of \$2,000,000 for the first quarter (July through September) of its current fiscal year, compared with \$1,700,000 for the same period a year ago.

However, the net slipped to \$843,000, or 71c per common share, from \$899,000, or 77c. per share, in the previous year.

## SEE 'ROCK' WORLD GROSS 8 TIMES NEGATIVE COST

"Rock Around the Clock." Sam Katzman production for Columbia, was brought in at a cost of under \$500,000 and will have a worldwide gross of eight times the negative cost, Abe Schneider, Col. v.p.-treasurer, reported in New York Monday (26).

Regarding the low investment, exec said Col. "never gave up on making small pictures."

## Stock Exchange Governor To Metro Directorate

While the status of Dore Schary remained undecided at Loew's board meeting on Wednesday (21), the board officially took action on the selection of a new director. Chosen for the post was Richard M. Crooks, a member of the Wall Street brokerage house of Thomson & McKinnon. He's a member of the Board of Governors of the N. Y. Stock Exchange and the Thompson & McKinnon outfit represents one of the most substantial groups of Loew's stockholders.

(Story on page 1 re terms of Schary's contract settlement.)

Corporation's earnings for the first fiscal quarter jumped to 30c per share as against 5c for the corresponding period a year ago. A regular dividend of 25c per share was declared, payable Dec. 24 to stockholders of record Dec. 6. Earnings for the fiscal year ended Aug. 31, 1956, were estimated at approximately 90c per share as compared with \$1.03 for the preceding year.

### IS IT POSITIVELY?

'Jet Pilot' Announced Anew  
—Release Date Is Feb. 20

Howard Hughes' "Jet Pilot" is back on the RKO distribution lineup, again. The John Wayne starrer, which had been announced for release several times before, only to be withdrawn, is set for releasing beginning Feb. 20, according to Walter Branson, RKO's global sales chief.

Trade interest focuses on the fact that Hughes made the film several years ago at a cost of around \$4,000,000. And he's been keeping it under wraps ever since.

"Pilot" is among 14 productions to be released by RKO during the first six months of 1957. According to Branson, they represent a total budget expense of \$33,000,000.

## SOL SCHWARTZ CREDO FOR PIONEERS: LEVITY

Sol A. Schwartz, chairman of this year's Motion Picture Pioneers dinner which has Robert J. O'Donnell as "the pioneer of the year," is intent on keeping this Friday's (30) shindig at the Waldorf's Sert Room to "a laugh pattern" with a minimum of speeches, and "that goes for the invocations and kindred ceremonies," says he.

As the dinner chairman, the president of RKO Theatres (List Industries) feels that the entire pattern of the annual Pioneers' dinners should be 100% fraternal and "the only qualification is a quarter of a century in the industry, without regard to whether you're a top exec or a working stiff, and whatever type of Motion Picture Pioneer you are we should make it a fraternal, laugh evening."

Bob Hope will emcee.

## Art House Turnover Need Prompts 15-Min. Cut Of Japanese 'Magnificent'

Recognizing the problem posed by over-length product for the arties, Edward L. Kingsley is cutting the Japanese "The Magnificent Seven" by about 15 minutes for its out-of-town runs.

Feature, current at the Guild Theatre, N.Y., runs for 155 minutes. Problem of turnover looms even larger for a small house than for one of the Broadway showcases.

Artie audiences like to come at the start of a picture. There's a show at 6:30 p.m. and another one at 9:30 p.m. Few tickets are sold in-between. By trimming the film 15 minutes, it'll be possible for the out-of-towners to sked five instead of only four shows a day.

### LEHMAN OR ODETS?

Screen Credit on 'Sweet Smell' Up To Guild

Screen Writers Guild apparently is to decide who gets the scripter credit on "Sweet Smell of Success," which James Hill is producing for Hecht-Hill-Lancaster.

Film had as its starting point a Cosmopolitan short story by Ernest Lehman, who also was assigned to write the screenplay. This he did but suffered a nervous breakdown and Clifford Odets was called in to do a rewrite job. Odets' ideas on the story twists and turns varied with Lehman's and it's Odets' script which is being used for the shooting.

Harold Hecht states the Guild probably will want to make the decision on scripter billing.

## Hitler Feature's 500 Dates in U. S.

Best Showing Since War of German Film—Possible American Gross of Over \$100,000

"The Last Ten Days," Austrian-made feature on Hitler's final days in the bunker beneath burning Berlin, seems to be breaking the ice for the German-language films in this country. After an unspectacular sendoff in New York, picture has been garnering playdates in the keys and shapes as the most successful German release in the U. S. since the war.

According to (Edward L.) Kingsley-International, which is handling the subtitled entry (for Columbia's account), "Ten Days" is headed for some 500 dates and a possible gross of over \$100,000 in the U. S. and Canada.

In Canada, where distribution is handled via the Col offices, pic had a five-theatre, day-and-date run in Toronto and subsequently played the Odeon circuit as a top feature. In Chicago, it ran seven weeks in the first-run artie, then was booked into eight subsequent. Three houses played the film day-and-date in Miami, and in Los Angeles it went into five Fox West Coast

spots following the first-run launching. It's also had dates in Texas.

Noting that "Ten Days" managed to get bookings in commercial situations, Kingsley acknowledged that the b.o. performance was "spotty" but stressed that the question of language didn't enter. He said the picture might have done even better if it had gotten a better break in the N. Y. launching. It premed at the World Theatre, which was about the only house willing to play it. It was later brought back at the Apollo Theatre.

Several other German pix with a Nazi theme, notably "The Devil's General," are due for release in the U. S. The Germans have been lagging far behind the Italians, French and Japanese in the American market, which is ascribed partly to the lack of export quality in their films. Only within the past year has the German industry begun to make pictures ("Captain from Koepenick," etc.) considered to stand a chance with American audiences.

## FOREIGN MARKETS VITAL TO U. S.

By FRED HIFT

Although gross receipts in the important overseas market continue to rise slowly—Europe possibly showing the least increase—the American film companies see a rough year ahead.

Executives who know the market and are in a position to prognosticate express concern not only because they expect more problems, but because the American industry has geared itself to an extraordinary high level of foreign income expectation which, they say, must be maintained at all costs.

As budgets go up, the number of features which depend for their breakeven money and profits on revenue from abroad is growing steadily. On the overall, it's figured that some 48% to 52% of the industry overall income now derives from the foreign market. There are those who feel that, in the light of fluctuating conditions, this is a dangerously high proportion.

### Anglo Drop Serious

Drop of revenue in Britain and Canada, two of the industry's top markets outside the U. S., is viewed with more than passing concern for the very reason that the margin is so thin. Both countries are down by approximately 10% and the blame is put on television.

The question now seems to be: Will the rest of the foreign market go up sufficiently to make up for the loss?

Superficially, the answer would be yes, since grosses elsewhere are rising. However, these figures can be deceptive. While grosses are up, costs also are up and the indications are that it will be difficult in 1957 to maintain the \$213,000,000 foreign net level that Motion Picture Export Assn. prexy Eric Johnston has predicted for 1956.

Problems facing the Americans overseas are less in the dollar remittance area, which—during the coming year may well be affected by the Middle Eastern crisis, but rather in the realm of quotas, taxes and other "protectionist" measures taken by individual countries. Increasingly, fixed reciprocal deals are being arranged between some of the major European film-producing nations, and these inevitably put the squeeze on the U. S. firms which cannot, and will not, enter into such deals.

"There is no question that we will have to fight harder to maintain our level, at least in Europe," noted one foreign exec this week. It's pointed out that, while remittances are put at \$213,000,000 by Johnston, this includes the Canadian market; also it takes into account dollars not directly remitted but invested in coproductions which then may recoup both in the country of origin and elsewhere. It's figured that direct-to-New York remittances run to \$175,000,000 to \$180,000,000 a year.

The American companies feel that they can expect no further expansion in Europe. The accent for the future appears to lie primarily on Latin America and the Far East, with the former showing a more immediate potential. Yet, with the bird-in-hand approach, the companies are concentrating on the lucrative Continental market, with its sure coin, rather than spend much energy on widening their already considerable foothold in other areas.

MPEA, for instance, has only one field man in all of Latin America and another in the Far East, with the N. Y. supervisors—Robert Corkery and Irving Maas respectively—helping out with extensive trips. By comparison, MPEA men are stationed in Britain, Germany, Italy, France and Scandinavia, keeping a close watch on the market.

Stephen Apostolof purchased Howard Eastbrook original, "From Out the Darkness" for indie production.

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## The Great Man

Tale of a popular air favorite who was a heel in private. Exceptionally good performances. Should please customers.

Hollywood, Nov. 27.

Universal release of Aaron Rosenberg production. Stars Jose Ferrer, Dean Jagger, Keenan Wynn, Julie London, Joanne Gilbert, Ed Wynn; features Jim Backus, Russ Morgan, Edward C. Platt, Robert Foulk, Lyle Talbot. Directed by Robert Foulk. Screenplay, Al Morgan and Ferrer; from Morgan's novel; camera, Harold Lipstein; editors, Sherman Todd, Al Joseph; music, Herman Stein; song, Bobby Troup. Leash Worth. Previewed Nov. 15, '56. Running time, 92 MINS.

Joe Harris ..... Jose Ferrer  
Phil Carleton ..... Dean Jagger  
Sid Moore ..... Keenan Wynn  
C. Larson ..... Julie London  
Ginny ..... Joanne Gilbert  
Paul Beasley ..... Ed Wynn  
Nick Cellantano ..... Jim Backus  
Eddie Brand ..... Russ Morgan  
Dr. O'Connor ..... Edward C. Platt  
Mike Jackson ..... Robert Foulk  
Harry Connors ..... Lyle Talbot  
Charles Carruthers ..... Vinton Hayworth  
Mr. Rober ..... Henny Backus  
Mary Browne ..... Janie Alexander  
Receptionist ..... Vikki Dougan  
Mailboy ..... Robert Schwartz

The alleged behind-the-scenes world of broadcasting took a lambasting with the publication of Al (NBC) Morgan's novel, "The Great Man," the story of a guy with a gift of gab. Novel's point of view is repeated in this Universal screen version. Several aspects give it interest for the trade and professional circles, such as the outspoken approach to some characters and situations in the novel, and exceptionally good performances.

Like the book, the film is a series of flash episodes adding into a character study as a probing reporter researches the background of a nationally-known and presumably revered air figure who has died in an auto accident. The research brings out that away from the mike the late lamented was a stinker with no scruples. At the same time, there is revealed a stinging portrait of network operations and of the men who wield the power in the electronic world. The "great man" is never seen in person, but becomes known to the viewer through the picture given of him in the interviews with people who had worked for and with him. It isn't a pretty picture of a man.

Jose Ferrer who stars as the reporter collaborated with author Morgan on the screenplay and directed. In each function he is extremely able, with particular emphasis on his direction which brings out several surprise performances. Ed Wynn need never play the buffoon again, so good is he as the pious owner of a small New England radio station who gave the "morning man" his start. It's an outstanding piece of work.

Another big surprise is Julie London, who digs into a dramatic role and socks it across with all the aplomb of an actress with many years of seasoning. She plays the singer on the personality guy's show who also must hold herself available as a part-time mistress that way. Via record, she sings "The Meanings of the Blues," tune by Bobby Troup and Leah Worth.

Dean Jagger is fine as the network head and son Keenan Wynn scores, too, as the executive always looking out for himself. Joanne Gilbert impresses with excellent work as Ferrer's secretary. Also holding up the high performance standards are Jim Backus, the all-American heel's press agent; Russ Morgan, his studio orchestra leader; Edward C. Platt, a doctor; Robert Foulk, the engineer to whom no man was a god; Lyle Talbot, Henny Backus, Janie Alexander and others.

Photography by Harold Lipstein, the editing by Sherman Todd and Al Joseph, background music by Herman Stein and other technical contributions are all good. Brog.

## Adam Y Eva

(Adam and Eve)

Bible's first chapter given a phony art treatment. "Exploitation" but little else.

Películas Nacionales release of a Constelacion production. Exec. producer, Fernando Valle. Stars Christine Martell, Carlos Baena. Directed and produced by Alberto Gout. Screenplay and adaptation based on the Genesis by Gout. Camera, Alex Phillips; editor, Jorge Bustos; music, Gustavo Cesar Carreon. At Cine Alameda, Mex. City, Nov. 18, '56. Running time 78 MINS.

Adam ..... Carlos Baena  
Eve ..... Christine Martell  
Biblical text ..... C. Portillo Acosta, P. de Cervantes

What might have been a tour de force by director Alberto Gout, two principals and a few animals, turns out to be a forced tour for all concerned, including the public. Opening days here had a heavily preponderant male audience eagerly awaiting a sexy nuzzle, but all they got for their pesos was a stilted unsatisfactory dulle.

Gout has attempted to transfer

in pantomime dramatic terms the awakening of man and the coming of woman. In a serious vein he opens his film with the words of Genesis, backing them up with the fine natural Eastmancolor photography of one of Mexico's best pictorial cameramen, Alex Phillips. Evidently with deep sincerity he builds a flowing documentary of desert sands, corrugated skies and limpid lagoons, promising the audience a subtle and distinguished film to follow. He then proceeds to tear down all that has gone before with a cheaply wrought, weakly interpreted and ludicrously set version of the world's oldest love story.

The film will undoubtedly be offered plenty of playing time wherever censorship allows it to be shown. It is without direct dialogue, except for one scream by Eve, and therefore its off screen religious text can be easily dubbed in all languages. However, for showmen, religiously inclined or otherwise, with any honest attitude toward their community, this film will be questioned plenty as an effort toward commercialism on a subject that calls for a thoroughly sincere and devout approach.

That Gout has gone to lengths to make it a strip teaser suggests only more that his interests in the subject matter were based on its sensationalism and its supposed sensuality. The pretensions of bad taste, combined with pseudo artiness in no way cover up the shoddy "Paradise" interior-exterior devised by Manuel Fontanale, nor the corny clerical style score of Gustavo Cesar Carreon. That Eve wears heavy eye shadow and has plucked brows, and that Adam seems a foolish buffoon may make for humor in some eyes. But a brutally sadistic scene of the death of a rabbit in the paws of a wild dog seems more typical of its authors' intent.

There are moments when Gout and the principals do come to grips with the story. There are also moments of unusual pictorial beauty when the camera becomes imaginative and when the setting of man's desert banishment takes on a quality of heat and understanding. However, over all this hangs the fact, that the difficult rendition of possibly the most sincere love story of them all, has, in its present filming taken on the trappings of a perverse and cheaply portrayed sex-stimulator, whose only point of view is a corrupt one.

Mayer.

## Dallas Convention

Continued from page 3

that in years past made money for us." He cited the "Hardy," "Blondie," "Maise," "Lassie," "Lum and Abner," Roy Rogers releases—"All of which insured us an audience."

This view, he conceded, might be contrary to that of "City Boys" who insist that only big pictures will draw people away from video. "However," Kalver asserted, "in small situations my experience tells me our people are not as much attracted by sexy themes, boudoir olympics, swishing deviationists and sanguinary violence as they are by corny, light-hearted, pure entertainment offering." (In short, Kalver contradicts VARIETY's famous headline of many years ago, "sticks nix hick pix.")

Kalver offered suggestions that film companies revise their so-called "assembly line" pictures—the "undistinguished" westerns and stories of crime and violence "that have little potency or draw." He asked that these pictures be replaced with entries that appeal to teenage market. "Perhaps," he said, "it would be better in certain instances if our production techniques would be less meticulous, but faster and more timely" to present new personalities "promptly on our screens while they are still fresh and popular." He referred especially to the teenage heroes.

Despite his criticism of many aspects of industry, and distributor trade practices, Kalver's address (the keynoter) was spiked with optimism with relation to future of film business. He feels, for example, that tv, with its elaborate programming and backlog of feature films, has already thrown its "Sunday punch" at the nation's theatres which, "though a little groggy," are still on their feet.

He asserted that there will be some theatre casualties but "most of us will survive through a reappraisal and readjustment of our business."

## A Woman's Devotion

(COLOR)

Mildly interesting whodunit filmed in Acapulco; acceptable for general dual situations.

Hollywood, Nov. 27.

Republic release of a John Bash production. Stars Ralph Meeker, Janice Rule, Paul Henreid; features Rosenda Monteros, Fanny Schiller, Jose Torvay, Yerye Beirute, Carlos Barba, Jamie Gonzalez, Carlos Riquelme. Directed by Paul Henreid. Story-screenplay, Robert Hill; camera, (Trucolor), Jorge Shall Jr.; art director, Ramon Rodriguez; editor, Richard L. Van Enck; music, Les Baxter. Previewed Nov. 25, '56. Running time, 80 MINS.

Trevor Stevenson ..... Ralph Meeker  
Stella Stevenson ..... Janice Rule  
Capa Henrique ..... Paul Henreid  
Maria ..... Rosenda Monteros  
Senora Reldi ..... Fanny Schiller  
Gomez ..... Jose Torvay  
Amigo Herrera ..... Tony Carbajal  
Roberto ..... Jamie Gonzalez  
Chief of Police ..... Carlos Riquelme

Picturesquely filmed in Mexico's Acapulco, "A Woman's Devotion," old-fashioned in title, carries enough whodunit motivation to keep the spectator mildly engrossed. The John Bash production occasionally becomes heavy. Names of Ralph Meeker, Janice Rule and Paul Henreid, who co-star, should see it through the general dual situations.

Bash makes excellent use of his location, lensed in Trucolor for good tint effect, and Henreid, doubling as director, persuasively handles his characters, particularly Meeker, who portrays a war hero still sometimes mentally disturbed due to battle shock in World War II. Story and screenplay by Robert Hill may be regarded by some as inadequately solving the mystery of two Mexican femmes' murder, but apparently it was the intention to leave it up to the viewer to clarify in his own mind from the incidents which unfold.

Plotage picks up Meeker and his bride of six months upon their arrival in Mexican resort, where they plan to spend an indefinite period. The morning after, the body of a Mexican waitress, whom Meeker, a first-rate artist, met in a bar the night before and asked to pose for him, is found in her home, where it develops painter made sketches of her. Girl's widow, a prize-fighter, finds these sketches, which Meeker, because of his mental condition, has forgotten, and tries to blackmail the artist. After going to the house to pay off and getting back the sketches, Meeker leaves, and body of a Mexican maid who has acted as go-between is discovered. The prize-fighter is believed by police, who have suspected Meeker of the first crime, to be guilty of both murders and Meeker is told he may leave. At airport, however, where police come to arrest the artist, he is killed after he believes he is back in the war and has tried to gun down the police.

Meeker delivers well in a difficult role and Miss Rule enacts his wife with understanding and charm. Henreid is well cast as the police captain assigned to the murders. Outstanding portrayal of the maid, the second victim, is offered by Mexican actress Rosenda Monteros, and good support is contributed by Yerye Beirute, widow; Fanny Schiller, pension manager; Jose Torvay, Tony Carbajal, Jaime Gonzalez, and Carlos Riquelme.

Technical credits are headed by Jorge Shall, Jr.'s clever color photography, and Les Baxter provides a melodic music score.

Whit.

## Rumble on the Docks

Actionful yarn of youthful gangs on N.Y. waterfront.

Hollywood, Nov. 27.

Columbia release of Sam Katzman production. Stars James Darren; features Laurie Carroll, Michael Granger, Jerry Janger, Robert Blake, Edgar Barrier, Dana Delany, Barry Proctor, Carey Dan Terranova. Story by Fred F. Sears. Screenplay, Lou Morheim, Jack DeWitt; based on novel by Ed. Paley; camera, Benjamin H. Kline; editor, Jerome Richer; art director, Pat Palmentola. Previewed Nov. 19, '56. Running time, 84 MINS.

Jimmy Smigelski ..... James Darren  
Della ..... Laurie Carroll  
Eve Brindo ..... Michael Granger  
Rocky ..... Jerry Janger  
Chuck ..... Robert Blake  
Pete Smigelski ..... Edgar Barrier  
Dana Kline ..... Celia Lovsky  
Dana Kline ..... Celia Lovsky  
Frank Mangus ..... Timothy Carey  
Tony Lightning ..... Dan Terranova  
Poochie ..... Barry Proctor  
Wimple ..... Don Devlin  
Cliffie ..... Stephen H. Sears  
Ferdinand Marchesi ..... Joseph Vitale  
Gotham ..... David Orrick  
Fitz ..... Larry Blake  
Gill Danco ..... Robert C. Ross  
Sully ..... Steve Warren  
Bo-Bo ..... Don Garrett  
Fuller ..... Joel Ashley  
14-year-old ..... Salvatore Anthony

Theme of juvenile delinquency is set down in a promising background in this gutsy Sam Katzman production which combines brawling juve street gangs with longshoremen labor trouble on the Manhattan waterfront. Film packs

considerable violence, but gets in good characterizations and is an okay entry for action houses.

A "rumble" in dock parlance is a gang fight and script by Lou Morheim and Jack DeWitt proceeds to limn subject ruggedly. Film intros an interesting newcomer, James Darren, in lead role, who gives evidence of going places. Fred F. Sears' direction endows story line with credibility and movement, and pic benefits by on-the-spot lensing.

Darren, head of a juve gang, becomes involved in union trouble when he's picked up and patronized by Michael Granger, ruthless gangster head of a waterfront local. Basically a good kid with a sense of fair play, he throws in with thug as much to spite his father—who kicks him out after boy takes up with gangster, whom the father blames for being injured years before in a union brawl—as for any admiration he might hold for unionist. Plot is further motivated by the father and a handful of adherents trying to set up a rival local, leading to the murder of one of these leaders. Showdown comes when Granger and a triggerman try to kill Darren when it appears he'll testify against them for murder.

Darren displays an ingratiating talent which makes him a standout, and Granger is well cast as union chief. Laurie Carroll, a promising newcomer, is in for what romantic interest story naturally develops, and Edgar Barrier portrays the father, a bitter man who somehow attaches the infirmity he gained in the union brawl years before to his son. Timothy Carey is properly menacing as gang leader's goon and David Bond rates in role of a settlement worker. Celia Lovsky, Sammy Foner and Jerry Janger lend good support, and Freddie Bell and His Bellboys offer "Get the First Train Out of Town."

Benjamin H. Kline's realistic photography heads off okay technical credits.

Whit.

## Running Target

(COLOR)

Interesting, somewhat offbeat outdoor actioner rates as okay programmer, but could be cut.

United Artists release of Canyon Pictures (Jack C. Couffer) production. Stars Doris Dowling, Arthur Franz, Richard Reeves; features Myron Healy, James Parnell, Charles Delaney. Directed by Marvin R. Weinstein. Screenplay, Weinstein, Couffer, Conrad Hall, from original story by Steve Razer; camera (DeLuxe Color), Halit editor, C. Lodge; music, Ernest Gold. Previewed in N.Y., Nov. 14, '56. Running time, 83 MINS.

Smitty ..... Doris Dowling  
Scott ..... Arthur Franz  
James ..... Richard Reeves  
Kaygo ..... Myron Healy  
Pryor ..... James Parnell  
Barker ..... Charles Delaney  
Brothers ..... James Anderson  
Rosesworth ..... George Roth  
Castagna ..... Frank Richards  
Weyerhauser ..... Nicholas Rutgers

Although the logic of its character sketches and story line is sometimes elusive, "Running Target" still shapes as an acceptable entry for the programmer market. As backgrounded in the Colorado Rockies, nicely lensed in DeLuxe Color, the Jack C. Couffer production springs upon its audience a switch from the routine in outdoor material, this being a sheriff's aversion to killing escaped convicts.

Man with the badge is Arthur Franz, who sets out in pursuit of four desperadoes on the loose. Where the film goes awry is in its depiction of others in the posse with Franz. Doris Dowling is the femme member, her presence being explained by the fact that the convicts had held up her gasoline station. But at near the final fade she's shown romancing the leader of the prisoners. It's difficult to savvy her motivations.

Also, there's Richard Reeves, a bar owner who, in the name of justice, is bent on a sadistic killing of the escaped men. He and Franz are at opposite poles, the latter being a moody softie who feels those he's running down have a right to live.

Franz, Miss Dowling and Reeves handle the parts competently though or course, this type of lower-case production makes relatively small histrionic demands. Myron Healy, James Parnell and Charles Delaney, among others in subordinate roles, similarly are adequate.

Marvin R. Weinstein's direction works up a fair amount of general interest and the cinematographic values are good. But the director uses too much footage in getting the story told and tighter editing could help alleviate this.

Music and technical credits all fair enough.

Gene.

A. A. Alston, city manager of North Carolina Theatres in Burlington for the past 11 years, has resigned his post and will open a new auto supply store there early next month.

## Los Amantes

(The Lovers)

(MEXICAN)

Uneven Latin treatise on sex. Some offbeat casting. Fine for language situations but dubious otherwise.

Mexico City, Nov. 13.

Películas Nacionales release of a Constelacion production. Exec. producer, Eduardo Quevedo. Stars Yolanda Varela, Carlos Baena. Directed by Benito Alazraki. Screenplay, Rafael Garcia Travas from original by Francisco Rojas Gonzalez and Benito Alazraki. Camera, Rosalio Solano; editor, Gloria Schoemann; music, Rau LaVista. At Cine Ardis, Mexico City, Nov. 10, '56. Running time, 90 MINS.

Leticia ..... Yolanda Varela  
Juan ..... Carlos Baena  
Berta ..... Amanda del Llano  
El Raton ..... Jorge Martinez de Hoyos  
Luis ..... Hector Godoy  
Luisa ..... Sonia Furio  
Juana's Mother ..... Hortencia Santovena  
Don Pepito ..... Rafael Labra  
Maria La ..... Carolina Barret  
Bar Girl ..... Cleopatra Walkup

First to draw the Mexican censors' new "D" classification with the added comment, "Strictly for adults because of its prostitution theme," this not-as-sexy-as-it-sounds release should get plenty playing time in latin language situations. Its chances, at U.S. art houses, for which it was evidently aimed, however, look slim. Technical faults are numerous; with poor sound recording, uneven lighting and sloppy cutting noted.

Script is realistic and sincere but never fully realized by either the films' authors, nor the type director, Benito Alazraki. Nevertheless the latter, in his theatrical film debut handles his cast and camera with some insight and feeling, suggesting that he may develop as directorial talent, badly needed here. Dialogue in Spanish is good.

Slight story tells of a mom-torn student who can't make up his mind between his undemonstrative fiancée and a hotter, passionate doll of the evening. Boy eventually leaves home to live with, and be supported by the latter, only to find that mother means most and that it's better to nurture love on the hearth than in any hour's hammock. At the fade boy leaves girl for mom and—possibly—sweetheart. The bawd heads for the states to continue her "career" on a dollar basis.

Attempt by the director to be realistic in his locales and atmosphere for this simple black and white tale saves the show pictorially. There are torrid bed scenes. Best of all is his and producer Eduardo Quevedo's casting of numerous comparative newcomers in both minor and major roles, who give the film a new and more candid touch without going arty. Outstanding among these is Yolanda Varela, whose sensual sexpot tramp is handled with a mature restraint well beyond her years. Carlos Baena playing her indecisive lover is physically well cast, but lacks the potential for the big leagues. As a barroom tart, Cleopatra Walkup (No kidding, it's her real moniker), gives her bit part a standout quality. Rafael Labra takes a trite comedy role as a comedy grandfather and gives it surprising freshness.

Jorge Martinez de Hoyos also gives a sensitive reading to his miming as a second rate bullfighter, saving the role from becoming just another conventional latin caricature. Only miscasting is Sonia Furio, whose colorless performance as the "hero's" betrothed gives too good cause for his dilemma, if such it is. Rest of the cast give well delineated performances with Elisa De Leon in a small bit as the floozies' mother taking top honors.

Technical credits rate no applause with Rosalio Solano photographing and Gloria Schoemann editing. Score by top local composer, Rau LaVista is far below his usual high standard. Mayer.

## Presley's 2d Pic

Continued from page 1

vid Weisbart, who produced "Tender," will produce "Gold."

## Anti-Elvis Cracks Madden Fans

Minneapolis, Nov. 27. During current "Love Me Tender" engagement the RKO Orpheum is having two policemen on duty to curb any possible disorder.

Picture has received a tremendous amount of newspaper publicity here and is going great boxoffice guns.

On the opening day the picture was interrupted frequently by shouted comments from anti-Presleyites. This heckling of the picture was resented by the screaming and giggling Presley fans, mostly feminine, who minced no words in denouncing the traducers.



# STAR 'PROFILERS' TALK UNION

## Side-Angles at Allied Rally

Dallas, Nov. 27.

### 'New Faces' At Convention

Allied States Assn. is practicing what it preaches as regards the needs for "new faces" on the screen by introducing fresh talent on its convention agenda here. Keynote Roy L. Kalver is a "smalltown exhibitor" in the truest sense, his "circuit" consisting of a 850-seat hardtopper and a 500-car drive-in at Decatur, Indiana. He described his opinions as "a worm's-eye view of the film industry."

### Bankrupt (?) But Stylish

However impoverished or threatened they may be, theatre operators attending the convention cannot make a case for "slumming" in the stylish environment of the Statler-Hilton here.

### Tip Stations To Col. Cole

This assemblage is "dedicated" to Col. H. A. Cole, Allied's big man in Texas, who is withdrawing after 32 years from active leadership in exhibitor trade association politicking.

### Senate Silver Lining?

Confessedly distressed by the failure to get somewhere via Senator Hubert Humphrey's Small Business Committee hearings, Alliedites hope that one benefit resulted: Congress now has some awareness of the plight of the film theatre in the present economics.

### Something Seems Missing

As was true at the convention of the other exhibitor body, Theatre Owners of America, representatives of film distributors are noticeable for their absence from the environment of their "best customers."

No company man is on speaking agenda.

## Salesmen Asked Also to Be Bookers

### Thereby Is Posed Question of Dual Union Membership If Practice Develops

Film salesman are being asked to double as bookers at some exchanges operated by the major film companies. Pressure to undertake both jobs is said to be especially prevalent at companies that are releasing a relatively small number of pictures annually. Some salesmen have expressed the fear that if the companies are successful in imposing the dual assignment, it might force them to join two unions.

Should they take on the booking chores, it would necessitate affiliation with the exchange white collar union, an affiliate of the International Alliance of Theatrical Stage Employees. The film peddlers are members of the Colosseum of Motion Picture Salesman, an indie union until its affiliation with the IA last week.

David Bartell, general counsel of the Colosseum, said that he had no reports of the efforts to make the salesman double. However, he stressed that the union "would resist vigorously" any attempt to increase the work load of the salesmen. "These men are salesmen not bookers," he said. "You can't expect them to do both jobs well."

The Colosseum's decision to enter the IA fold, taken at its annual convention in St. Louis last week, gives the IA jurisdiction over all exchange labor in the nation except for the front office workers in Los Angeles, who are represented by the Office Employees International Union, affiliated with the AFL-CIO, as is the IA.

According to Bartell, the Colosseum, which has been the bargaining agent for the salesmen since 1948, voted for the affiliation with the IA "to give added strength to all of the employees in the motion picture industry. He added the action would result in mutual benefits.

It's believed that the IA connection will give the salesmen added power when the film companies get around to streamlining exchange operations.

Bartell stressed that the Colosseum will maintain its name and identity, will function under its own constitution, and that all members of the Colosseum in good standing will be continued in membership. Richard F. Walsh, IA prexy, declared that "there is a definite place in our organization for the Colosseum, and that such an affiliation will prove mutually satisfactory."

Henry Ford II, Walter P. Reuther co-chairmen of a Boys Town of Italy benefit showing of "Around the World in 80 Days" Dec. 26 at the United Artists theatre, Detroit.

## BUT VILLAINS ARE IN EAST

By KAY CAMPBELL

Los Angeles, Nov. 27.

Article writers on the West Coast are quietly trying to organize; not to protect themselves against the film studios, film publicists or film stars with whom they work but against the editors of magazines published in the east. The situation is peculiar in that the demand for profiles or ghosted pieces about personalities was never greater. But magazine management and editors were never more untrustworthy on commitments and promises. (Couple of the film fan mags have a bad name for non-payment of fees.)

Situation is involved out here. The L. A. unit of the Authors Guild has long been moribund although a San Francisco branch is fairly alert. Major writer unionism has centered in the film and broadcasting studios. When the Screen Writers Guild, formerly affiliated with the Authors League of America in Manhattan, broke away to form with the radio and video scribes the new Writers Guild of America, the local evaporation of the Authors Guild became pronounced.

Present underwraps movement to unite freelance article writers into a group is patterned after the American Society of Magazine Photographers rather than the Authors Guild. How taut the new craft "union" will be, its size, and the names of mates and crew members is anybody's guess at this time, for the lid clamped on the venture is tighter than that of a convoy-sailing in wartime. And any attempt to estimate the scope of the project or to obtain comprehensive data wallows in a mud-bank of strained silence.

Perhaps rightly so, for the scribes can recall vividly and apprehensively the jagged reefs which nearly capsized sister ships—the Newspaper Guild, the Screen Publicists Guild and even the Screen Writers Guild—on their maiden voyages. The navigators of this new craft apparently hope to steer a course clear of internal factions, external opposition, politics and indifference, but one of the worst things plaguing the cohesion of freelancers is lack of communication among them. Time presents another freelance union problem, for time is money when you're on your own. The Newspaper, Publicists and Screen Writers had a common stamping ground—hall, office or city room—a steady income. Welding the fragments into a solid body was, by contrast, a simple task.

### Don't Often Meet

Freelance scribes, on the other hand, have little or no contact with one another and distances (on the Coast) present a special major obstacle in making contact. While Cameron Shipp interviews Yul Brynner in Hollywood for Redbook, James Reid may be covering Cannery Row in Monterey for True. While Richard Hubler digs for material at Marineland, Dora Albert may be covering an assignment on Apple Valley, Jane Ardmore may be on location in Utah, and Alcyne Canfield may be scouting Ron Reagan's new mansion in Pacific Palisades. When they return to their respective homes to write the stories, they are even more isolated. In New York, a rendezvous between writers or a phone call to the Authors Guild office is a matter of moments; on the west coast a matter of hours and many miles of traffic.

Ralph Hancock headquarters in Palm Springs, Frank J. Taylor lives on the Peninsula south of San Francisco, Ellen Sheridan in Ventura, Alice Tildesley in Altadena, and many others are to be found in La Jolla, Santa Barbara, Flintridge and the San Fernando Valley. So far as can be ascertained most of the members who have signed up for this uncharted voyage are members of similar organizations—the Author's Guild, Los Angeles Press Club, Hollywood (Continued on page 14)

## Exhibitors Scout Europe for Films, Complicate U. S. Importers' Lives; Foreigners Getting Pretty Confused

### TV 'Clearance' Slant

Dallas, Nov. 27.

Problem of new kind of clearance—required time before theatrical film should be released to television—was raised by Allied at convention here. Exhibitor organization prexy Rube Shor revealed plans to make appeal to film companies to set "some kind of fair clearance" before pictures are sold to television.

Shor was vague on how this could be accomplished, but indicated that board had discussed possibility of writing tv clearance clause into film contracts if it's legally possible.

## Allied Jilts TOA For Present

Dallas, Nov. 27.

Allied board today (Tues.) decided the time is not right for any amalgamation with Theatre Owners of America.

Instead, it was voted to continue cooperation with the rival theatre association and seek out additional common ground on which the two groups can work together.

## Film Council Charges U. S. Producers Abroad Hire Communist Labor

Hollywood, Nov. 27.

Several theatrical films being lensed abroad by American interests with American coin are employing Communist union members in preference to anti-Commie members of same crafts, the Hollywood AFL Film Council charged Sunday (25).

### Calls Move Mischief

A foreign producer visiting New York this week (26) termed "a grave and dangerous error" the decision of the Hollywood AFL Film Council to spotlight films made abroad by Americans—or with American financing—that use Communist union members.

The producer, an avowed anti-Red and a practicing Catholic, opined that the Council's resolution overstepped the realm of the crafts unions and, if actively pursued, would make it difficult for U. S. interests to pursue normal production activity in Europe.

Titles of all such pictures will be made public from now on, together with names of firms involved and the Yank interests therein, in a nationwide campaign to bring the matter to the American public's attention, the Council stated.

To begin with, Communist manned pix made in Italy and France, where anti-Red film unions exist, will be special targets, according to the Hollywood labor group. Situation was brought to the Council's attention by the Free Trade Union Committee of the AFL-CIO, it was disclosed.

Claude Dauphin set for Joseph Mankiewicz' "The Quiet Man," for United Artists release.

American exhibitors on the prowl for product are joining the growing number of indies who are scouring Europe for film to meet the American market needs.

Their combined activities, along with the evident interest shown by some of the majors, shape as a headache to the indies doing business regularly with the European producers and, according to some, have created a good deal of confusion on the Continent which has been accustomed to hear about the great "resistance" to imports in the States.

U.S. exhibs. both in this country and when visiting abroad, have frequently exhorted overseas industries to tailor their output to American market needs. Short of accomplishing this aim, they are now raising the possibility of circuit breaks via dubbed fare.

Recently returned from Europe is Max Cohen of the Cinema Circuit. He's reported to have acquired "La Riassa" (The Rice Girl) from Titanus. Group headed by Jules Weill (brother-in-law of American Broadcasting-Paramount Theatres prexy Leonard Goldenson) is said to have handed a \$100,000 guarantee to a French producer for an animal pic running barely over an hour. National Theatres has invested in the preparation for the U.S. market of the French "Frou-Frou."

At the majors, 20th-Fox has acquired the Gina Lollobrigida starrer, "Beautiful But Dangerous" and is said considering taking on "Marie Antoinette," a French entry, for the U.S. Pic was partially shot in English. 20th also has "Oasis," a French-German co-production.

In Europe, Daniel Frankel of the newly-formed Zenith Amusement Co. has been picking up films for dubbed presentation in the U.S.

Established indies in N.Y. view the situation with some alarm, pointing out among other things that several of those who have acquired films have no distribution for them. They fear, too, that this sudden attention—plus the occasional splurges—may give Europeans an exaggerated notion of the U.S. market potential.

Case of "Riffi" is frequently mentioned as one to give the impression that dubbing opens all doors. It's emphasized that comparatively few overseas productions lend themselves to proper dubbing and the opinion is voiced that it's doing no one a favor to release in the U.S. a dubbed picture that isn't basically suited for an English soundtrack.

Some newcomers to the indie field appear to be telling Europeans that the product shortage has opened the door wide for their films. It's acknowledged that the opportunities for imports today certainly a greater than they were before, particularly in the light of the short second-feature supply. However, say the indies, nothing is to be gained by dumping a lot of dubbed but mediocre product on the market.

## REUNION WITH COMPO AN ALLIED LIKELIHOOD

Dallas, Nov. 27.

First step leading to Allied's eventual return to Compo's fold was taken by board here with appointment of committee to confer with similar group from COMPO in Washington on Dec. 10. Committee, consisting of Abram Myers, Trueman Rembusch, and Wilbur Snaper, will report to Allied's board at meeting in Cincinnati Feb. 1.

Whatever decision Allied committee recommends to board will be accepted, President Rube Shor indicated. Indications are that differences between Allied and COMPO will be resolved and that exhibitor org will officially become full-time active member of COMPO on Feb. 1.



# B'way Up; 'Julie' Joyrides to 32G, 'Secrets' Loud \$16,200, 'Rebecca' Sound 10G, Jap 'Seven' Passes 11G

Thanksgiving Day and expected holiday weekend upbeat proved much stronger than anticipated this year, with the consequence that the current session will see Broadway first-run grosses perking up to higher marks in many locations. Even with pictures in second stanzas or on extended-runs, business topped the preceding week or held close to the previous stanza's mark. Much colder weather starting last Thursday (22) and following through Sunday proved a plus factor.

"Julie," one of the four openers, hit a big \$32,000 or near in first week at the State. "Secrets of Life" finished its initial session with a strong \$16,200 at the Sutton. Reissued "Rebecca" was a solid \$10,000 or close opening frame at the Normandie. "Magnificent Seven" hit a big \$11,500 in first round at the Guild.

"Opposite Sex" looks to hold close to initial week's figure with an okay \$26,000 in second round at the Capitol. "Love Me Tender" was in a like category, being near opening week's total, with a smooth \$46,000 in second Paramount stanza.

"Teenage Rebel" continues sturdy with \$10,000 likely in first hold-over round at the Globe. "Mountain" shapes only okay \$16,000 in second Astor week.

"Friendly Persuasion" with stagework is heading for \$130,000 at the Music Hall for fourth week. "Teahouse of August Moon" with annual Christmas stagework opens tomorrow (Thurs.). "Seven Wonders of World" pushed to great \$51,700 in 33d session at the Warner, more than \$3,000 ahead of 32d week.

"Giant" with stagework is soaring to a mighty \$99,000 or close in current (7th) round at the Roxy or far ahead of previous week. "Solid Gold Cadillac" also beat its preceding week with a great \$23,000 in fifth round at the Victoria. "La Strada," "Silent World," "Lust for Life," "Marcelino" and "Snow Was Black" all topped their grosses of the preceding week.

**Estimates for This Week**  
Astor (City Inv.) (1,300; 75-\$2)—"Mountain" (Par) (3d wk). Second round ended last night (Tues.) was only okay \$16,000, and not so good for holiday week. Initial week, \$21,000.

Baronet (Reade) (430; \$1.25-\$1.80)—"Snow Was Black" (Cont) (7th wk). Sixth week completed Sunday (25) was fine \$6,800. Fifth was \$6,400.

Capitol (Loew) (4,820; \$1-\$2.50)—"Opposite Sex" (M-G) (2d wk). Second frame ending today (Wed.) looks like okay \$26,000. First was \$28,000. Stays.

Criterion (Moss) (1,671; \$1.80-\$3.30)—"Ten Commandments" (Par) (3d wk). This session winding tomorrow (Thurs.) looks to hit capacity \$56,500. Second was \$58,000, capacity and bigger than normal week because helped by matinee Thanksgiving Day with holiday prices. Stays on indef. with daily ticket sale now running near \$15,000, which gives a healthy portion to advance each day.

Fine Arts (Davis) (468; 90-\$1.80)—"Marcelino" (UMPO) (6th wk).

Fifth week finished Monday (26) was good \$9,000. Fourth was \$7,500.

Globe (Brandt) (1,500; 70-\$1.50)—"Teenage Rebel" (20th) (2d wk). First hold-over round ending tomorrow (Thurs.) looks to hit solid \$10,000. Initial week was \$14,000.

Guild (Guild) (450; \$1-\$1.75)—"Magnificent Seven" (Col) (2d wk). Initial week finished Sunday (25) was smash \$11,500. Three-hour show allows only four shows per day, which naturally cuts into take. However, import may be in for run.

Mayfair (Brandt) (1,736; 79-\$1.80)—"Oklahoma" (20th) (4th wk). This CScope version is heading for big \$17,000 in present stanza finishing tomorrow (Thurs.). Third was \$17,500.

Normandie (Trans-Lux) (592; 95-\$1.80)—"Rebecca" (20th) (reissue) (2d wk). First stanza ending last night (Tues.) was solid \$10,000, especially good for an oldie. This gives promise of holding for a run.

Paramount (ABC-Par) (3,665; \$1-\$2)—"Love Me Tender" (20th) (2d wk). This session finishing today (Wed.), including Thanksgiving and school holiday, likely will hold at smooth \$46,000. First week was \$50,000. Stays a third, and maybe longer.

Paris (Pathe Cinema) (568; 90-\$1.80)—"Silent World" (Col) (10th wk). Ninth week completed Sunday (Continued on page 16)

## 'Tender' Rolls to Sock \$17,000 in Cincy; 'Giant' 19G, 'Okla.' 12G, in 2d

Cincinnati, Nov. 27.  
"Love Me Tender," this week's only new bill, is rolling to sock returns at the Grand, adding to the general Thanksgiving feast helped with rich holdovers. Holding the town lead, "Giant" is racking up another solid session at the flagship Albee in second week. "Oklahoma" continues sweet music in CScope version at the Palace. "Friendly Persuasion" is winding up three-week stay at Keith's in pleasing manner. Healthy pace of "Seven Wonders of World" carries into 25th week at the Cap.

**Estimates for This Week**  
Albee (RKO) (3,100; 90-\$1.50)—"Giant" (WB) (2d wk). Still dwarfing the field with \$19,000 after atomic \$27,500 preem. Holds for third.

Capitol (Ohio Cinema Corp) (1,376; \$1.20-\$2.65)—"Seven Wonders of World" (Indie) (25th wk). Hefty \$24,000 after \$28,000 in 24th week.

Grand (RKO) (1,400; 90-\$1.25)—"Love Me Tender" (20th). Socko \$17,000. Rolls another week. Last week, "Rebecca" (UA) and "Last Man" (UA) (reissues), at 75-\$1.10 scale, \$4,000.

Keith's (Shor) (1,500; 75-\$1.25)—"Friendly Persuasion" (AA) (3d wk). Okay. \$7,000 finale after second round at \$8,200.

Palace (RKO) (2,600; 90-\$1.50)—"Oklahoma" (20th) (2d wk). Swell \$12,000 on heels of \$18,500 bow. Likely to hold for third.

## 'COMMANDMENTS' WOW 35G, D. C.; 'TENDER' 30G

Washington, Nov. 27.  
Long Thanksgiving holiday weekend gave film show cases a hypo. While there were only two newcomers, both were sock. "Love Me Tender" drew the teen-agers in droves to the Cap. The real champion, though, is "Ten Commandments," smash at 1,359-seat Keiths. Among holdovers, "Giant," "Secrets of Life," "Solid Gold Cadillac" and "Oklahoma" are rolling handsomely.

**Estimates for This Week**  
Ambassador (SW) (1,490; 90-\$1.50)—"Giant" (WB) (4th wk). Fancy \$9,500. Holds. Last week, \$9,000.

Capitol (Loew) (3,434; 85-\$1.25)—"Love Me Tender" (20th). Wham \$30,000; holds. Last week, "Power and Prize" (M-G), \$19,000.

Columbia (Loew) (1,174; 70-90)—"Sharkfighters" (UA) (2d wk). Pleasant \$6,000 after \$8,000 initial stanza.

Dupont (Lopert) (372; 90-\$1.15)—"Secrets of Life" (BV) (3d wk). Fine \$6,000 after \$7,000.

Keith's (RKO) (1,859; \$1.25-\$2.75)—"10 Commandments" (Par). Sock \$35,000 but not absolute capacity. Pic on roadshow basis with two additional morning shows at \$1.75 top, making 16 shows for week. Will cut to 15 shows weekly hereafter. Last week, "Mole People" (U) and "Beast of Amazon" (U), \$6,000.

Metropolitan (SW) (1,490; 90-\$1.50)—"Giant" (WB) (4th wk). Big \$16,000. Stays on. Last week, \$17,000.

Palace (Loew) (2,360; 85-\$1.25)—"Opposite Sex" (M-G) (2d wk). Fair \$9,000. Last week, \$17,000.

Playhouse - (Lopert) (456; 75-\$1.15)—"Fantasia" (BV) (reissue) (2d wk). Solid \$8,000 after \$10,000 opener.

Plaza (T-L) (290; 90-\$1.35)—"Lady Chatterley's Lover" (Indie) (2d wk). Great \$6,500 after \$8,500 in first.

Trans-Lux (T-L) (600; 90-\$1.25)—"Solid Gold Cadillac" (Col) (7th wk). Strong \$7,000 after \$8,000 last week.

Uptown (SW) (1,100; \$1.20-\$2.40)—"Oklahoma" (Magna) (4th wk). Hep \$16,000. Last week, \$16,500, one extra show helping.

Warner (SW) (1,300; \$1.20-\$2.40)—"Cinerama Holiday" (Cinerama) (60th wk). Nice \$13,000, after \$14,000 last week, aided by extra holiday matinee.

## 'Tender' Hot 20G, Balto, 'Giant' 30G

Baltimore, Nov. 27.  
Thanksgiving holiday is contributing to sharp upturn in film grosses here this week. Second week of "Giant" is great at Stanley. "Love Me Tender" shapes very big at the Century. "Julie" looms nice at the Town. "Teenage Rebel" is fine at the New while "Un-guarded Moment" is pleasing at the Mayfair.

**Estimates for This Week**  
Century (Fruchtman) (3,000; 50-\$1.25)—"Love Me Tender" (20th). Fancy \$20,000. Last week, "Because of Eve" (Indie) and "Shoulda Said No" (Indie) (4th wk), \$14,000.

Cinema (Schwaber) (560; 50-\$1.25)—"Papa, Mama, Maid" (Indie) (2d wk). Fair \$2,000 after \$3,800 opener.

Film Centre (Rappaport) (890; \$1.50-\$2.50)—"Oklahoma" (Magna) (39th wk). Still potent at \$6,000. Last week, same.

Five West (Schwaber) (460; 50-\$1)—"Death of Scoundrel" (RKO). Brisk \$4,000. Last week, "Private's Progress" (DCA) (5th wk), \$2,000.

Hippodrome (Rappaport) (2,100; 50-\$1.25)—"Friendly Persuasion" (AA) (3d wk). Okay \$8,000 after \$10,000 in second.

Little (Rappaport) (310; 50-\$1.25)—"Fantasia" (BV) (2d wk). Pleasing \$5,000 after \$5,000 opener.

Mayfair (Hicks) (980; 30-90)—"Un-guarded Moment" (U). Steady \$5,000. Last week, "Dakota Incident" (Rep). \$3,000.

New (Fruchtman) (1,600; 50-\$1.25)—"Teenage Rebel" (20th). Hep \$8,000. Last week, "Sharkfighters" (UA) (10 days), \$8,200.

Playhouse (Schwaber) (410; 50-\$1.25)—"Mountain" (Par) (5th wk). Fairish \$2,500 after \$3,000 in fourth.

Stanley (WB) (3,200; 50-\$1.50)—"Giant" (WB) (2d wk). Huge \$30,000 after \$33,500 opener.

Town (Rappaport) (1,400; 50-\$1.25)—"Julie" (M-G). Nice \$9,500, or near. Last week, "Can't Run Away" (Col), \$7,000.

# Stout Pix Hypo Chi; 'Commandments' Huge \$48,000, 'Moon' Mighty \$49,000, 'Tender' Great 55G, 'Attack' Big 38G

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing, percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

## 'Commandments' High 26G, Toronto

Toronto, Nov. 27.  
"Ten Commandments" is smash on two-a-day this week at the 1,556-seat University. Prices upped to \$2.50 for nights, \$1.75 for afternoons, with J. J. Fitzgibbon, prexy of Famous Players (Canadian), predicting "Commandments" will run a year here at that tariff. Also a newcomer, "Opposite Sex" shapes sock at two-house Loew combo. "Toward Unknown" and "Death of Scoundrel" are also neat. "Solid Gold Cadillac" is also holding fine in fourth frame.

**Estimates for This Week**  
Carlton, Colony, Fairlawn (Rank) (2,518; 839; 1,165; 60-\$1)—"Between Heaven and Hell" (20th) (2d wk). Poor \$12,000. Last week, \$18,000.

Christie, Hyland (Rank) (877; 1,357; 75-\$1)—"Death of a Scoundrel" (RKO). Nice \$8,000. Last week, "Rebecca" (20th) (reissue) (3d wk), \$5,500.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,054; 995; 694; 698; 994; 50-75)—"Curucu, Beast of Amazon" (U) and "Mole People" (U). Nice \$15,000. Last week, "Great Day in Morning" (RKO) and "Fighting Chance" (Rank), \$11,000.

Imperial (FP) (3,344; 60-\$1.10)—"Toward Unknown" (WB). Oke \$13,000. Last week, "War and Peace" (Par) (7th wk), at 75-\$1.50, \$10,500.

Loew's, Uptown (Loew) (2,098; 2,745; 60-\$1)—"Opposite Sex" (M-G). Sock \$25,000 or near. Last week, Loew's, "Attack" (UA) (2d wk), \$9,000; Uptown, "The Rack" (M-G) (2d wk), \$7,500 in 8 days.

Shea's (FP) (2,375; 60-\$1)—"Solid Gold Cadillac" (Col) (4th wk). Nice \$7,500. Last week, \$9,500.

Tivoli (FP) (995; \$1.50-\$2)—"Oklahoma" (Magna) (51st wk). Oke \$8,000. Last week, \$8,500.

Towne (Taylor) (695; 60-\$1)—"Lust for Life" (M-G) (3d wk). Holding hep at \$8,500. Last week, \$9,000.

University (FP) (1,556; \$1.75-\$2.50)—"Ten Commandments" (Par). Wow \$28,000, with two-a-day showing evening performance a sellout for next fortnight and close to month's advance; matinees are hefty but not turnaway.

## 'FRIENDLY' FAST 12G PROV.; 'TENDER' 17G

Providence, Nov. 27.

Without benefit of an upped scale, "Love Me Tender" is giving RKO Albee a tremendous week in current session. Also hot is second week of "Giant" at Majestic. Strand is in giant stride with "Friendly Persuasion." Loew's State is fairly good with "Opposite Sex."

**Estimates for This Week**  
Albee (RKO) (2,200; 60-80)—"Love Me Tender" (20th) and "Finger of Guilt" (20th). Phenomenal \$17,000 looms. Last week, "Runaway Daughters" (Indie) and "Shake, Rattle, Rock" (Indie), \$10,000.

Majestic (Fay) (2,200; 90-\$1.25)—"Giant" (WB) (2d wk). Huge sweet \$17,000. First was \$25,000.

State (Loew) (3,200; 60-85)—"Opposite Sex" (M-G) and "Emergency Hospital" (UA). Fairly good \$11,000. Last week, "Julie" (M-G) and "Star of India" (UA), \$9,000.

Strand (Silverman) (2,200; 60-85)—"Friendly Persuasion" (AA). Wow \$12,000. Last week, "Reprisal" (Col) and "Fort Afrique" (Col), \$7,000.

Chicago, Nov. 27.  
A covey of powerhouse openers, timed for Thanksgiving holiday, is sending Loop receipts winging to lofty altitudes this session despite first onslaught of real winter over weekend.

Big noise is "Ten Commandments" which hit a capacity \$48,000 at McVickers after bowing last Tuesday (20) on two-a-day. "Teahouse of August Moon" brewed a giant \$49,000 at Woods in first. Teenage school kids on vacation helped propel "Love Me Tender" to a great \$55,000 initial span at Oriental.

"Attack" at State-Lake looks booming \$38,000 for opening round. "Sharkfighters" and "Ituk" combo at Roosevelt shapes stout \$20,000 in opener.

Among holdovers, "Giant" is striding towards a robust \$53,000 in fifth week at the Chicago. "Cinerama Holiday" should register a boff \$32,000 in its 75th cycle at the Palace.

"Friendly Persuasion" continues okay in fifth United Artist frame. The Grand's "Rack" and "Naked Hills" and Monroe's "Cha, Cha, Cha, Boom" and "Port Afrique" are holding good second week paces.

**Estimates for This Week**  
Carnegie (H&E Balaban) (480; 95)—"Fruits of Summer" (Indie). Fine \$3,500. Last week, subsequent-run.

Chicago (B&K) (3,900; 98-\$1.80)—"Giant" (WB) (5th wk). Great \$53,000. Last week, \$48,000.

Esquire (H&E Balaban) (1,400; \$1.25)—Subsequent-run "War and Peace" (Par). Last week, "Strange Intruder" (AA), \$10,000.

Grand (Indie) (1,200; 98-\$1.25)—"Rack" (M-G) and "Naked Hills" (AA) (2d wk). Fair \$7,000. Last week, \$8,000.

Loop (Telem't) (606; 90-\$1.25)—"Secrets of Life" (BV) (3d wk). Fancy \$9,000. Last week \$11,500.

McVickers (JL&S) (1,580; \$1.25-\$3.30)—"Ten Commandments" (Continued on page 16)

## 'Tender' Torrid \$14,000, Pitt; 'Friendly' Fancy At 15G, 'Giant' 27G, 4th

Pittsburgh, Nov. 27.  
Holiday week was very good for most part, with "Love Me Tender" doing terrific at Fulton and holdovers of "Giant" at Stanley great and "Friendly Persuasion" solid at Penn. Former will stay for sure. Only downtown picture not doing so hot is "You Can't Run Away From It" at Harris. Squirrel Hill continues great with reissue of "Fantasia" in second stanza. "Seven Wonders of World" still is big in 32d week at the Warner.

**Estimates for This Week**  
Fulton (Shea) (1,700; 65-99)—"Love Me Tender" (20th). Teenage trade out in droves. Shooting for great \$14,000, and naturally holds. Last week, "Killers" (U) (reissue) more than okay at \$4,000 in 5 days.

Guild (Green) (500; 85-99)—"Wages of Fear" (DCA) (3d wk). Starting to slip a little but ought to break \$2,000 again, no complaints. Last week, \$2,500.

Harris (Harris) (2,165; 65-99)—"Can't Run Away From It" (Col). Musical re-make of "It Happened One Night" doing only so-so and will be lucky to get \$8,500, not so good for holiday week. Last week, "Lisbon" (Rep), \$4,500.

Nixon (Rubin) (1,700; \$1.25-\$2.40)—"Oklahoma" (Magna) (25th-final wk). Held nicely at \$7,000, up over preceding sessions, with extra shows. Six-month run was rated satisfactory. House returned to legit last night.

Penn (UA) (3,300; 80-\$1.25)—"Friendly Persuasion" (AA) (2d wk). Solid \$15,000. May stay. Last week, \$20,000.

Squirrel Hill (SW) (900; 85-99)—"Fantasia" (BV) (reissue) (2d wk). Extra afternoon shows over holiday brought out kids; looks like another sensational \$5,000, same as last week.

Stanley (SW) (3,800; 99-\$1.50)—"Giant" (WB) (4th wk). Continues in heavy sugar at great \$27,000, better than last week's \$24,000.

Warner (SW) (1,365; \$1.25-\$2.40)—"Seven Wonders" (Cinerama) (32d wk). Starting to slide and expected to continue dip until after Xmas but that's usual experience here. Big \$12,500. Last week which included the holiday, up to better than \$15,000.

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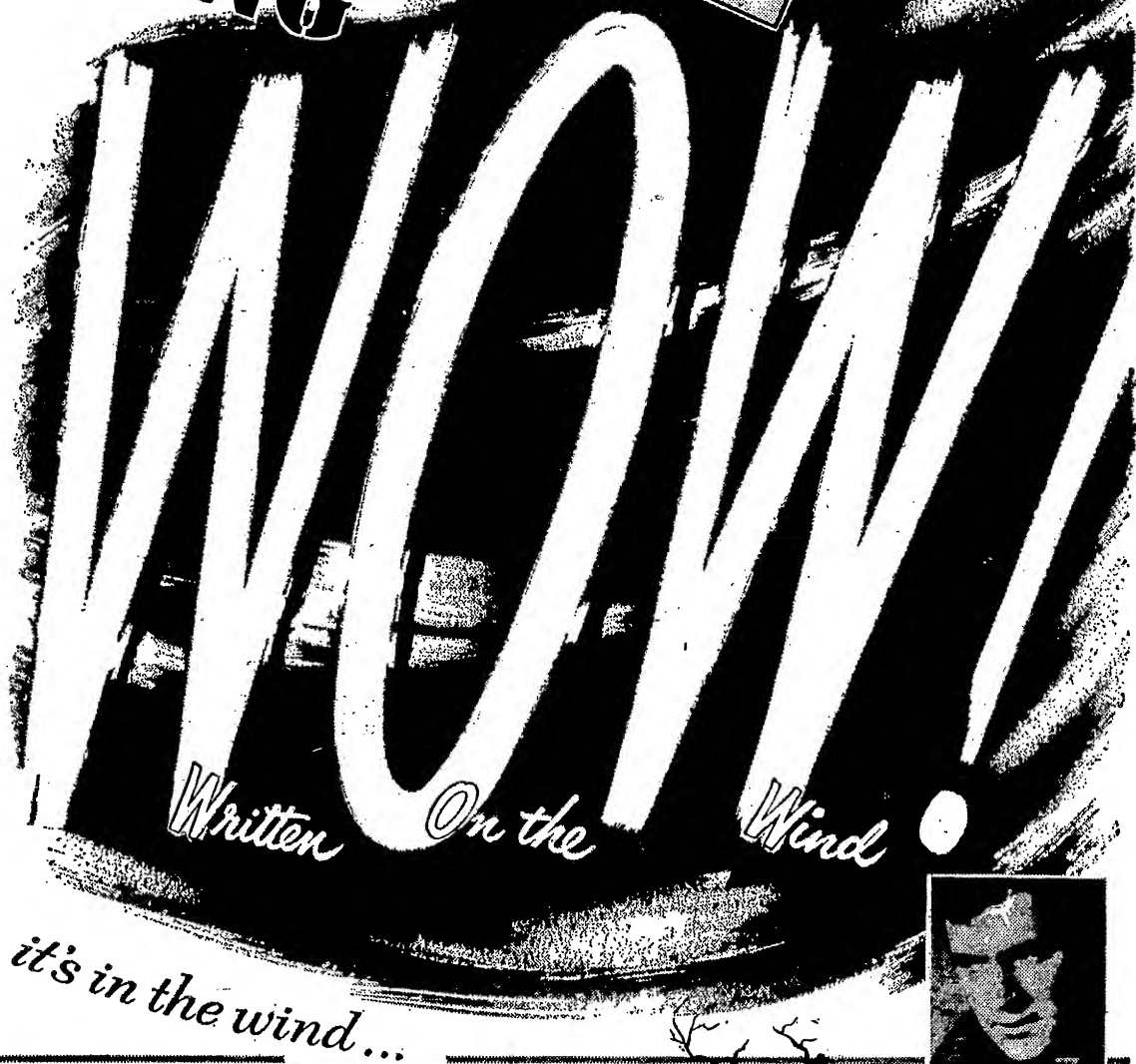
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L.A. Soars; 'Moon' Colossal \$44,000, 'Curucu' - 'Mole' Lofty 92G, 'Tender' Big 43G, 'Commandments' Wow 40G, 2d

Los Angeles, Nov. 27. Thanksgiving holiday and some big new entries have the first-run boxoffice zooming in current week. Topping the new starters is "Teahouse of August Moon," which soared to a terrific \$44,000 in initial frame at Pantages. "Love Me Tender" looks like husky \$43,000 or over in four theatres plus added fancy coin from day-date nabe bookings.

"Curucu" and "Mole People" combo is rated pleasant \$17,000 in three sites plus nearly \$75,000 in four nabs and nine drive-ins. "Mountain" is thin \$11,000 in two first-runs plus \$47,000 in one nabe and seven ozoners.

"Sharkfighters" shapes fair \$14,000 in three houses while "Death of Scoundrel" is dull \$6,000 in one spot. Most holdovers are way up due to the holiday. "Ten Commandments" is best of these, soaring wow \$40,000 at Warner Beverly in second session as again \$29,000 for opening week.

**Estimates for This Week**  
Pantages (RKO) (2,812; \$110-1.75)—"Teahouse August Moon" (M-G). Great \$44,000 or close. Last week, "Tea and Sympathy" (M-G) (7th wk), \$4,200.

Hollywood Paramount (F&M) 1,468; \$1-\$1.50—"Death of Scoundrel" (RKO). Dull \$6,000. Last week, "War and Peace" (Par) (13th wk-5 days), \$7,100.

Los Angeles, Hollywood, Ritz, Loyola (FWC) (2,097; 756; 1,363; 1,248; 90-\$1.50)—"Love Me Tender" (20th) and "Desperadoes in Town" (20th). Husky \$43,000 or a bit over. Last week, with New Fox, without Hollywood, "Teenage Rebel" (20th) and "Stagecoach to Fury" (20th) (2d wk-8 days), \$12,800.

Warner Downtown, Wilmet, New Fox (SW-FWC) (1,757; 2,344; 965; 80-\$1.50)—"Curucu" (U) and "Mole People" (U). Pleasing \$17,000, plus \$75,000 in four nabs and nine ozoners. Last week, D'town with Hollywood, Uptown, "Solid Gold Cadillac" (Col) (2d wk), \$12,300.

Orpheum, Hawaii, Uptown (Metropolitan-G&S-FWC) (2,213; 1,106; 715; 80-\$1.25)—"Sharkfighters" (UA). And "3 For Jamie Dawn" (AA). Fair \$14,000. Last week, Or- (Continued on page 16)

10 Commandments' Tops Det.; Whopping \$50,000; 'Tender' Tasty \$45,000

Detroit, Nov. 27. Great week is in prospect among downtown houses this week, with BRO signs and lines being order of the day at three of big deluxers. Terrific grosses are being racked up by "Love Me Tender" at the Fox, "Ten Commandments" at the Madison and "Giant" in third week at the Michigan. In addition, "Sharkfighters" looks sharp at Broadway-Capitol. "Seven Wonders" in 24th stanza at Music Hall and "Oklahoma" in C-Scope version and fourth week at United Artists continue great.

**Estimates for This Week**  
Fox (Fox-Detroit) (5,000; 90-\$1.25)—"Love Me Tender" (20th) and "Desperadoes in Town" (20th). Terrific \$45,000. Last week, "Beast Hollow Mountain" (UA) and "Bride of Monster" (Indie), \$13,000.

Michigan (United Detroit) (4,000; 90-\$1.50)—"Giant" (WB) (3d wk). Magnificent \$40,000. Last week, \$34,000.

Palms (UD) (2,961; 90-\$1.25)—"Can't Run Away From It" (Col) and "Utah Blaine" (Col) (2d wk). Oke \$14,000. Last week, \$17,000. Madison (UD) (1,900; \$1.25-\$2.75)—"Ten Commandments" (Par). Colossal \$50,000, especially big for capacity here. Last week, "Ten Tall Men" (Col) and "To Ends of Earth" (Col) (reissues), \$8,000.

Broadway-Capitol (UD) (3,500; 90-\$1.25)—"Sharkfighters" (UA) and "Bride Murphy" (Par). Swell \$18,000. Last week, "Shake, Rattle and Rock" (Indie) and "Runaway Daughters" (Indie), \$14,000.

United Artists (UA) (1,668; 90-\$1.25)—"Oklahoma" (20th) (4th wk). Great \$15,000 or near. Last week, \$12,300.

Adams (Balaban) (1,700; 90-\$1.25)—"Opposite Sex" (M-G) (2d wk). Good \$10,000. Last week, \$12,500.

Music Hall (Cinerama Productions) (1,205; \$1.20-\$2.65)—"Seven Wonders" (Cinerama) (24th wk). Swell \$29,500. Last week, \$33,200.

Broadway Grosses

**Estimated Total Gross**  
This Week ..... \$643,400  
(Based on 21 theatres)  
Last Year ..... \$602,800  
(Based on 22 theatres)

'Commandments' Philly Ace, 45G

Philadelphia, Nov. 27. Holiday in current session kited receipts but Sunday proved a sharp letdown, with cold and threatening weather hurting. "Love Me Tender" looks big at the Fox, with matinees heavy but night biz disappointing. "Ten Commandments" is rated mighty at Randolph, with theatre getting city's top price. Several spots were so strong that their grosses rose above last week's take, notably "Friendly Persuasion" in second Stanley stanza and "Seven Wonders of World" socko in 31st week at Royd.

**Estimates for This Week**  
Arcadia (S&S) (526; 99-\$1.80)—"Opposite Sex" (M-G) (4th wk). Fair \$8,500. Last week, \$10,000.

Boyd (SW) (1,430; \$1.25-\$2.60)—"Seven Wonders of World" (Cinerama) (31st wk). Holiday helped to sock \$16,500. Last week, \$13,500.

Fox (20th) (2,250; 75-\$1.50)—"Love Me Tender" (20th). Big \$26,000. Last week, "Between Heaven, Hell" (20th), \$7,500 in 5 days.

Goldman (Goldman) (1,250; 65-\$1.35)—"Everything But Truth" (U). So-so \$8,000. Last week, "Reprisal" (Col), \$7,300.

Green Hill (Serena) (750; 75-\$1.25)—"Make Me an Offer" (Indie) (2d wk). Trim \$3,300. Last week, \$3,800.

Mastbaum (SW) (4,370; 90-\$1.80)—"Giant" (WB) (3d wk). Smash \$36,000. Last week, \$43,000, way over expectancy.

Midtown (Goldman) (1,000; \$1.20-\$2.40)—"Oklahoma" (Magna) (13th wk). Pushed to okay \$12,000. Last week, \$11,000.

Randolph (Goldman) (2,250; \$1.40-\$2.75)—"Ten Commandments" (Par). Mighty \$45,000. Last week, "Un-guarded Moment" (U) (3d wk), \$4,000 in 3 days.

Stanley (SW) (2,900; 99-\$1.49)—"Friendly Persuasion" (AA) (2d (Continued on page 16)

Hub Hotsy; 'Tender' Rugged \$28,000

'Commandments' Sock 30G, 'Sex' 26G

Boston, Nov. 27. Biz is holding sturdy at the wickets despite dearth of new product. Only three new arrivals this frame, but all are excellent. "Love Me Tender" brought out mobs of EP fans at the Memorial and is towering. "Lust for Life" is torrid at tiny Kenmore, with lines for nearly every show. "Opposite Sex" at the State and Orpheum shapes solid. But stand-out is "Ten Commandments" smash at the Astor. "Giant" in fourth round at Met is still big. "Friendly Persuasion" is holding third frame at Paramount and Fenway for okay returns. "Riff" is huge at the Beacon Hill in second. "Julie" looms flashy at the Pilgrim in second time around. "Seven Wonders of World" holds powerful in its 14th frame.

**Estimates for This Week**  
Astor (B&Q) (1,372; \$1.90-\$2.75)—"Ten Commandments" (Par) (2d wk). First week ended yesterday Monday (26) hit smash \$50,000.

Beacon Hill (Beacon Hill) (678; 90-\$1.25)—"Riff" (UMPO) (3d wk). Second week ended yesterday (Mon.) was a big \$11,000. Last week, \$14,000.

Cinerama (Cinerama Productions) (1,354; \$1.25-\$2.65)—"Seven Wonders" (Cinerama) (14th wk). Wow \$25,000. Last week, \$34,000, over hopes.

Exeter (Indie) (1,200; 60-\$1.25)—"Richard III" (Lopert) (3d wk). Big \$8,000. Last week, \$14,000. Fenway (NET) (1,373; 60-90)—"Friendly Persuasion" (AA) and

'Sex' Lush \$12,000 in Buff.; 'Tender' Big 20G

Buffalo, Nov. 27. Business is sturdy here this round despite absence of many newcomers. Top coin for new pix is going to "Love Me Tender," which is torrid at the Center. "Opposite Sex" is rated trim at the Buffalo. Standout holdover is "Giant," which is terrific in third Paramount stanza. "Seven Wonders of World" still is sturdy in 13th session at the Teck while "Friendly Persuasion" looms nice in second round at Lafayette.

**Estimates for This Week**  
Buffalo (Loew) (3,000; 60-85)—"Opposite Sex" (M-G) and "Man Is Armed" (Indie). Trim \$12,000 or over. Last week, "Run for Sun" (UA) and "The Boss" (UA), \$12,000.

Paramount (Par) (3,000; 90-\$1.50)—"Giant" (WB) (3d wk). Mighty \$23,000. Last week, \$25,000.

Center (Par) (2,000; 50-80)—"Love Me Tender" (20th). Hotsy \$20,000. Last week, "Tension Table Rock" (RKO) and "Reasonable Doubt" (RKO), \$7,500.

Lafayette (Basil) (3,000; 50-80)—"Friendly Persuasion" (AA) (2d wk). Continues sturdy with \$9,500. Last week, \$11,000.

Century (Buhawk) (3,000; 90-\$1.25)—"War and Peace" (Par) (4th wk). Good \$9,200. Last week, \$10,000.

Teck (Cinema Products) (1,200; \$1.20-\$2.40)—"Seven Wonders" (Cinerama) (13th wk). Stout \$17,000. Last week, \$18,000.

'Sex' Fine \$14,000, St. L.; 'Tender' 25G

St. Louis, Nov. 27. Big deluxers here currently are enjoying an upswing in biz although Xmas buying already has set in. Turnstile activity was slowed a bit last Sunday when the city was hit by a combo rain-snow storm accompanied by high winds. "Opposite Sex" looks leader among new pic with a fine take at Loew's. "Curucu" paired with "Mole People" looks nice at reopened Mis-souri.

**Estimates for This Week**  
Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Seven Wonders" (Cinerama) (31st wk). Neat \$14,000. Last week, \$14,900.

Esquire (Indie) (1,400; 75-90)—"Lust For Life" (M-G). Good \$8,000. Last week, "Gilda" (Col), \$3,000.

Fox (F&M) (5,000; 51-75)—"Girl He Left Behind" (WB) and "Amazon Trader" (WB). Opened today (Tues.). Last week, "Love Me Tender" (20th) and "Stage Coach Fury" (20th), sock \$25,000.

Loew's (Loew) (3,221; 50-85)—"Opposite Sex" (M-G) and "Miami Expose" (Col). Fine \$14,000. Last (Continued on page 16)

'Tender' Smash \$25,000 Tops K.C.; 'Mountain' 7G, 'Giant' Wow 14G, 3d

Key City Grosses

**Estimated Total Gross**  
This Week ..... \$3,453,600  
(Based on 22 cities and 237 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year ..... \$2,980,600  
(Based on 23 cities and 231 theatres.)

'Tender' Boff 18G, Indpls.; Cooper 8G

Indianapolis, Nov. 27. Thanksgiving holiday has sent first-run biz here soaring to a new season's high, taking all situations together. "Giant" is still sock in second stanza at Indiana while "Love Me Tender" looks hotsy and good for extra time at the Circle. "Oklahoma," a steady winner for 13 weeks, improved on its recent pace at Lyric. "Opposite Sex" at Loew's shapes okay while "Friendly Persuasion" in second stanza at Keith's, still is solid.

**Estimates for This Week**  
Circle (Cockrill-Dolle) (2,800; 50-85)—"Love Me Tender" (20th). Sizzling \$18,000. Last week, "1984" (Col) and "Gamma People" (Col), \$6,000.

Indiana (C-D) (3,200; 90-\$1.50)—"Giant" (WB) (2d wk). Terrific \$24,000 after \$30,000 opener.

Keith's (C-D) (1,300; 50-85)—"Friendly Persuasion" (AA) (2d wk). Nice \$8,000 on top of \$10,000 in first stanza for Gary Cooper pic.

Loew's (Loew) (2,427; 50-80)—"Opposite Sex" (M-G) and "Suicide Mission" (Col). Oke \$9,000. Last week, "Sharkfighters" (UA) and "Ghost Town" (UA), \$5,000.

Lyric (C-D) (850; \$1.25-\$2.20)—"Oklahoma" (Magna) (13th wk). Hot-\$15,000. Last week, \$13,000.

'Giant' Still Omaha Ace, \$10,000; 'Can't Run' 5G

Omaha, Nov. 27. Thanksgiving week biz is booming with this week, with two new entries chiefly responsible. "Julie" is strong at the State. "You Can't Run Away From It" looks socko at Brandeis. "Giant" still is solid in its third stanza at the Orpheum with a fourth is possible. "Friendly Persuasion" is sluggish in second round at the Omaha.

**Estimates for This Week**  
Brandeis (RKO) (1,000; 75-90)—"Can't Run Away From It" (Col) and "Spin Dark Web" (Col). Rousing \$5,000. Last week, "Odongo" (Col) and "White Squaw" (Col), \$3,000.

Omaha (Tristates) (2,000; 75-90)—"Friendly Persuasion" (AA) (2d wk). Failing to hold up at \$4,000 after \$7,500 bow.

Orpheum (Tristates) (2,890; 90-\$1.25)—"Giant" (WB) (3d wk). Leading city again with great \$10,000. Last week, \$14,500.

State (Goldberg) (860; 75-90)—"Julie" (M-G). Mighty \$7,500. Last week, "Secrets of Life" (BV), \$3,800.

'Giant' Rousing 28G, Denver; 'Tender' 24G

Denver, Nov. 27. "Giant" continues to be the big moneygetter here, with a great take in third Paramount round. "Love Me Tender" packed the Denver, racking up double usual biz there. "Friendly Persuasion" still is fancy in second session at Centre, and continues. "Secrets of Life" looks good enough in third to stay a fourth at Aladdin. "War and Peace" still torrid in fifth, goes a sixth at the Centre.

**Estimates for This Week**  
Aladdin (Fox) (1,400; 70-90)—"Secrets of Life" (BV) (3d wk). Fat \$6,000. Holding. Last week, \$7,000.

Centre (Fox) (1,247; 70-\$1.25)—"Friendly Persuasion" (AA) (2d wk). Fancy \$14,000. Stays on. Last week, \$15,000.

Denham (Cockrill) (1,750; 90-\$1.50)—"War and Peace" (Par) (5th wk). Hotsy \$9,000. Continues. Last week, \$10,000.

Denver (Fox) (2,525; 70-90)—"Love Me Tender" (20th) and "Stagecoach To Fury" (20th). Big \$24,000. Holds over. Last week, "Can't Run Away From It" (Col) (Continued on page 16)

Kansas City, Nov. 27. Picture biz perked with the Thanksgiving holiday and out-of-school vacation on Friday, sending biz up generally. Standout newcomer is "Love Me Tender" in four Fox Midwest houses, being rated great. "Giant" is maintaining unusual strength in third Paramount week, and will stay on. "The Mountain" is moderately good at the Roxy. "Julie" is good in second Midland week. Weather turned cold.

**Estimates for This Week**  
Brookside (Fox Midwest) (1,081; 75-90)—"Secrets of Life" (BV) (2d wk). Strong \$3,000. Last week, \$3,200.

Kitts (Dickinson) (504; 75-90)—"Letters From Windmill" (Tohan) (2d wk). Fair \$900. Last week, \$1,200.

Midland (Loew) (3,500; 60-80)—"Julie" (M-G) and "Zanzabuku" (Rep) (2d wk). Held over in face of product shortage, and fairly good \$7,000. Last week, \$6,500.

Missouri (SW) (1,194; \$1.20-\$2)—"This Is Cinerama" (Cinerama) (24th wk). Bright \$12,000 via holiday trade. Last week, \$11,000.

Paramount (United Par) (1,900; 90-\$1.25)—"Giant" (WB) (3d wk). Huge \$14,000 and bigger than many first weeks. Last week, \$15,000.

Roxy (Durwood) (879; 75-90)—"The Mountain" (Par). Moderately good \$7,000 or near; holds. Last week, "Can't Run Away From It" (Col) (3d wk), \$3,000.

Tower (Fox Midwest) (1,400; 90-\$2)—"Oklahoma" (Magna) (6th wk). Spurred to oke \$7,000. Last week, \$6,000.

Uptown, Esquire, Fairway, Granada (Fox Midwest) (2,043; 820; 700; 1,217; 75-90)—"Love Me Tender" (20th). Great interest from juveniles. Rose rapidly after light start, and looks great \$25,000; holds. Last week, Uptown, Esquire, Granada, "Everything But Truth" (U) and "Davy Crockett River Pirates" (BV), \$8,000. Fairway, last week, "Teenage Rebel" (20th) (2d wk) and "River Pirates," \$1,500.

Vogue (Golden) (550; 75-90)—"War and Peace" (Par). First subsequent run in change of policy. Great \$3,000. Last week, "Know What Sailors Are" (Indie) (2d wk), \$700.

Dickinson (Dickson) (700; 75-90)—Subsequent-run of "War and Peace" (Par). Fat \$2,500. Last week, "Everything But Truth" (U) and "Palomino" (Indie), \$800.

**'Wonders' Big 28G in 4, Frisco; 'Julie' Fat 19G, 'Curucu' - 'Mole' Hep 16G**

San Francisco, Nov. 27. First-run trade here currently in general is excellent, with many bright spots. "Love Me Tender" is not quite up to hopes but better than the Fox has been doing of late. "Mole People" paired with "Curucu" shapes socko at Golden Gate. "Julie" also looks splendid at Warfield. "Seven Wonders of World" drew a smash opening at Orpheum. "Friendly Persuasion" is drawing good word-of-mouth, being in fourth United Artists stanza. "Giant" still is great in fourth Paramount week.

**Estimates for This Week**  
Golden Gate (RKO) (2,859; 80-\$1)—"Curucu" (U) and "Mole People" (U). Sockeroo \$16,000 or close. Last week, "Girl He Left Behind" (WB) and "Murder on Approval" (RKO), \$13,500.

Fox (FWC) (4,651; \$1.25-\$1.50)—"Love Me Tender" (20th) and "Desperados in Town" (20th). Fine \$23,000 or near. Last week, "1,000 Years Now" (Indie) and "Invasion U.S.A." (Indie), \$12,500.

Warfield (Loew) (2,656; 65-90)—"Julie" (M-G). Splendid \$19,000. Last week, "Opposite Sex" (M-G) (2d wk), \$12,500.

Paramount (Par) (2,646; \$1.25-\$1.50)—"Giant" (WB) (4th wk). Great \$26,000. Last week, \$30,000.

St. Francis (Par) (1,400; \$1-\$1.25)—"Can't Run Away From It" (Col) and "Miami Expose" (Col) (2d wk). Shapes fine \$10,000. Last week, \$13,000.

Orpheum (Cinerama Theatre Calif.) (1,458; \$1.75-\$2.65)—"Seven Wonders" (Cinerama). Big \$28,000 in 4 days. Last week, "Cinerama Holiday" (Cinerama) (69th wk), \$24,300.

United Artists (No. Coast) (1,207; 70-\$1)—"Friendly Persuasion" (AA) (4th wk) and "Dial Red-O" (AA). Oke \$8,500. Last week, "Friendly Persuasion" (AA), \$10,000.

Stagedoor (A-R) (440; \$1.25-\$1.50)—"Secrets of Life" (BV) (2d (Continued on page 16)



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## French Film Trade 'Crisis' Scare Seen Passing; Local Pix Make Good

Paris, Nov. 20.

Both industry people and journalists concerned with film biz here are easing up on the "crisis" scare after a clearer look at the present setup. A more sober analysis of the overproduction problems and the general boxoffice level has led to the final belief that things are not as bad as some made out.

While true that this year will see 25 more films than usual and that there is still a backlog from the last two years, a check denotes that the latter holdbacks are mainly in the secondary category and would be dubious Paris first-run releases at best. Of the 46 pix made in the first quarter this year, 20 already have been released. And it looks like the others will get proper dating by next February. No coproductions have been held back and the stopgap methods put forth by worried industryites, such as production layoffs or single theatre exhibition instead of the tandem process, all have been dropped.

With film receipts holding at a general level of the last few years, with only a slight increase, there is also talk of going into smaller budget pix, which would still have a quality stamp. Also its felt that publicity campaigns in France are still not of topnotch calibre and should be improved to give product the needed b.o. push.

Hence, the talk of crises seems to be waning here as more color and anamorphic processes are used and top directors are working again. Sights are again being aimed at greater foreign markets, and a drive to get the French public into steadier film habits.

## Swanson-Stroheim Pic, Made in '29, Does Well On 1st Paris Playdate

Paris, Nov. 20.

"Queen Kelly," which was produced by Gloria Swanson in 1929 with Eric Von Stroheim writing and directing and Miss Swanson starring, was never finished and never released although Miss Swanson tacked on an ending to the 80 minutes of the first half of the pic already in the can. However, the advent of talkies made this obsolete and the \$800,000 sunk into it by Miss Swanson was lost. A museum piece, the film finally has been released commercially here at the arty La Pagode.

Stroheim, who always, has objected to the Swanson ending, allowed it to be shown with a special preface added explaining this. Opening night had a big press and personality turnout, and Miss Swanson was present but Stroheim's illness kept him away. He was repped by his wife, Denise Vernac. The film stands up well and, with good reviews, looks to have a run. Its soft focus and acting make this an admirable technical achievement. With a musical and sound track, aided by good titles, it is quite palatable today.

Its Graustarkian, operetta-type tale of a degenerate Prince Consort who falls in love with a pure orphan, is saved from being passe by the adroit satire and technique of Stroheim, plus the fine acting by Miss Swanson, Seena Owen and Walter Bryant. This show is silent filmmaking at its best.

A print of the pic is in the Museum of Modern Art, N. Y. It looks like something well worth in U. S. arty house release. Miss Swanson is considering production of the second half of the pic. She probably will not make too much on this here, but "Kelly" still looms as an important film reminder of the late silent days. *Mosk.*

## 10 More Rank Cinemas Shutter; 48 Now Closed

London, Nov. 27.

Ten more Rank-owned theatres will be closed next Saturday (Dec. 1). This will be the third group of houses to go dark since the Rank Organization announced its intention of shuttering 79 theatres in September.

It will bring the total of Rank theatres closed under the plan to 48.

## Coquatrix Into Paris Nightclub Operation

Paris, Nov. 20.

Bruno Coquatrix, who renewed the status of the music hall here via his renovation of the Olympia Music Hall, has decided to go into the cabaret field. He feels there is a place for the small scale, house-type floor-show embellished by a big name. The top cabarets (Lido, Nouvelle Eve) never use stars and concentrate on production values. Coquatrix has negotiated with the Pavillon de l'Elysee, a restaurant located in Champs-Elysees sector, and will take over the first floor to make a 400-seat boite. It is due to open next February. Initial star is to be Lena Horne. Miss Horne headed the first Olympia show this season.

Coquatrix points out that she scored with the pop public, who had never seen her before, as well as the hep crowds.

## Eady Financing Via Govt. Urged

London, Nov. 20.

Still strongly opposed to a statutory production fund levy, the Cinematograph Exhibitors Assn. again has expressed its view that the Eady fund should be financed directly by the government and not out of the exhib's pocket. CEA representatives reporting back to the general council after a meeting with the Board of Trade told delegates that they had made clear their view that the fund should collect from the heavy admissions duties.

During talks with the BOT, there had been an indication that there might be a number of aspects of the levy which could not be included in the statutory scheme. One was that exhibs who were operating at a loss would no longer be granted reductions in film hire to enable them to pay the levy, and this could lead to non-cooperation.

In view of this, the CEA argued that a number of financially insecure exhibitors could not reasonably be expected to subscribe to the fund which was for the sole purpose of producing security for British producers. It could also easily lead to a situation where exhibs would be unable to show films they had helped by their levy payments.

## 'KING' RUNS 9 RECORD WEEKS IN GLASGOW

Glasgow, Nov. 27.

Pointing up the popularity here of U.S. pix over British product is the way the La Scala is faring with "King and I" (20th). It is now entering ninth week of a record-breaking run. More than 130,000 patrons have seen it to date.

Film has smashed records at the La Scala, the run proving the longest of any film here in recent years. Majority of U.S. pix are held over for only six days, with five weeks being a maximum stint.

Long lines have been the order day and night for "King."

## Low Ebb in Mex Film Prod. Blow to Workers

Mexico City, Nov. 20.

Sole current problem of the Mexican film industry is low production, but that is not so grave because it stems from too many unreleased films from past years of super output, according to Congressman Jorge Ferretis, chairman of the National Cinematographic Board.

Ferretis asserted the situation arises because the producers in this period are defending themselves economically without considering the industry's workers. He hopes the condition will be ended by reciprocal pacts with other countries.

## Commie Back-Scratching

Washington, Nov. 27.

The strange artistic back-scratching which goes on among Communist nations reaches some kind of peak on Thursday (29) when 20 cities of Communist China will launch a "Yugoslav Film Week." The fest, according to the announcement, is sponsored by the Chinese Communist Ministry of Culture.

Four Yugoslav features will be shown in Peking, Canton, Shanghai and 17 other cities. And a delegation of Yugoslav film workers will be paying a "friendly visit" to China.

## Brit. Exhibs See Lesser-Runs Hit By Longrun Pix

London, Nov. 20.

Distributors who demanded extended-runs for certain pictures at first-run situations, were cutting their own throats because of a short-sighted policy which could easily lead to the shuttering of a large number of subsequent-run theatres. Expressing this view, a delegate at a general council meeting of the Cinematograph Exhibitors Assn. said he was speaking on behalf of a large number of theatres in that position.

The general setup was bad enough, he said, and they'd recently gone through a thin time with poor quality productions. Although they'd been told that to combat it they must show good pictures, their hands were tied because distributers were asking extended playing time for good films on first-runs, which cut them out.

Finance and General Management Committee agreed to investigate the matter which was set rolling by 20th-Fox' distrib policy for "King and I" which broke the normal release pattern. It played extended engagements here and in the provinces, excluding certain established first-run theatres, thus transforming them into second-run houses. Exhibitors were peeved at this mainly because they weren't consulted first. The Kinematograph Renters Society has told them that the shape of the industry was rapidly changing and could not be expected to adhere to distribution arrangements made in 1943.

## French Pix Producers Set Up Own Production Assn. to Gain Prestige

Paris, Nov. 27.

Some 40 independent film producers here have set up a temporary organization, headed by Robert Woog, to demand a place for themselves in the French film setup. This was brought on by the many new pix developments and shifting economic and governmental aspects which have made them feel that they are not getting a proper voice in film decisions. To be called the Syndicate of Independent Film Producers, first official meeting is to be held late this month.

The SIFP wants to have representation in all governmental and industry talks on film conditions and measures. It will soon publish a list of members and the number of films for which it is responsible. Then it would demand being repped on all commissions on film problems, pix festivals and would have a say in any industry needs and opinions heretofore given only by the bigger Syndicate of French Film Producers.

Its indie status also will indicate having members present problems first to the SIFP which would then discuss it before passing it on as a film question. Org would also discuss other matters facing the whole industry such as the status of the governmental film control body, the Centre National De La Cinematographie, the use of Film Aid Funds and methods of insuring quicker returns for producers, etc.

Meanwhile the big brother, SFFP, is also looking into certain film problems such as growing production costs, release tieups due to overproduction, possible reinstating of dealers to take up the lesser pix or opening them directly in subsequent.

## Closing of Auto Show Separates Parisian Legiter Men From Boys

Paris, Nov. 13.

## British Theatre Tax Coin Up, Receipts Off

London, Nov. 27.

Although there had been a rise of over \$1,000,000 in admissions tax revenue for the first six months this year over the same period last year, receipts were off almost \$2,000,000 over 1954. Chancellor of the Exchequer making this disclosure in the House of Commons said that for the first half of the year, receipts totalled \$49,616,000 as compared with \$48,076,000 last year and \$51,436,000 in 1954.

On the same day, the BOT prez and the financial secretary to the Treasury were asked by Labor back benches to give an estimate of the loss of revenue from admissions tax and Eady Fund as a result of theatre closings. Both said it was impossible to do so at present because the resulting effects had not yet been established.

## Italo TV May Go For Commercials

Rome, Nov. 20.

It's reported here that Italian tv, for use of which each local setowner shells out a yearly fee of over \$25, soon will feature advertising as well as entertainment. Exact date on which the government-subsidized tele-net, RAI-TV, will begin beaming commercials has not yet been set, though it will probably be before the end of January next year.

At the same time, and in partial atonement for the added burden on Italo tv viewers, it's indicated that the annual subscription fee will be slightly dropped from its current world-topping position. A second and more substantial drop in the fee is expected to go into effect soon after the number of licensed sets in this country tops the 1,000,000 mark.

Currently estimated that the number of sets in use in this country is close to 500,000, above hopes. It's probable that this unexpectedly high figure as well as prohibitive program costs have speeded plans for sponsored tele in this country. Incidentally, Italian radio is similarly run on a "double standard" (as would prevail for tele)—each radio setowner in this country must pay a yearly fee (\$5), at the same time having to cope with commercials on almost all radio programs.

## BRITISH EXHIBS QUIT PIX-FOR-TV LINEUP

London, Nov. 20.

Exhibitors have withdrawn entirely from negotiations between the British film industry and BBC-TV for the supply of feature pictures. A delegate at the Cinematograph Exhibitors Assn.'s general council meeting said the proposed deal was the worst thing that could possibly happen to the industry.

Plans for the CEA to send along an observer to sit in at talks between the three remaining associations, the British Film Producers Assn., Kinematograph Renters Society and Assn. of Specialized Film Producers, with BBC reps were rejected by the Council, thus completely divorcing the CEA from future discussions.

## Scot Legiter Lacks Patrons, May Shutter

Kilmarnock, Scot., Nov. 27.

Palace Theatre here faces a shutdown unless attendance increases. A fullscale campaign has been launched to interest local drama clubs, factories and youth organizations. Theatre has been running a policy of staging established play successes.

To save the situation, prices are being cut and many concessions introduced. Old-age pensioners, for instance, will be admitted to any performance on payment of 8c. A theatre official said the situation is desperate, and that the house was in dire financial straits.

When is a non-hit a hit in Paris? The answer is: during the automobile show which annually takes up the first half of October and leaves thousands of straggler tourists, drawn from all over France and Europe, in town until the end of the month.

Hotels, cafes, niteries and theatres are jammed for this equivalent of 24 New Year's Eves. Pix houses don't profit as much as their competitors because visitors figure they can soon see same films back home. But legiters make it a point to have something, however dubious, in their houses to catch some extra francs. As the afterglow of the auto show fades so do boxoffice receipts in many cases. Observers can then judge which shows are really hits and which are not.

In the authentic hit class are Maurice Chevalier's one-man show plus a top variety bill (\$1.75 'op) at the Alhambra-Maurice Chevalier; sensational new Jean Anouilh satire on the darker side of the Liberation days, "Pauvre Bitos"; the Marie Powers starrer, "La Quincailliere de Chicago" (Hardwareseller of Chicago); a bright operetta at the ABC; William Faulkner's first play, "Requiem for a Nun," at the Mathurins; Yvonne Printemps-Pierre Fresnay vehicle, "La Voyage a Turin," at Michodiere; and such holdovers as last season's "Ornifle," Anouilh drama with Pierre Brasseur; "Monsieur Masure," "Love of Four Colonels," "Adorable Julia" (French version of the Maugham-Bolton comedy, "Theatre"); Marcel Marceau's pantomime program at Ambigu; Salacrou's "Funny Story" at the Saint-Georges, the lavish revival of "Cyrano" at the Sarah Bernhardt and Folies-Bergere's 2-year-old revue, "Ah! Quelle Foile."

## Less Likely to Succeed

Less likely to succeed are Marcel Pagnol's new comedy about a circus park Lothario and his comely placent mistress, "Fabias" at the Bouffes-Parisiens; Salacrou's new drama about an actor Don Juan, "Le Miroir" at the Ambassadeurs; Julien Green's "Shadow" at the Antoine; Roland Petit's "La Revue des Ballets de Paris" at the Theatre de Paris and "Traquenard," meller based on James Hadley Chase novel, at the Charles de Rochefort.

Fate of four other new entries still is undecided so far but they will probably be around for some months even if they fail to make the permanent hit status. First is Alexandre Rivemalle fantasy, "Nemo," about the Jules Verne hero who steps out of the pages of "20,000 Leagues Under Sea," and has trouble in civilian life. The Grenier-Hussenot Co. has staged this as the initial offering of its repertory season at the Marigny. Play has a charming first act and has been handsomely mounted but is somewhat lost in this big house.

Shaw's "Mrs. Warren's Profession" at Athenae is another question mark. Georges Neveux has made a fresh adaptation but the script with its 1890 arguments about women's rights exudes musty air. Its main draw is the fine characterization by Valentine Tessier of the motherly madame.

Edwige Feuillere, another strong drawing-card, has selected a dull and improbable Italian piece, "Queen and Rebels," by Ugo Betti. If it lingers very long at the Renaissance it will be a double triumph for the actress.

Last of all, there is Terence Rattigan's "Sleeping Prince" which has just moved into the Madeleine. Jacqueline Gauthier, Jeanne Aubert and Pierre Blanchard contribute lively performances in this comedy.

## Glasgow Vaudery Set To Reopen After Fire

Glasgow, Nov. 27.

The Empress Theatre, local vaudery damaged by fire in March, is set to reopen Monday (3) with a vaude layout. Acts on opening bill will include Morton Fraser's Harmonica Gang, Dawn White and her Glamazons, The Edories, Sheikh Ben Ali, Johnny Le Roy and a line of Moxon girls.

The winter show, with comedian Billy Rusk, will tee off Dec. 10, changing its programs weekly.

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# 'FLIRT-WITH-PARTY OBJECTIVES' STILL BEST PLOT FOR RUSSIAN PRODUCERS

By GENE ARNEEL

Despite the proclamations anent a so-called new freedom of the arts in Russia, the Soviet Union film-makers are still forced to concentrate on weighty, boy-&-tractor themes. Producers are permitted to shape their own pictures, but the Ministry of Culture insists upon dictating which subjects may be made.

Moscow's Mosfilm Studio, largest behind the Iron Curtain, has a program of 24 features for next year and of these only two are comedies—"comedies of the serious type," as it was somewhat tongue-in-cheek to Herbert L. Golden, who's back in New York after five days in Moscow and four in Leningrad. Golden, who heads the amusement industries division of the Bankers Trust Co., this week passed along his observations of the Red film industry as he saw it on his courteously-conducted tour and interviews with key men in the trade.

## Got 'Hot Visas'

First, though, it might be noted that his visit to the USSR wasn't on his itinerary when he left for Europe. Earlier he had applied for a visa because Mike Todd, the U. S. State Department and the Russian government had planned a Moscow showing of Todd's "30 Days Around the World." All parties later chilled on the idea.

## Know-Nothing Bolshevik

New anecdote about Mike Todd's visit to Russia is here from Moscow. Producer was invited to a choice location at the May Day celebration on Red Square, and needed only to bring his passport for identification.

But he left it at his hotel mistakenly, and was barred by a Red guard. Todd showed the guard a cigar with the wrapper that proclaimed, "Made especially for Mike Todd." The guard was unimpressed and Todd was forced to return to his hotel.

But when in London, Golden and his wife, Trudy, found a couple of "hot visas" had been forwarded to them by State.

So, off to Moscow and falling back on the reportorial skills that the banker developed while with VARIETY, New York staff, Golden picked up the intelligence about the ways and means of the Red picture enterprise.

## Checks Wide-Angles

Mosfilm is now showing the first Soviet wide-angled (anamorphic) production and, except for the color, it compares favorably with CinemaScope. The tinting over-accented blue dyes, but in all other respects the process looked fine. Anamorphic system was used in the making of "Ilya Muramet," which is the name of legendary hero of the 12th century, and the film, now playing in two houses in Moscow, is drawing capacity business. The aspect ratio is 2 1/4-1.

Total of 15 houses are now equipped for the Iron Curtain counterpart of C'Scope and 50 are expected by Jan. 1. Equipment is hard to come by, necessitating slowness in converting any sizeable part of Red exhibition to big-screen.

On the international exchange front, the possibility of a swap of pictures between the Russians and America appears more remote than ever. The reds' insistence on a reciprocity deal, under which their pictures would be guaranteed a certain number of Yank theatre dates, is impossible for the U. S. industry to provide, of course. And even if this demand were to be dropped, the Russian pictures wouldn't stand much of a chance with American audiences.

The product, as aforementioned, is heavy-weight and the "prim attitude" of the Russians toward physical boy-girl relationships rules out any romance angles that could be a selling point. Russian pix stay clear of any kind of man-

## Poland's Invitation

American film companies have been invited to participate at a children's film fest in Poland early next year.

Indications are that, if participation is decided on, it'll be on an individual company rather than an industry basis. Invite was discussed in N. Y. last week by the foreign managers.

Iffested love interest between their characters and this hurts the box-office commerce in countries where they're now showing, as well as killing chances for U. S. acceptance.

## Geneva Spirit Nix

Concerning the "Geneva spirit of freedom," well that's out. The appointment of V. M. Molotov as head of all things cultural portends even stricter party discipline of the Stalinist type to be imposed upon Red producers and more Red disinclination to import Yank films.

All things are state-owned, from the pretzels sold by street vendors and all the way up the scale, and this kind of economy has some unique picture business twists. The studios sell their pictures to the distributor at cost plus 5%. Thus, there's no pressure on the producers, who take eight to nine months to make one feature, except that a succession of flops could render them unemployed. The distributor controls all the theatres (30,000 of them, or so it's claimed) and these are divided on the basis of first-run, second-run and third-run.

## Stars Handsomely Paid

The distributor thus has assurance of outlets for the films but there's no way of forcing the public to see them, and there's the rub. Noticeable was the greater popularity of French and Italian films over the native output.

Red stars are paid fancy salaries but they have no agents.

Russian people appear particularly interested in anything and anybody American and show a genuine friendliness toward visitors from the States. A cab driver, learning his fare was a Yank, preferred a handshake to a gratuity.

The creative talent in the picture business shows intense interest in American pictures, crave to see them for the purpose of studying the techniques. But this they've been denied.

Ballet is extremely important to the Russian citizens, who discuss, argue and fight about this art form with the same intensity that Giant and Dodger fans weigh the merits of their respective idols. For that matter, anything cultural is exciting to the Russians, as witness a recent Picasso exhibition at a Moscow museum where the native observers were seen almost coming to blows over the various points of the Picasso artistry.

## Television

Re television, 1,000,000 sets are claimed in use in Moscow and the great number of home antennae in view makes the claim seem real. Programming, about 75% of which is on film, is done on a haphazard basis a few hours per night. Tune in at the starting time of 7 p. m. and the viewer comes face to face with a test pattern for some while before a show goes on. Then there are intervals between shows—just no precise schedule. Mosfilm turns out an abundance of the telepix with the studio relegating this work to stepchild status.

Finally, "War and Peace." The much-ballyed epic is now resting until 1958 when Mosfilm is scheduled to produce it.

## 'Profilers'

Continued from page 7

Women's Press Club or one of the previously mentioned guilds—and as a result they recognize that in union there is strength. Most of the scribes have been paying income tax on five or six figures; and few, if any, would be willing to exchange freedom of operation for a staff job.

The movement, so far as this reporter can learn, was triggered by a soft market, the result of television and its inroads into the field of supply and demand. Of late editorial shakeups (contracts) have been numerous and frequent; assignments from one regime are scorned by the succeeding editors; and the foldos of presumably well-established books—Today's Woman, American Magazine and Country Gentleman among others—has shocked freelancers into a new appraisal of outlets. Another issue is the burgeoning amount of slow payment, nonpayment, and time lag on acceptances or rejections. Right or wrong, another beef concerns agents and their lack of or procrastinations on correspondence.

## Reluctant Joiners?

"I'm not an organizer," one spokesman stated, "but it's time that freelancers got together on common problems. While the Author's Guild protects my book rights, it doesn't help in any way when I ghost a name byline article on assignment from one magazine editor and it is rejected by a new one. Nor when a story is held over until it is dated and then rejected. And my eastern agent is powerless, seemingly, to do anything about this impasse."

Every scribe contacted had his or her own *raison d'être* for signing up:

"Articles are timely and get dated when months pass," one writer said. "My agent submitted a story on the Korean war orphans to one of the biggest of the national magazines; the editors held it for four months before rejecting it. Then, when it was sent to a competitive book, the editors wrote a lengthy note saying that it was 'the greatest'—but they had bought two others in the interim and the budget wouldn't encompass another on the subject."\*

"The 'Perils of Pauline' were childhood in comparison with ghosting a byline story by a name star," another scribe claimed. "And every editor is crying for a ghosted bio. Let me give you two recent examples: The editor assigns a story on a bachelor who vows that he has no intention of changing his status. I spend a week lining up an interview which is pure, unadulterated, fully-packed corn and another week transcribing it into a readable article. By this time, he has flown to Tokyo on location. Mss. follows. But he's too busy to read it there so he brings it back to Hollywood to revise. Meanwhile, he's fallen in love. A trifle that the studio publicists don't bother to disclose to me. The day that the approved story lands on the editor's desk, he gets married."

"The second concerns a prima donna who chewed on a pencil for three weeks revising a feature story; the day that she finally okayed her masterpiece of redundancy and split-infinitives and sent it back to the writer, the magazine folded."

Another reported that one of the top shelter magazines held a story and layout for 18 months before rejecting it. The photographer was paid; the writer was not.

## Soviet Ballyhooligan

Press agents are the same the world over. A Moscow publicist, in a discussion with Herb Golden, made this shrug-of-the-shoulders observation:

"When the pictures are successful the producers are the heroes. When the pictures flop, we're the bums."

Golden, Bankers Trust Co. exec who recently was in Russia, found that the pic publicists are guaranteed a certain amount of space monthly in the newspapers under government edict. They have to work for anything beyond that minimum.

Although the Communist film industry is an extensive one, the Soviet is just now getting its first fan magazine. It's to come out Jan. 1.

## Kreiser Reports on Satellite Deals

Russian 'Offers' Up To \$50,000—Trading Technique Based on Print Checking With Synopsis

Having had virtually no chance to see new American films since the war, the average Soviet citizen is eager for Hollywood pictures, Bernard Kreiser said in Manhattan last week.

International Film Associates president, recently returned from an Iron Curtain tour, outlined the tentative deals for Yank films he arranged with Russia, Poland, Roumania and Czechoslovakia. There's no deal in Hungary from where he

the U. S. where he will seek distribution for them.

Clearing up prior reports, Kreiser told the Reds that these films were not available to them. Duo included "Macbeth" and "The Fabulous Dorseys." Substituted for them were two Randolph Scott westerns—"Carabou Trail" and "Fighting Men of the Plains." Kreiser said he did have the rights to the two bank pix for Holland, Denmark and Spain.

While in Europe, Kreiser acquired a series of shorts for his projected "Friendly Neighbors" tv series in the U. S.

## Caviar Sandwiches

Soviet theatre sound and projection may be far from the best, but there's an item on the concession menu that's worth waiting for—caviar sandwiches.

Reporting this last week, Bernard Kreiser said the Russian theatres also sold a gum-drop type candy. The caviar sandwiches sell for three rubles, or around 25c. as the ruble goes for the average Russian. For Americans visiting the U.S.S.R., the three rubles would cost 75c.

managed to reach Austria during the recent revolution via a hazardous trip out of Budapest.

With films of five indie producers on his list, Kreiser sold 11 features in Moscow and 10 in the other satellites except Czechoslovakia which would take only seven. He took with him only synopses. Procedure now is to send films behind the Iron Curtain. If the Reds find they jive with the synopsis, they are to cable approval within two weeks of receipt of the print. Kreiser in turn will then cable the price, payable in dollars in New York. Reds have one month to accept or reject.

Kreiser said the top price for a feature in Russia was \$50,000. In the satellites he said the take would be a lot lower. He gave an \$8,000 average. The Soviets, at the start of bargaining, told him that they didn't really need U. S. films, being supplied with Indian, French, Italian, Egyptian and other imports.

Kreiser acknowledged the danger of being "swamped" by the Motion Picture Export Assn. which has made tentative deals in Poland and Czechoslovakia (but not in Russia). MPEA is understood to have offered comparatively recent pictures for as little as \$3,500.

While in Moscow, Kreiser reported he had taken his own "Gallop Poll" via an interpreter, stopping Russians on the street and asking them questions. About 20 Muscovites were interviewed in that fashion. Survey established that they go to the movies on the average of once every six months, that the admissions run to two rubles (between 12c and 16c), about the equivalent of the price of a loaf of bread; that, apart from their own pix, they prefer the Italian imports most and like the Red Chinese films the least, and that they haven't any opinions about American films since, apart from "Salt of the Earth" and "Mr. Smith Goes to Washington," they haven't seen any.

Answer to the question: Would you like to see American pictures? was "Very much," according to Kreiser. He said he had been told by the Soviets that the "war" "booty" pictures, like "Mr. Smith," were no longer in circulation. None of his deals involved reciprocity of distribution in the U. S., Kreiser said. He has taken on "Othello" (currently being dubbed in London) and a tint cartoon feature, "Bag of Gold," for

## Harold Hecht

Continued from page 3

wise, is to be an adaptation of "Take a Giant Step," current off-Broadway play by Louis Peterson, who has been engaged to do the screenplay. It's the story of a boy entering adolescence and has a cast comprised of nearly all Negroes.

Hecht is as confident with his low budgeters as he is with the epics. "Marty," of course, proved a stimulant, for even Hecht admits "I was as much surprised with the gross as anyone." This entry was made for about \$350,000 at a time when the industry generally was veering toward bigger and production values. At that time, as he does now, Hecht felt a "picture of integrity" could still come out on top commercially regardless of the unambitious lensing cost. He expected "Marty" to make a little money but never thought it would become a relative blockbuster.

As for that "emotional contact" and "real life," H.H.L.'s recently completed "Bachelor Party" has a scene in which a man and wife discuss abortion. It's a tabu subject "but it's all around us and why should we avoid it?" asks Hecht. (As reported last week, the Production Code nix on abortion is expected to be eased if the subject is "handled in good taste.") It's Hecht's thinking that screen characters too often are one-dimensional "and not what the people want. Perhaps, many Hollywood producers would have a better insight if they spent more time with the public, such as via location shooting."

While a picture like "Giant Step" can be brought in at 200G or a little more, Hecht nonetheless has come face to face with the general rise in costs. "Party," he said, will represent a \$900,000 expenditure although the writer and director of "Marty," Paddy Chayefsky and Delbert Mann, respectively, had the same assignments on the new film and the cast is not particularly strong on name value. Both the scripter and the turn-caller went up in price and the less-than-star-rated performers are collecting fancy money. Don Murray, for example, is being paid \$50,000 for "Party."


"Sweet Smell of Success," which was shooting in Gotham last week, is figured at a budget of \$1,800,000, according to Hecht. He said the Manhattan camera work cost \$8,000 a day whereas studio lensing would have cost \$3,500 daily. The difference was in \$1,000 daily for hotel and other expenses for the Hollywood people, required employment of standby crews, clearances with business establishments which were disrupted by the shooting, moving of equipment, "envelopes" for police details, etc.

## Military Dictatorship Angle

[No Cowardly Army Officers]

Spain's banning of "Attack," Associates and Aldrich production released by United Artists, caused no eye-brow lifting among film cognoscenti in Europe. They point out that the theme of the picture—which revolves around a cowardly infantry captain—automatically makes it taboo in a military dictatorship.

No picture, they point out, could possibly get an okay in Spain if the film hints at cowardice or wrongdoing on the part of any army officer since this would immediately reflect upon the ruling military clique.



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## Picture Grosses

### Bliz Fails to Bop Mpls.; C'Scoped 'Okla.' Terrific 24G, 'Tender' Hefty 15G

Minneapolis, Nov. 27. Even blizzards and sub-zero temperatures are not keep patrons hugging the home fireside and watching tele in face of such powerful lures as newcomers, "Oklahoma" and "Love Me Tender," and holdovers like "Seven Wonders of the World," "Giant" and "Lust for Life." In fact, the Loop boxoffice is humming. The big Rodgers-Hammerstein musical, having its delayed initial showing, and "Tender" are really getting the play. It's the 17th week for "Seven Wonders," third for the sensational "Giant" and second for such stalwarts as "Lust for Life" and "Shake, Rattle and Rock."

#### Estimates for This Week

**Century** (S-W) (1,150; \$1.75-\$2.65)—"Seven Wonders of the World" (Cinerama). (17th wk). Hurt a little by weather but still tremendous at \$16,000. Last week, \$15,000.

**Gopher** (Berger) (1,000; 85-90)—"Julie" (M-G) (2d wk). Moderate \$4,000. Last week, \$6,200.

**Lyric** (Par) (1,000; 85-90)—"Shake, Rattle and Rock" (Indie) (2d wk). Tall \$4,500. Last week, \$7,000.

**Radio City** (Par) (4,100; 90-\$1.50)—"Giant" (WB) (3d wk). As far as this city is concerned, it is certain to wind up with biggest aggregate gross of any 1956 picture, excepting Cinerama. Smash \$15,000. Last week, \$22,000.

**RKO Orpheum** (RKO) (2,800; 75-90)—"Love Me Tender" (20th). Getting tremendous publicity, to land hefty \$15,000. Last week, "Can't Get Away From It" (Col), \$7,500.

**RKO Pan** (RKO) (1,800; 75-90)—"The Killers" (U) and "Sleeping City" (U) (reissues). These oldies coming through in solid fashion at \$5,000. Last week, "Francis in Haunted House" (U) and "Raw Edge" (U), \$3,500.

**State** (Par) (2,300; 90-\$1.50)—"Oklahoma" (20th). Eagerly awaited hit making bow here in C'Scope and with \$1.50 top. Looks gigantic \$24,000. Last week, "Teenage Rebel" (20th) (2d wk), \$6,000.

**World** (Mann) (400; 75-\$1.20)—"Lust for Life" (M-G) (2d wk). Robust \$5,500. Last week, \$6,000.

### LOS ANGELES

(Continued from page 10)

**phum** secondary run; Hawaii, "Opposite Sex" (M-G) and "Dance Hall Girl" (Indie) (3d wk), \$3,000. **State**, **Vogue** (UATC-FWC) (2,404; 885; 80-\$1.50)—"Mountain" (Par) and "Search For Bridey Murphy" (Par). Thin \$11,000. Last week, State, secondary run; Vogue in unit.

**Hillstreet**, **Iris** (RKO-FWC) (2,752; 816; 80-\$1.50)—"War and Peace" (Par). Medium \$15,500. Last week, with El Rey, "7th Cavalry" (Col) and "Ten Tall Men" (Col) (reissue), \$14,800, plus \$33,400 in eight drive-ins.

**Downtown Paramount** (ABPT) (3,300; 85-\$1.25)—"Back From Eternity" (RKO) and "Teenage Crime School" (Indie) (reissue). Nice \$13,700. Last week, with Vogue, (10 days), and Wilbert, "Girl Left Behind" (WB) and "Distant Drums" (WB) (reissue), \$19,200.

**Warner Beverly** (SW) (1,612; \$1.50-\$3.30)—"Ten Commandments" (Par) (2d wk). Zoomed to terrific \$40,000. Last week, \$29,000. **Egyptian** (UATC) (1,411; \$1.25-\$1.80)—"Can't Run Away From It" (Col) (3d wk). Neat \$10,000. Last week, \$7,600.

**Fox Wilshire** (FWC) (2,296; \$1.25-\$1.75)—"Friendly Persuasion" (AA) (4th wk). Good \$14,500. Last week, \$11,700.

**Four Star** (UATC) (868; 90-\$1.50)—"Brave One" (RKO) (5th wk). Okay \$5,000. Last week, \$7,100. **Chinese** (FWC) (1,908; \$1.25-\$2.40)—"Giant" (WB) (6th wk). Fancy \$33,000. Last week, \$30,000.

**Fox Beverly** (FWC) (1,334; \$1.25-\$1.50)—"Silent World" (Col) (7th wk). Fair \$3,200. Last week, \$3,100. **Fine Arts** (FWC) (631; \$1.25-\$1.75)—"Lust For Life" (M-G) (10th wk). Okay \$4,500. Last week, \$5,600.

**United Artists**, (UATC) (1,242; \$1.10-\$2.75)—"Oklahoma" (Magna) (49th wk). Neat \$7,500. Last week, \$8,900.

**Warner Hollywood** (SW) (1,364; \$1.20-\$2.65)—"Cine Holiday" (Indie) (55th wk). Into current week Sunday (25) after fine \$25,600 last week.

### ST. LOUIS

(Continued from page 10)

week, "Can't Run Away From It" (Col) and "Cha, Cha, Cha, Boom" (Col), \$9,000.

**Missouri** (F&M) (3,500; 51-75)—"Curucu" (U) and "Mole People" (U). Nice \$9,000. Last week, house closed.

**Orpheum** (Loew) (1,914; 50-85)—"Can't Run Away From It" (Col) and "Cha, Cha, Cha, Boom" (Col) (m.o.). Good \$6,000. Last week, "Attack" (UA) and "Gun Brothers" (UA), same.

**Pageant** (St. L. Amus.) (1,000; 90-\$1.25)—"Don Giovanni" (Indie). Fine \$4,500. Last week, "La Strada" (T-L) (3d wk), \$1,000.

**Richmond** (St. L. Amus.) (400; 90-\$1.25)—"Don Giovanni" (Indie). Nice \$4,000. Last week, "La Strada" (T-L) (3d wk), \$1,000.

**St. Louis** (St. L. Amus.) (4,000; 90-\$1.25)—"Giant" (4th wk). Socko \$18,000 after \$24,000 for third.

**Shady Oak** (St. L. Amus.) (800; \$1.10)—"Ladykillers" (Cont) (7th wk). Nice \$2,000 following \$3,000 in sixth.

### BROADWAY

(Continued from page 8)

(25) pushed to big \$10,000. Eighth was \$8,500.

**Radio City Music Hall** (Rockefellers) (6,200; 95-\$2.85)—"Friendly Persuasion" (AA) and stagershow (4th-final wk). Present session finishing today (Wed.) looks to push to big \$130,000. Third was \$110,000.

**"Teahouse of August Moon"** (M-G) and annual Christmas stagershow opens tomorrow (Thurs.). Previous earliest opening was Dec. 3. However, sale of reserved seats indicates the extra week already has been taken care of.

**Rivoli** (UAT) (1,545; \$1.25-\$3.50)—"Around World in 80 Days" (Todd-AO) (6th wk). Current round finishing Friday (30) looks to hit capacity \$35,000 for 10 shows since no extra matinees. Fifth week hit \$40,000, being helped by two extra mats.

**Plaza** (Brecher) (525; \$1.50-\$2)—"Lust for Life" (M-G) (11th wk). The 10th week finished Monday (26) was smash \$13,600 after \$13,000 in ninth.

**Roxy** (Nat'l. Th.) (5,717; \$1.25-\$2.50)—"Giant" (WB) and stagershow (7th wk). Current round winding today (Wed.) likely will push up to wow \$99,000. Sixth week was \$72,000. Goes on, until preem of "Anastasia" (20th) the night of Dec. 13, which opens to public with Xmas stage show Dec. 14.

**State** (Loew) (3,450; 78-\$1.75)—"Julie" (M-G) (2d wk). This is heading for big \$32,000 in first stanza ended last night (Tues.). In ahead, "Death of Scoundrel" (RKO) (2d wk-9 days), \$15,000.

**Sutton** (R&B) (561; 95-\$1.75)—"Secrets of Life" (BV) (2d wk). Initial session ended Monday (26) was strong \$16,200. Looks in for a run.

**Trans-Lux 52d St.** (T-L) (540; \$1-\$1.50)—"La Strada" (T-L) (20th wk). The 19th round completed Sunday (25) was socko \$10,600 as against \$9,300 in 18th week.

**Victoria** (City Inv.) (1,060; 50-\$2)—"Solid Gold Cadillac" (Col) (6th wk). Fifth stanza ended yesterday (Tues.) climbed to great \$23,000 while fourth was \$21,000. Stays on, with "Baby Doll" (WB) announced as preeming night of Dec. 18.

**Warner** (Cinerama Prod.) (1,600; \$1.20-\$3.50)—"Seven Wonders of the World" (Cinerama) (34th wk). The 33d session ended Saturday (24) was terrific \$51,700, with Thanksgiving holiday and three extra matinees accounting for upbeat.

The 32d week was \$48,300.

**55th Street Playhouse** (B-F) (300; \$1.25-\$1.50)—"Vitelloni" (API-Janus) (6th wk). Fifth round ended Monday (26) night was fine \$5,500 after \$6,000 in fourth week. Stays on.

### PHILADELPHIA

(Continued from page 10)

wk. Pushed to good \$16,000. Last week, \$15,000.

**Stanton** (SW) (1,483; 99-\$1.49)—"Julie" (M-G) (2d wk). Oke \$10,000. Last week, \$13,000.

**Studio** (Goldberg) (400; 99-\$1.49)—"Lust for Life" (M-G) (8th wk). Big \$6,000, ahead of last week's \$4,000.

**Trans-Lux** (T-L) (500; 99-\$1.80)—"Secrets of Life" (BV) (3d wk). Climbing to neat \$6,000. Last week, \$5,000.

**Viking** (Sley) (1,000; 75-\$1.49)—"Can't Run Away from It" (Col) (2d wk). Down to okay \$7,500. Last week, \$10,000.

**World** (Pathe) (499; 99-\$1.49)—"Silent World" (Col) (2d wk). Fine \$6,000. Last week, \$7,500.

### 'Tender' Socko \$23,000, Port.; 'Giant' 24G, 2d

Portland, Ore., Nov. 27.

Biz continues to boom at all first-run after a tremendous take last round. Blockbusters continue to knock out anything that looks like competitor. "Giant" holds for second mighty week after doing record biz in opener. "Oklahoma" continues big in third round at Broadway. "Friendly Persuasion" is rated nifty in second Liberty week. Standout is ace newcomer, "Love Me Tender," torrid at Orpheum.

#### Estimates for This Week

**Broadway** (Parker) (938; \$1.50-\$2)—"Oklahoma" (Magna) (3d wk). On two-a-day, with extra matinee on weekends. Sturdy \$14,000. Last week, \$14,200.

**Fox** (Evergreen) (1,536; \$1-\$1.50)—"Giant" (WB) (2d wk). Terrific \$24,000. Last week, \$26,400.

**Guilford** (Indie) (400; \$1.25)—"Lust For Life" (M-G) (2d wk). Nice \$3,500. Last week, \$3,300.

**Liberty** (Hamrick) (1,890; 90-\$1.25)—"Friendly Persuasion" (AA) (2d wk). Nifty \$9,000. Last week, \$9,200.

**Orpheum** (Evergreen) (1,600; \$1-\$1.25)—"Love Me Tender" (20th) and "Stagecoach To Fury" (20th). Torrid \$23,000. Last week, "Girl He Left Behind" (WB) and "White Squaw" (Col), \$8,300.

**Paramount** (Port-Par) (3,400; 90-\$1.25)—"Mountain" (Par) and "Come Next Spring" (Rep). Nice \$8,000. Last week, "War and Peace" (Par) (4th wk), \$6,600.

### 'Tender' Bangup 18G, Seattle; 'Giant' 20G

Seattle, Nov. 27.

Heavy ad-publicity barrage for "Love Me Tender" at Coliseum is paying off, with a smash session. Fifth Avenue, with "You Can't Get Away From It," is only okay. "This Is Cinerama" looks great in 15th week at Paramount. "Oklahoma" is terrific in fourth week at Blue Mouse.

#### Estimates for This Week

**Blue Mouse** (Hamrick) (739; \$1.50-\$2)—"Oklahoma" (Magna) (4th wk). Huge \$12,000. Last week, \$11,500.

**Coliseum** (Evergreen) (1,870; 95-\$1.25)—"Love Me Tender" (20th). Socko \$18,000. Last week, "Tension Table Rock" (RKO) and "Reasonable Doubt" (RKO), \$7,300.

**Fifth Avenue** (Evergreen) (2,500; \$1-\$1.50)—"Can't Get Away From It" (Col) and "Odongo" (Col). Okay \$7,500. Last week, "Mountain" (Par) and "Miami Express" (Col), \$5,800.

**Music Box** (Hamrick) (850; 90-\$1.25)—"Friendly Persuasion" (AA) (3d wk). Swell \$6,000. Last week, \$5,100.

**Music Hall** (Hamrick) (2,200; \$1.25-\$1.50)—"Giant" (WB) (2d wk). Hitting on all six; to get terrific \$20,000. Last week, \$27,300.

**Orpheum** (Hamrick) (2,700; 90-\$1.25)—"Sharkfighter" (UA) and "Huk" (UA). Mild \$7,000. Last week, "Girl He Left Behind" (WB) and "Lisbon" (Rep) (2d wk-3 days), \$4,100.

**Paramount** (SW) (1,282; \$1.20-\$2.45)—"This Is Cinerama" (Cinerama) (15th wk). Great \$16,000. Last week, \$13,726.

### CHICAGO

(Continued from page 8)

(Par). Capacity \$48,000 for opening week ending yesterday (Mon.).

**Monroe** (Indie) (1,000; 67-87)—"Port Afrique" (Col) and "Cha, Boom" (Col) (2d wk). Fair \$6,500. Last week, \$6,800.

**Oriental** (Indie) (3,400; 98-\$1.25)—"Love Me Tender" (20th). Powerful \$55,000 for initial week ending yesterday (Mon.).

**Palace** (Indie) (1,184; \$1.25-\$3.40)—"Cinerama Holiday" (Cinerama) (75th wk). Lusty \$32,000. Last week, \$26,000.

**Roosevelt** (B&K) (1,400; 65-95)—"Sharkfighters" (UA) and "Huk" (UA). Booming \$20,000. Last week, "Toward Unknown" (WB) and "Bold and Brave" (RKO), \$14,000.

**State-Lake** (B&K) (2,400; 98-\$1.50)—"Attack" (UA). Sizzling \$38,000. Last week, "War and Peace," \$17,800.

**Surf** (H&E Balaban) (685; \$1.25)—"Private's Progress" (RCA) (4th wk). Okay \$6,500. Last week, \$5,700.

**United Artists** (B&K) (1,70; 98-\$1.25)—"Friendly Persuasion" (AA) (5th wk). Strong \$20,000. Last week, \$17,000.

**Woods** (Essaness) (1,206; 98-\$1.50)—"Teahouse of August Moon" (M-G) (2d wk). First week ended Sunday (25) was mighty \$49,000.

**World** (Indie) (430; 98)—"Bullfight" (Janus) (4th wk). Sturdy \$3,000. Last week, \$3,800.

**Ziegfeld** (Davis) (430; 98)—"Grand Maneuver" (UMPO) (2d wk). Swell \$4,000. Last week, \$5,000.

## Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (27)

1956	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Weekly Close	Tues. Close	Net Change
32 1/2	22 1/2	Am Br-Par Th	153	23 1/2	23	23 1/2	23 1/2	+ 1/4
32 1/2	22 1/2	CBS "A"	83	31	29 1/4	29 1/2	29 1/2	+ 1/8
32 1/2	22 1/2	CBS "B"	53	30 1/2	29 1/4	30	30	+ 1/2
28 3/4	18 1/2	Col Pix	22	18 1/2	18	18 1/2	18 1/2	+ 1/4
16 1/4	13 3/4	Decca	41	14	13 3/4	13 3/4	13 3/4	—
100 3/4	75 1/4	Eastman Kdk	117	9 7/8	9 1/2	9 1/2	9 1/2	+1 1/2
4 1/2	2 1/2	EMI	140	3	2 1/2	2 1/2	2 1/2	—
12	7	List Ind.	102	7 3/8	7 1/8	7 1/8	7 1/8	— 1/4
25 1/2	16 3/4	Loew's	150	19 1/2	18 1/4	18 3/4	18 3/4	+ 1/2
9 1/4	7	Nat. Thea.	234	7 3/8	7 1/8	7 1/2	7 1/2	+ 1/8
36 1/2	27 1/4	Paramount	68	29 1/4	27 3/4	28 1/2	28 1/2	+ 3/8
36 1/2	16 1/4	Philco	187	17 3/4	16 1/4	16 1/2	16 1/2	— 1
50 3/8	37 1/2	RCA	446	36 1/4	33 3/8	36	36	+1 1/8
8 1/4	5	Republic	83	5 1/2	5	5	5	— 1/8
15 1/2	12 1/4	Rep., pfd.	5	12 1/4	12	12	12	— 1/4
17 1/4	13 1/2	Stanley War.	60	13 1/2	13 1/4	13 1/4	13 1/4	— 1/8
29 1/2	22 1/2	Storer	47	26	25 1/2	25 1/2	25 1/2	—
29 1/4	21 1/2	20th-Fox	66	26 1/2	23 1/4	24	24	—
29 1/4	24 1/4	Univ. Pix.	3	24	23 1/2	23 1/2	23 1/2	— 1/2
82 1/2	74 1/2	Univ., pfd.	140	75	75	75	75	+ 3/4
29 1/2	18 1/2	Warner Bros.	31	26 1/2	26 1/2	26 1/2	26 1/2	— 1/8
141 1/4	101	Zenith	21	108 1/2	105	106	106	+1 1/4

### American Stock Exchange

6 1/4	3 1/2	Allied Artists	53	4 1/4	4	4	4	— 1/8
2 1/4	1 1/4	C & C Super	891	1 1/4	1	1 1/4	1 1/4	—
10	4 1/2	Du Mont	88	4 1/2	4 1/2	4 1/2	4 1/2	+ 1/8
4 1/2	2 1/4	Guild Films	99	3	2 1/2	2 1/2	2 1/2	—
9 1/2	3	Nat'l Telefilm	38	8 3/8	8 1/8	8 1/8	8 1/8	—
46 1/2	19 1/2	PRM Inc.	4	30 1/2	30	30 1/2	30 1/2	—
5 1/4	2 1/4	Skiatlon	17	4	5 1/2	5 1/2	5 1/2	—
13 1/4	7 1/2	Technicolor	128	7 3/4	7 1/4	7 1/4	7 1/4	— 1/4
4	3	Trans-Lux	21	3 1/2	3 1/2	3 1/2	3 1/2	—

### Over-the-Counter Securities

	Bid	Ask	
Ampex	32 1/2	35 1/4	+ 3/4
Chesapeake Industries	2 1/4	2 1/2	—
Cinerama Inc.	13 1/16	1 1/2	— 1/8
Cinerama Prod.	3 1/8	3 1/2	— 1/8
DuMont Broadcasting	4 1/8	5 1/2	— 1/4
Magna Theatres	2 1/4	3 1/8	— 3/8
Official Films	2	2 1/4	—
Polaroid	91	95	+3 1/2
U. A. Theatres	5 1/4	5 1/2	— 1/8
Walt Disney	18 1/4	20 1/2	+ 3/4

\* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

### DENVER

(Continued from page 10)  
and "Miami Expose" (Col) (2d wk), \$11,500.

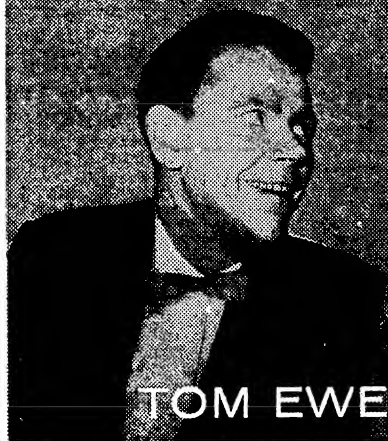




20<sup>TH</sup> THE **BIG NAME** COMPANY WHICH  
BROUGHT YOU THE HOTTEST NAME IN  
SHOW BUSINESS FOR THANKSGIVING

NEXT BRINGS YOU...  
FOR CHRISTMAS...  
THE WORLD'S MOST  
PUBLICIZED BLONDE

*Man oh Man oh Mansfield!*



TOM EWELL

JAYNE MANSFIELD

EDMOND O'BRIEN

**"THE GIRL CAN'T HELP IT"**

COLOR by DE LUXE

CINEMASCOPE

and Guest Stars JULIE LONDON · RAY ANTHONY · BARRY GORDON

AND 14 ROCK 'N' ROLL HEADLINERS!

Produced and directed by FRANK TASHLIN  
Screenplay by FRANK TASHLIN and HERBERT BAKER

FROM 20<sup>TH</sup>...  
THE BIGGEST  
NAME IN THE  
INDUSTRY TODAY!





## Teenage Questions Smarten Showmen As Students Tour K. C. Film Row

Kansas City, Nov. 27.

Theatre and Film Row officials here found the recent Business Education Day one of the best public relations moves of recent months, and also picked up a few pointers on theatre operation from their teenage guests. The industry, with Arthur Cole of Paramount and Joe Redmond of Fox Midwest as hosts, entertained 18 students from Manual and Southwest high schools. The story made front page of the Kansas City Star.

The kids were given a tour of Film Row, seeing the inspection and shipping operations as well as booking and buying, and were treated to lunch at Fox' Midwest's home office. Then they were guests at a showing of "Oklahoma" at the Tower Theatre.

In a skull session with the youngsters, it was brought out that most pictures are seen on recommendation of friends, good reviews or certain stars or stories. The young patrons also were frank to say that vandalism and rowdiness in theatres should be blamed on parents who don't properly instruct youngsters.

When it comes to maintaining order in the theatre, the high schoolers pointed out that young patrons have little respect for the kid ushers, especially of their own age. But they would have more respect for an older hand or the manager who requested better behavior. Girl usherettes would have little or no control of rowdies, they said.

### Schary-Thau

Continued from page 43

heads the studio but is not a "production man" per se.

Thau is regarded by Vogel and the board as particularly fitted for the post because of his background and the way M-G is trending more and more toward partnerships with independent filmmakers. He's been the one setting the deals through the years, negotiating contracts with directors, producers, stars, agents, etc.

#### Rest of the Team

Continuing in other key roles are J. Cohn, specialist on budgets and other financial matters; E. J. Mannix, who represents the studio in all labor matters, and Kenneth MacKenna, story editor. Continuing, too, is the studio policy committee which passes on all properties set for production. Group comprises Thau, Cohn, Mannix, MacKenna and producer Lawrence Weingarten. Schary had been a member too, of course.

Schary's impending departure is the direct result of stockholder pressure. Company has had a full share of boxoffice adversities over the past couple of years and Schary, as studio boss, was singled out by certain bigtime shareowners, particularly a Canadian group holding over 200,000 shares, as the one mainly responsible.

Of major and immediate importance to M-G management and the board is their feeling that a stockholder proxy row, which had been threatened, is now not likely to come off. There still are some dissidents among the investors in the corporation, but management is confident that a sufficient amount of voting stock will go on its side to prevent any unseating of the present board.

This confidence is drawn from the fact that Schary is out, that Wall Streeter Richard M. Crooks is now on the board (he represents the Canadian investors) and Loew's is showing some upbeat in its new profit statements.

As for Schary, his departure is to be complete, contrary to earlier trade conjecture that he'd stay on the Culver City lot operating as an indie producer. Chances are that after a rest he'll go into indie production but not with M-G.

#### Bond Heads Colosseum Unit

Dallas, Nov. 27.

Richard L. Bond has been elected prez of the local Colosseum of Motion Picture Salesmen. He is with Paramount.

Other officers named are Joe Beckham, Columbia, vicepres; Jack Haynie, Columbia, secretary; and Burl Lovelace, Allied Artists, treasurer.

### Win-A-Trip Stunt

United Artists has a contest going which will provide the theatremen staging the best campaign for "King and Four Queens," a cash award of \$2,500 plus a trip to Hollywood.

Film, which stars Clark Gable and Eleanor Parker, is UA's Christmas release.

### Film-Chartered Planes

Liability for Tourist Tax;

20th Appeal Thwarted

Washington, Nov. 27.

The U. S. Supreme Court last week refused to consider an appeal by 20th-Fox in a case which affects the entire film producing industry. 20th sought to have kayeod an Internal Revenue ruling that it must pay the regular transportation tax on planes chartered for flights to search out locations or to shoot aerial footage for pictures. The studio contended that such chartered trips do not involve "transportation of persons" in the sense meant by Congress when it voted the tax on travel tickets.

Although only one studio was involved in this case, all of the other major companies have similar cases pending in the lower courts. In this case, 20th paid the tax to Paul Maintz Air Services, then appealed to Internal Revenue for a refund. Latter disallowed the claim. The U. S. district court reversed in a trial and found for 20th on appeal.

The U. S. circuit court reversed the district court and upheld revenue. This is the ruling with which the Supreme Court refused to interfere.

### PRESLEY SOLD AWAY

DRIVE-IN SUES 20TH

Los Angeles, Nov. 27.

Complicated legalities attendant on the product demands of the new Belair drive-in in the San Bernardino area took on another twist with the filing of an antitrust suit against 20th-Fox by Pacific Drive-In Theatres. No other distrib is named in the new action, but the complaint can be amended to include other defendants.

Pacific asks for an injunction and such money damages as may be determined, charging 20th-Fox sold the Elvis Presley starrer "Love Me Tender" to the Belair without giving the plaintiff the opportunity to negotiate for the film for one of its drive-ins in that area.

Chain had previously moved to intervene in an action brought by 20th which asked the court to determine clearance in the San Bernardino territory so that it cannot later be charged with conspiring to deprive the Belair of product.

### National Film Reelects

J. P. Clark & Directors

James P. Clark, president, and all other officers and directors of National Film Service were reelected at a combined directorate-stockholder meeting in Chicago last week.

Meeting also was given to considerable discussion of the NFS takeover of backroom work for distributors in various sections, including RKO in all exchange areas, and its new role in handling billings and collections for Buena Vista. Demonstrated were new National Cash Register electronic machines which are to be installed in all NFS depots to handle the BV account.

### Y. F. Freeman Due in N. Y.

Y. Frank Freeman, Paramount studio v.p., is due in New York tomorrow (Thurs.) for three days of policy huddles with the home-office top echelon.

Meetings will cover a review of operations for the past six months and future planning.

### Judy Garland

Continued from page 3

creasing the film's cost and that every time Miss Garland was unable to appear because of illness it was possible to shoot around her without losing a day's work. He emphasized that if any of the fault had been Miss Garland's, Warner Bros. would have been able to collect from the insurance company. "If Judy was out so long," he asks, "why didn't Warners collect from Lloyd's of London?"

He termed the reports of the effect of Miss Garland's absences as "propaganda," and noted that Miss Garland is able to obtain insurance from Lloyd's for any film production. He blamed the high production costs on (a) the experiments relating to Warners launching CinemaScope and (b) the length of the film. He declared that 10 days of shooting had to be scrapped because of the experimentation. "We were the guinea pigs for Warners' experiments with CinemaScope," he asserted.

Luft said that Warners and production chief Jack L. Warner were so satisfied with the film after its completion that Miss Garland was immediately made an offer to appear in a musicalized version of "Saratoga Trunk." In addition, he noted that WB had recently sought Miss Garland's services for another picture. "If Judy had been as difficult as some newspapers made it seem," Luft said, "I don't think Warners would be so anxious to sign her again."

After completing her current Palace stint in January, Luft said Miss Garland might duplicate her Broadway one-woman show in London and possibly in Paris, Milan, and Munich. He said she was not making any long-range picture plans and that her screen ventures would depend on the acquisition of the "right properties."

### Charlton Heston

Continued from page 3

the course of the promotional junkets, doesn't insist upon a retainer for his exploitative efforts. In his opinion neither Par nor any other film company would pay him adequately so he skirts that issue by contributing his time.

He said since he wasn't acquainted firsthand with the hoopla and glamor the public invariably associated with Hollywood prior to television's advent he couldn't make a true comparison with the situation today. But nevertheless, the actor added, "I sensed a genuine enthusiasm on the part of the public in respect to Hollywood activities and particularly 'The Ten Commandments'."

As for the upcoming "Mister Roberts," Heston reflected "I took the role primarily as a matter of personal satisfaction. It's a fine part I always wanted to do. When the play was originally presented on Broadway I was only doing bits. Thus in effect the City Center turns back the hands of time for the actor as well as audiences who may have missed it through procrastination or a variety of other reasons. With its modest boxoffice scale, the Center is performing a real service for theatregoers."

Heston, who's frequently placed himself on the record in the past as favoring meaty roles, added that his prime concern isn't the money involved but whether the part is a good one. "I feel that's where television's dramatic shows are making a mistake," he said. "For instead of paying fabulous amounts to actors more money should go to writers—as an encouragement to turn out better scripts. If the story is right any producer would find actors eager to accept a role even if it meant less money."

#### CAROLINA GROSSES

'Tender,' \$24,000 and 'Persuasion' \$15,000 Takes Big

Columbus, S. C., Nov. 27.

Two major houses here are battling back-to-back for top grosses, playing Elvis Presley's "Love Me Tender," and "Friendly Persuasion," which closed its 10-day run today, was expected to gross \$15,000 or better when all figures are in.

Meanwhile, Presley's film is still packing the other house, a 1,500-seater, after eight days, and a gross in excess of \$24,000 is most likely, the operators believe.

## British-Yank 'Film Fight'

Continued from page 5

vention) also joined in the argument and said he had seen blood spilt at every meeting to decide visa applications, but on the whole the share-out had been happy.

#### Warwick Toppers Retaliates

Last week the two Warwick toppers retaliated by taking double spreads in the local papers, answering both French and Angel. They expressed open resentment at the sustained accusation that Warwick was not a British company and that they were denied BFPA membership for that reason.

"If the reason is that Warwick is associated with Columbia, we submit the BFPA is shortly due to lose some valuable members for similar reasons—the following distinguished British producers have affiliations of the same nature:—Frank Launder and Sidney Gilliat (Columbia); Maxwell Setton (Columbia); Ian Dalrymple (Columbia); Marce' Hellman (Allied Artists); Ronald' Neame (20th-Fox); Associated British Pictures Corp. (WB)." They might also have mentioned Sir Michael Balcon's Ealing outfit, but latter has resigned from to BFPA. Ealing has a Metro tie.

The tagged official BFPA attitude an insult to the hard-working members of their team, many of whom had spent a lifetime in British films. They suggested the present system of allocating licenses was outmoded and challenged the BFPA right to speak for producers who were not permitted to attend the allocation meetings. They considered that licenses should be granted by an impartial body, preferably the Board of Trade, who could evaluate the potential of each film selected for foreign markets. They were prepared to take their chances with such a selection board.

#### Time 'To Break Up Club'?

Declaring that the time had come "to break up the club," they believed that an examination of licenses granted to date would show that members had fared better than non-members. They cited "Zarak" as a British film which cost \$2,000,000 to make, was produced, directed and made by British technicians, and was now being advertised in Japan, France and Germany as a British film. It was, however, by no means certain of entry permits as British property. A more absurd situation, they averred, did not exist in commerce today.

The MPA statement claimed that in attempting to justify discrimination against the British films distributed by their member companies, the BFPA topper, in referring to them "as films made by American companies, did not seem to know who produced the British films released by MPA companies."

A statistical breakdown, prepared by the MPA, showed that its member companies have distributed 24% of all British first features registered since April, 1948, and 49% of those were produced by purely British companies exclusively with British money, the majority by members of the BFPA. About 20% were made with American and British money, with British coin predominating, and 31% by British subsidiaries of the MPA companies with sterling accruing from the film agreement and with dollars remitted to Great Britain from the U. S. for that purpose. In addition, they distributed 20% of all British shorts in the same period.

"These are the films," says the MPA, "that Sir Henry seeks to handicap in their home market and abroad. They are an important part of the hard-core of British film production itself and are bringing honor and success to the British film industry and to British producers throughout the world."

#### MPA Outfits Give Best Market

Declaring that distribution by MPA companies provides British producers with the broadest and smoothest road to the world's markets, the MPA notes that British films distributed by its member companies in the United Kingdom now earn 20% of all rentals earned in the UK by British films, and consequently receive 20% of the British Film Production Fund. They return 62% of this to the British producers and co-producers, whose films they distribute.

Arguing that it was not a matter of films made here by the American companies, the MPA refer to "a vast growing and profitable

partnership between British producers on the one hand and the production-distribution units of their member companies on the other, through which British producers utilize the resources and distribution facilities of the American companies to put British films on the screens of the world where they belong."

After charging Sir Henry with having split the 'British industry, the MPA say that it and the association's numerous British associates were trying to close the breach in the hope "that the two BFPA's can become one and that the organization which claims to represent British film producers as a whole, will, at long last, actually do so, thus uniting the industry and making it strong."

## Canadian Leaders Hail Oscar Hanson

Toronto, Nov. 27.

Over 400 trans-Canada members of the film industry gathered at a banquet in the King Edward Hotel here to honor Oscar R. Hanson, survivor of the trio which, in 1940, founded the Canadian Picture Pioneers. He was presented with a gold and onyx plaque by Prime Minister Leslie Frost on behalf of the Pioneers' organization, whose requisite is that a member must have been associated with the film industry 25 or more years.

Award of a scroll was also made in absentia to James A. Whitebone by J. J. Fitzgibbons, president of Famous Players (Canadian); and to the Winnipeg branch by Nathaniel A. Taylor, president of Twentieth Century Theatres. Toastmaster was Morris Stein, president of Canadian Picture Pioneers.

Beginning in 1913 as a singer of illustrated songs in his native Illinois, Oscar Hanson came here in 1920 to organize Canadian Educational Films Ltd. and, in 1927, became general manager in New York for Tiffany-Stahl Films. Returning to Canada in 1931, he established Associated Theatres and Hanson Theatres with the late N. L. Nathanson of Famous Players (Canadian) and, in 1942, organized Monogram Films in Canada, this later sold to J. Arthur Rank. Mr. Hanson is currently Canadian representative for Allied Artists and Lion-International Films of London, Eng.

James Whitebone, who commenced in the industry as a projectionist, is the founder of Local 440 of the International Alliance of Theatrical Stage Employees, represents labor on the New Brunswick Power Commission, has been alderman of Saint John, N. B. for seven two-year terms.

### Rep Writing Finis

Continued from page 1

strict manager, has been ordered to close the Los Angeles branch and when this is done he'll retire, ending a 17-year association with Rep. Physical handling of film prints was turned over to National Film Service in 21 of the remaining 25 branches over the past six months.

It's understood that Yates plans to operate the studio on a rental basis for indie theatrical and telefilm producers. Aside from Revue Productions and Mark VII Productions, which are filming their own vidpix series, the only activity at Rep is the "Frontier Doctor" series being made by the company's own Studio City TV subsidiary.

Yates shuttered the studio publicity department last month.

### Curley Offers

Continued from page 2

whose central figure, Frank Skeffington, others—and Curley—see as himself.

Curley declares his own memoirs will show that the hero of "Hurrah" is only a "pale carbon copy of James Michael Curley." The former governor-mayor-congressman said he expects his own book will be titled "Autobiography of James M. Curley." He repeated his announcement that he will live to be 125.

**THIS WEEK  
WARNER BROS. FLOOD  
THE BOARDS WITH THE  
MOST SPECTACULAR  
FULL-MONTH  
TEASER 24-SHEET  
POSTING IN ITS  
SHOWMANSHIP  
HISTORY!**

this is

this is

# this is baby doll

ELIA KAZAN'S PRODUCTION OF **TENNESSEE WILLIAMS' BOLDEST STORY!** WARNER BROS.

PRESENTED BY

AND ON BROADWAY...  
'BABY DOLL' ON THE  
WORLD'S LARGEST  
PAINTED SIGN, SEEN  
BY A MILLION VISITORS  
EVERY DAY!





# Please Everybody and Offend No One

That's Code Goal—But Dan Lacy of Book Publishers Council Sees Censorship Principle Deflated

Albany, Nov. 27.

The power of State film censorship boards, already drastically limited by the U.S. Supreme Court, will be "eliminated entirely" in some new case brought before that tribunal. So Dan Lacy, managing director of the American Book Publishers' Council and former deputy chief assistant librarian of Congress, predicted in an address last week before the Albany Section, National Council of Jewish Women, at a meeting in the vestry rooms of Temple Beth Emeth.

One of the authors of the "Declaration of Freedom to Read," Lacy said that prior to the Supreme Court's decision in "The Miracle" motion pictures had not been considered a form of communications, but rather of entertainment. In "The Miracle" (where the Board of Regents of the University of the State of New York was overruled on "sacrilegious" as a basis for refusing to license a film), the high court held "motion pictures may not be outlawed by a state censorship board on any other grounds than obscenity," Lacy commented.

The Regents, he continued, has rejected "The Miracle" not "because it was obscene or immoral, but because it was, from the Catholic viewpoint, sacrilegious." Subsequent Supreme Court rulings had further limited State censorship boards, the speaker continued. He believed that in some future

## 'Baby Doll's' Letter: C

As predicted last issue, Catholic National Legion of Decency has condemned the Elia Kazan-Tennessee Williams picture, "Baby Doll," a Warner Bros. release, taking the occasion to administer a strong slap vs. the Code which gave the pic its seal.

Legion called "Baby Doll" "morally repellant both in theme and treatment" and raps it for "unmitigated emphasis on lust."

case, the Supreme Court would completely invalidate "censorship in advance of showing."

Lacy pointed out this would not affect "censorship by prosecution later."

Citing the situation faced when there was a transition from the presentation of plays before "elite" audiences, paying \$4.50 admission, to the mass audience of motion pictures, at 50c tariff, Lacy observed that the latter often felt "uncomfortable" in the presentation of certain themes and specific dialog. This principally concerned sex, he added.

The motion picture industry tried to cope with the problem, via the creation of a Production Code, but Lacy indicated a belief this was almost impossible to achieve, because the industry wanted to "please everybody and offend no one."

He declared that in the transposition of legitimate plays to the screen, there are not only major changes in plot, characterization and dialog, but sometimes even of theme. Lacy seemed to think that was true of all stage pieces adapted for motion pictures.

## Jurow Joining Cohn

Martin Jurow, William Morris exec, Coasted at the weekend for talks with Columbia president Harry Cohn anent his leaving the agency to become a production assistant at Col.

Job would entail his development of production deals and as such Jurow would serve as Col's liaison with indie producers.

## Gene Tunick's Step-Up

Gene Tunick has been promoted from United Artists branch manager in Philadelphia to eastern district manager.

Tunick, who is 36, entered the industry as a shipper in RKO's Cincinnati office in 1941. He replaces John Turner, who left UA.

## Milwaukee Seeking 'Adults Only' Tag

Milwaukee, Nov. 27.

The Milwaukee Motion Picture Commission is campaigning for the city's Common Council to pass an ordinance with "teeth" so that an "adults only" stamp could be placed on some films. If such a law were passed, children under 18 would be refused admission at "adult only" pictures.

Avrum Chudnow, chairman of the Commission's special committee, has indicated that the "adults only" tag might be required on possibly six or seven films a year. He stressed that proper enforcement of the proposed ordinance was vital.

## TV-Inspired Toys

Continued from page 1

case. Screen Gems hopes to reach that goal next year, licensing items priced as high as \$100 for a carousel in connection with "Circus Boy."

But the subsidiary financial benefits coming via merchandising to television firms and other tv outfits is not the only measuring rod, nor is it the sole reason for going into licensing. The other big reason is promotion for the show, making loyal fans for "Wyatt Earp" because the kid owns an "Earp" gun, for example, a factor which can't be measured in dollars and cents.

When a show features a character which is in the public domain, a la "The Adventures of Robin Hood," it's a tough biz to protect the licensed manufacturer from the interloper. All that can be done, as Walt Disney learned in the case of bonanza Davy Crockett, is to put pressure on any manufacturer that makes any definite tieup with the tv show, even bringing such an interloper to the courts. Of course, granting the licensed merchandiser the privilege of highlighting the tv tieup, helps, but unfortunately, from the viewpoint of the licensor, it doesn't kill off the camp followers. They become legion when a "public domain" show is riding the crest of its popularity.

As part of its approach to merchandising, Screen Gems whenever possible is making troupes of such skeins as "Rin Tin Tin" and "Circus Boy" available for tours. Such tours not only help the popularity of the show, but bring residual benefits from that 5% licensing tie. In this connection, the "Circus Boy" troupe has been offered to J. Ringling North for Madison Square Garden appearances.

In the syndication field, according to Edward Justin, who heads up merchandising at Screen Gems, it's very difficult to set merchandising deals with manufacturers. Most manufacturers feel that the multiplicity of sponsors, and time slots and uneven distribution of the skein nationally, complicates the merchandising problem, according to Justin.

Merchandising tieins abroad for tv shows are just catching on. Justin recently returned from a five-day trip to England where he set licensing plans there for "Rin Tin Tin." Abroad, he observes, the parents are not so ruled by their children, making it tougher going for any tv-tied merchandising.

## Israeli Rep Theatre

Continued from page 2

built modern Israel, seemed to have fresh significance in the new surroundings. And it made history as the first such play to be staged in Sinai.

After a midnight party, the troupe slept in improvised quarters and then hurried back to metropolitan Tel-Aviv where the same night the company gave its usual Saturday evening and night performances.

## Aussies Rescue Olympics B. O.

Continued from page 1

ing Association), to which each of the seven major agencies gave two men, with AP's veteran Spike Classen riding herd.

This economy meant, by pooling efforts, each wire had the services of 14 reporters for sending two. At an air transport cost of \$1,600 per man by average distance, this saved a chunk. With the urgent word rate by cable of 7c, it meant each agency picked off its summaries and color at a penny a word—a considerable factor in some 20,000 words handled daily.

Weather was a miserable companion of the XVth Olympiad. It might have been spring in the sub-equatorial continent, but most Americans left more bearable winter climates behind them. A further irony was that sun-spots caused the telegraphic and teletype transmissions to go out as much as five hours at a time.

The age-old filming tussle went on for this Olympics as it had with Leni Riefenstahl's film unit freeze-out in behalf of Hitler in 1936; the J. Arthur Rank color treatment in 1948; and Suomi Filmoy Oy in Helsinki in 1952. The newsreels held out up to the wire for more than three minutes of permitted footage; but the tv backoff which characterized the 1952 affair in Finland was watered down in Melbourne.

W. S. Kent Hughes, chairman of the Olympic Organizing Committee, turned to an American, Paul Talbot, of Freemantle, N. Y., making him executive agent for all film and tv dealings. Talbot's worldwide maneuvering brought in a reported \$100,000 pre-opening, with the Committee guaranteed percentage participation from "first dollar" in all film projects probably insuring income until the torch is re-lit in Rome in 1960.

Starting with Australia, Talbot brought in Ampol, Ltd., an oil company known for sports ties, at about \$30,000 to sponsor the cameras on the show from 10 a.m. to 10 p.m. It was live for Melbourne on film the next day in Sydney, GTV and TCN respectively. This was a breakthrough for the infant Aussie tv effort which had insisted that it would take program ideas to sponsors, not have sponsors trot in with programs. This one, in sports-minded Australia, was worth changing policy, however; particularly since all Ampol service stations put in tv sets and the gas-pumps were decked out in placard merchandising the event—and incidentally showing off tv sets.

The U. S. tv penetration was set up on film, a combination of effort by Tom Harmon, the west coast sportscaster, and Olympic great Bob Mathias. Harmon was the pivot man, Mathias doing on the spot interviews and commentary. Talbot said the games would make six 30-minute segments which had been marketed in 100 situations for local sponsors, slated to appear on Nov. 24 and 27, Dec. 1, 4, 8 and 11.

The most ambitious portion of Talbot's promotion was beamed at Great Britain, where Martin Harris' Drummer Films Ltd. will put a 40-minute featurette into UK and Irish theatres nine days after the games close, with British competitor Chris Chataway as the narrator. Take goes to the British Olympic Committee.

With French producer Louis Guegen, an Agfacolor 90-minute film is planned tentatively entitled "Rendezvous in Melbourne," semi-sport, semi-travelogue, and designed for world theatre release. Shell Oil laid cash on the line for an industrial film which will be tailored for school showings throughout the Far East, and additionally, Japan gets three 20-minute treatments for its theatres.

The coordinator of this film effort is Aussie's Peter Whitechurch, and to carry it all out involved teaming 40 cameramen from the U. S., Australia, New Zealand, Germany and France. As has been customary in all cases, from this coverage must be assembled the usual "film of record" for Olympic archives.

## Politico Overtones

All attempts to keep politics out of the games died aborning, and the Hungarian team was a pathetic but productive source. The Russians had a shipboard cutie who did a Judge Crater, or had help to do it. And the most sought-after autographer was the Soviet's Nina Ponomoreva, who came to walk off with the discs, but was well

known as the much publicized shoplifter who tried to walk off with six hats in a British store and long ago. Israel had one woman on its team, Shoshana Rubner whose expert status with pistol and machinegun, with looming two years' service in the Army on her return, had implications in the present crisis.

In this reconstructed Tower of Babel, the press handler, E. A. Doyle, had a handful of paradoxes. Once he had complainers from a Turkish delegation that the rock bottom \$2.50 daily rate for accommodations was too high and at another end of the counter was arranging for one American newspaper to have two hours' telephone time daily at \$400 per. Onetime AP hand Peter Duffield and former Melbourne Age staffer Allen Spalding helped spell him off with a minimum aide list.

## Poor Show Biz

Melbourne had little to offer in the way of sidebar entertainment, as it is the beginning, or eastern terminal of the "wowser" or bluenose belt, its Sundays were a horror for goodtimers.

Both Wirths' and Bullens circuses were in residence. The Tivoli brought in Richard Hearn and Julia starring in "Olympic Follies." The Comedy Theatre had Roger Livesey and Ursula Jeans in "The Reluctant Debutante," and "Kismet" with Hayes Gordon and Morgan St. John held forth at the Princess. Her Majesty's was in a welter of Mozart opera, and the Sydney Symphony Orchestra came into the Town Hall for a portion of the Olympic run.

All American travel agencies warned clients on departure that they should expect to pay half again to twice as much for their quartering as they had been told originally, but most of these fears were unrealized. At one time there were so many cancellations coming in, those lucky enough to have takers wanted to hold onto them. Any gadabouts of experience found little of the celebrated "bush-ranger" or highwaymen left in Aussie hearts, and that they held the line of their original agreements and prices well indeed.

For my part, I expect them to wake us all up at any moment and tell us we aren't really at the Olympics at all, but are with Admiral Byrd's expedition at the South Pole.

I've got the gooseflesh, if not the penguin, to prove it.

## 'Miller's Hell Camp'

Continued from page 1

film isn't very likely to draw a big crowd. It's generally feared here that those who ought to see this film in the first place won't come. Most younger Germans and many, who even suffered themselves under the Nazi regime, don't like to talk about the millions who were destroyed in the concentration camps. Local authorities, however, openly stressed the importance of the film. Willy Brandt, president of West Berlin's Chamber of Deputies, said that "Fog" in Germany has an especially big mission to fulfill and that every German should have the courage to see this.

Audience reaction was similar to that following the recent preem of "Diary of Anne Frank." The audience silently left the theatre—shocked and depressed. Some cried. Local scribes underlined the importance of this film and urged Berliners to see it. Referred also to the fact that the French have made this film with tact and objectivity. Many cried asked: How could this ever have happened?

## Cuban Terp

Continued from page 2

met her on her arrival here and called for a quick weigh-in. He found she weighed 132½ pounds. With contracts already drawn and no method of replacing Senorita Urangas' act, he gave her two weeks at his local "Satellite" niter, then pulling her when replacement became possible. Danseuse is now on a strict diet while seeking other employment here in an effort to get back to Havana.

## New York Theatre

RADIO CITY MUSIC HALL

Rockefeller Center

MARLON BRANDO • GLENN FORD

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starring in Cinemascope and METACOLOR in

"THE TEAHOUSE OF THE AUGUST MOON"

AN M-G-M PICTURE

and THE MUSIC HALL'S GREAT CHRISTMAS SHOW

# CBS' BIG CREATIVE BUILDUP

## CBS' 'This Is My Own'

Herb Brodtkin's five-year pact from CBS-TV to share the production reins on the Monday night "Studio One" series accents the stronger-than-ever toehold the Columbia network retains on all its live dramatic entries, in sharp contrast to NBC's modus operandi of parcelling out supervision and control of such programming with result that CBS has been corraling all available topflight creative manpower in sight).

Actually there's not an hour drama entry on the NBC skein that the network can call its own. "Robert Montgomery Presents" comes off the Neptune Productions (Montgomery-John Gibbs) beltline; "Kraft Television Theatre" is a J. Walter Thompson-produced vehicle, as is "Lux Video Theatre." The Alcoa-Goodyear Sunday night dramatics are packaged by Showcase Productions (Jaffe & Jaffe), while "Kaiser Aluminum Hour" is the brainchild of Unit Four Productions. "Armstrong Theatre," which alternates with Kaiser, is out of the BBD&O agency shop through Talent Associates.

On the other hand, all but one of the 60-minute entries (and its one 90-minute show) on CBS carry a "this is my own" tag. The hour-and-a-half "Playhouse 90," the preceding "Climax" presentation and "Studio One" are all "house-inspired" shows. Lone exception is the "U.S. Steel Hour" which has always been a Theatre Guild production.

## 'Merton' as Cooper Spec Then To B'way; Feuer & Martin's Vid Series

Hollywood, Nov. 27.

Television producers have not erred in gleaming the best from legit and film hits of yesterday, but they have erred in failing to update such properties for tv, it's declared by Frank Cooper. The agent supplies tv with much material, a good part of it gathered from w.k. vehicles of a generation or two ago.

TV must modernize properties if it expects today's tv audience to watch such shows. "We try to update these properties and give them a current concept. Those producers who have failed with hits of yesterday have not changed the material or the presentation.

"We are considering a deal whereby 'Merton of the Movies' would become a tv spec and eventually, a Broadway play. But we plan to musicalize the property. Those incidents from 'Merton' now have become cliché, but the character isn't. There are still young people trying to break into movies.

"Cy Feuer and Ernie Martin bought Ring Lardner's 'You Know Me, Al,' from us. They plan to produce it as a telefilm series, with NBC financing. Then they may produce it as a musical on Broadway. We also sold 'Ruggles of Red Gap' to Producers' Showcase, and it's to be on the series as a musical. We believe a slightly different approach will make these properties popular today.

"We also have rights to David Belasco's plays and Harry Sherman properties, and are now studying them to determine how best to present them to tv. We also have

(Continued on page 38)

## 115G Eddie Fisher Coke Settlement

Hollywood, Nov. 27.

Coca-Cola, which is terminating Eddie Fishers' tv pact as of Feb. 22, will pay him around \$115,000 settlement since the deal was to bankroll the NBC series until June.

Coke is discussing with Fisher the possibility of his continuing his radio show for the soft drink outfit, subject to another sponsor's okay. Fisher will likely star in a half-hour television show next fall, with Chesterfield sponsoring.

## NBC Censor to Tell All

Stockton Helffrich, continuity & acceptance (censor) director at NBC, has signed to write a book for the McCay publishing house on video's continuity problems. He's committed to a spring delivery of the still-untitled tome, with fall publication probable.

Helffrich is already outlining some areas with which he'll deal, namely treatment of sex in television, racial problems and stereotyping, tv commercials, et al.

## HOUSEMAN DEAL AGENTS BUILDUP

By BOB CHANDLER

Without fuss or fanfare, CBS-TV appears to be preparing to strike a major departure in its programming for next season. Though the evidence is only fragmentary at this point, it's highly significant that in the past three months, the web has been quietly assembling the biggest pool of topflight creative manpower under one roof since the networks plunged into tv with both feet.

Latest top creative personality to ink a CBS pact is John Houseman, the vet motion picture ("Executive Suite," "Lust for Life," "The Bad & the Beautiful") and legit (Stratford Shakespearean Festival) producer, who's been assigned the development of "The Seven Lively Arts" for next fall, with the web's own Robert Herridge continuing on the project under Houseman. Last week, the network signed drama producer Herbert Brodtkin to a five-year deal on a "without portfolio" basis, which means while Brodtkin's been assigned to "Studio One," the network can place him on any show or project it wants.

Almost simultaneous with the Brodtkin deal, Columbia inked Ed Roberts, veteran playwright-script editor, who moved over from BBD&O to take on the post of eastern story editor. Roberts reports to Ray Grosset, who also joined the network last week as executive editor of the program department after 10 years as Universal-International story chief.

All that activity has been confined to the past week, but a look back over the past couple of months is equally revealing. On the "Studio One" front, there's ex-Philco-Goodyear Playhouse producer Gordon Duff, who will share the producing chores with Brodtkin. There's also vet Felix Jackson, who is still listed as one of three "Studio One" producers but who is negotiating a new pact. Presently on the Coast and working on the "Playhouse 90" series are two top directors, formerly freelance but now under

(Continued on page 40)

## Lotsa Confusion Surrounds WW's Future TV Status as OG, Toni Scram

### Who's Miss Frances?

Columbus, Nov. 27.

A local tv station promotion man last week was accused of sending flowers to strange women on the company expense account when an accountant, unfamiliar with "Ding Dong School" and its star, disallowed a voucher for flowers for "Miss Frances."

Jack Kavenaugh, client service director at WLW-C here, assured the accountant at the parent Crosley Broadcasting Corp. in Cincinnati, that flowers for "Miss Frances" was a strictly part of his job.

Accountant had never heard of Dr. Frances Horwich whose program has been carried for several years on the WLW three station network.

Status of Walter Winchell, and NBC-TV's Friday night situation, entered the wholesale confusion stage this week. The columnist was cancelled last week by Old Gold and Toni, the cancellation to become effective in six weeks, but as of this week nobody at NBC knew whether Winchell would be continued in his Friday night slot or another show thrown in. The confusion stems from the following situations:

1. Old Gold and Toni actually didn't cancel Winchell, with whom they said they are satisfied, but the time period. However, since they brought the Winchell show in, that's tantamount to cancelling him.

2. They cancelled the time period at the end of 13 weeks, but they are committed to NBC for the time for 52 weeks. Old Gold has already asked NBC to release it from its commitment; Toni hasn't officially requested a release but has indicated it will do so.

3. NBC hasn't yet acted on Old Gold's request for a release, and hasn't reached a decision on it yet. This means that it can't move either to sell the time or Winchell or a new show until it clears up the release situation.

4. Winchell has no contract with NBC. If the web wants to continue him in the time and attempt to sell the show to other sponsors, it has to sit down with Winchell or the William Morris office and start negotiating a deal.

5. Complicating the issue is the fact that Lennen & Newell, the Old Gold agency, has offered to expose the Winchell show to several of its other clients. But L&N doesn't know if it will be able to wrap up a deal before NBC moves either to sell Winchell on its own or to install another show.

Winchell met yesterday (Tues.) with NBC prez Robert Sarnoff, and discussed with him the possibility of an NBC pact. He meets today with NBC-RCA staff v.p. Manie Sachs, who's due in from Detroit. Winchell goes to the Coast Friday night (30) for four weeks, with his TV'er and Mutual radio shows originating from there.

Out of all the confusion, one thing is clear—Old Gold cancelled (Continued on page 38)

## ABC The Winnah In 3-Web Dickers For Frank Sinatra

ABC-TV has made its first major coup under the new management, the web this week signing Frank Sinatra for a half-hour filmed show next season in the face of high-priced and determined competition from both CBS and NBC. Deal was set on the Coast by Leonard Goldenson and Bob Lewine, prez and program v.p. of the network, with Sinatra and the William Morris office's Wally Jordan.

Series, which will probably be filmed at the Warner Bros. studios, for which ABC-TV last week made a cotenancy deal, will be titled "The Frank Sinatra Theatre" and will have a completely elastic format which will enable Sinatra to do anything from drama to music (Continued on page 40)

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## Dow, Miles Labs' Major Radio Buys

Miles Laboratories, in a \$1,000,000, 52-week deal, has taken over 20 five-minute news shows over the Mutual net, as well as lining up participations in other MBS shows.

The agency is Geoffrey Wade, Chicago. The Miles news shows and participations, primarily for Alka Seltzer, will kick off soon after the first of the year.

Sale of a full half-hour network radio program to a single sponsor is kind of rare these days, but Dow Chemical has taken 30-minutes of ABC Radio Saturday time for the "Red Foley Show" as of Jan. 19, 1957. Running from 12:30 p.m., half-hour show will feature the same country & western stars now on ABC-TV's "Ozark Jubilee." Audiocast though to plug Dow's agricultural products, goes the full network, including New York. Show will emanate from KWTO, Springfield, Mo.

## GINGER ROGERS' DEAL FOR CBS-TV SERIES

Hollywood, Nov. 27.

Deal is being finalized for Ginger Rogers to star in a comedy vidpic series to be produced by Harry Ackerman's Ticonderoga Productions for CBS-TV.

Actress will be a partner in the series. She previously nixed bid for NBC-TV to topline a comedy series. Production probably will begin in February.



## ABC-TV's 12-Pilot Gleam in '57

### Eye With Lou Edelman as Sparkplug

As a corollary to becoming a co-tenant on the Warner Bros. Hollywood lot, ABC-TV plans to back pilots on at least 12 telefilm series for the fall of 1957. As the plans unravel, it appears that indie packager Louis F. Edelman will be playing one of the largest single roles in the network's overall program structure.

There are five vidpix programs that ABC-TV will not presently discuss in any detail, but of the remaining seven to be shot under ABC aegis, Edelman will do two of them. He is involved in the production of three current ABC series, "Wyatt Earp," with Bob Sisk; "The Danny Thomas Show," and "Adventures of Jim Bowie." The new series by Edelman, whom ABC-program boss Robert Lewine and network chief Ollie Treyz seem to favor, are a half-hour romantic adventure series, "The Californians," and a half-hour musical show with storyline. No star or format has been selected for the latter, the network said. Network initiated another deal with Jack Chertok to turn out "Publicity Girl" with Jan Sterling, though the original pilot has been scrapped.

Along with the inking of the co-tenancy on the Warner lot, it was disclosed that three new pilots will be done by the major. One will be an hour-long affair, which will alternate two distinct westerns in the adult vein. Aside from the fact that the alternate weeks will both be westerns, this follows the revolving pattern WB has set with "Conflict" and "Cheyenne" on "Warner Bros. Presents." (One of the new hour shows was tentative—

(Continued on page 38)

## 7-Up's \$275,000

### For 'Dec. Airlift'

Chicago, Nov. 27. Seven-Up soft drink firm, via J. Walter Thompson, is using the radio-TV networks for a special year-end advertising splash tagged "December Airlift." Saturation schedule embracing 11 different shows over a four-week period represents an investment of \$275,000, including production costs of the special commercials.

Purchase on NBC-TV is for two quarter-hours on "It Could Be You," three on "Comedy Time"; two on "Matinee Theatre," and a singleton on "Modern Romances." NBC Radio gets cut in for six participations on "Bandstand."

CBS-TV is repped with three-quarter-hours each on "Our Miss Brooks" and Bob Crosby's daytime. Radio web has four spots each on "Amos 'n' Andy" and the Bing Crosby show.

On ABC-TV there'll be four inserts on "Circus Time" and four on the AM "Breakfast Club."

Spread kicks off next Monday (3) and runs through Dec. 27.

## Buick's Orange Bowl Buy

Buick Division of General Motors moved into the sports sponsorship picture this week with the purchase of the CBS-TV Orange Bowl coverage on New Year's Day. Deal was set via the Kudney agency.

Deal gives both CBS and NBC SRO status on their bowl game coverage, with NBC having sold the final segment of its Cotton Bowl coverage last week and having previously set Gillette on the Rose Bowl.

## DuM Softens Its

### Red Ink '56 Loss;

### Won't Exceed 400G

With most of the station revenue accounted for until the end of 1956, DuMont Broadcasting Corp. projects its full-year net losses at under \$400,000. This is a sharp reduction in loss from the \$637,186 net loss in the first 39 weeks of the year, and complete turnabout from last year when the stations comprising DuMont Broadcasting sustained a collective net loss of over \$2,400,000.

DuMont owns WABD-TV, N. Y., and WTTG, Washington. WABD collected \$1,100,000 more in gross advertising billing in 1956 than it did last year. It and WTTG have had the best sales years in the respective histories, the DuMont brass reports with the Washington operation picking up roughly \$100,000 more than its previous peak year of 1955.

DuMont explained this week that it would have turned a smart profit in 1956 had it not been saddled with many items that were once part of the costly and now-defunct DuMont tv network operation. It was only last September that the management of the two stations was able to renegotiate some of its

(Continued on page 38)

## NATE PERLSTEIN'S OWN

### MERCHANDISING SETUP

Chicago, Nov. 27. Nate Perlstein is exiting Pabst Brewing Co. after 17 years to form his own N. N. Perlstein marketing consultant organization with headquarters here although his clients will include Pabst Beer, Hoffman Beverages (a subsidiary), Angelus Industries (L.A.), National Key Co. (Cleveland) and Signa-Craft Co. (N.Y.), among others.

Perlstein, as ad-pub veepee of Pabst, of which his brother, Harris Perlstein, is president, was the key contact with radio-TV talent and agencies on the sundry shows sponsored by the beer company.



SAMMY KAYE

Columbia Records—just released  
"FADED ROSES"  
"I'M THROUGH WITH LOVE"  
Present Album Releases  
"WHAT MAKES SAMMY SWING"  
"MY FAIR LADY (For DANCING)"  
Personal appearance tour  
Nov. 29, Carlyle, Ill.; 30, Keokuk, Iowa; Dec. 1, Davenport, Iowa; 2, Milwaukee; 3, DeKalb, Ohio.

## Chi AFTRA In

### 2-Yr. Talent Pact

Chicago, Nov. 27. American Federation of Television & Radio Artists has reached an agreement on new local talent pacts with the Chi network-owned stations and indie WGN and WGN-TV. Two year contracts are to be formalized this week.

Meanwhile, AFTRA exec secretary Ray Jones and counsel Sanford (Bud) Wolf are meeting this week with WLS with the expectation that the union and the AM-only station, jointly owned by ABC and the Prairie Farmer publishing interests, will come to terms.

First to make its peace with AFTRA was WGN and WGN-TV, with the other stations falling in line later in the week. Other stations are: WBBM and WBBM-TV (CBS); WMAQ and WNBQ (NBC) and WBKB (ABC-TV).

New tickets extend the AFTRA pension and welfare plan to radio and transcription staffers and boost the local television rates by 10%. Exception has been made to freelancers on dramatic and variety shows, with no pay boosts effected.

Staff announcers' weekly base pay goes up to \$170 from \$150.

## Coast Ratifies Web Pact

Hollywood, Nov. 27. While Hollywood chapter of American Federation of TV and Radio Artists voted local board strike authorization to enforce demands against local indies on certain issues, the membership also ratified the net tv and radio pacts negotiated in N. Y. earlier this month.

At a late-night membership meet last Tuesday (20), local AFTRAs unanimously voted to ratify such agreements reached as to cover local-level net tv and radio codes, transcription code, L. A. local tv code, L. A. radio local and regional codes, and staff announcers pact with CBS, ABC, Mutual-Don Lee and NBC.

In terms settled, AFTRAs get a 10% hike in all tv net fees, plus "substantial" adjustments in working conditions; pension-welfare fund benefits were extended to radio; under transcription code, spot announcement fees were hiked

(Continued on page 34)

## HORSESHOE PITCHCAST

### —AND IN COLOR YET

Chicago, Nov. 27. WNBQ, which has pioneered in the televising of golf and bowling contests, is bringing in a real ringer this time. NBC-TV station tomorrow night (Wed.) starts the first of a series of horseshoe pitching square-offs.

Horseshoe telecasts, produced by Matt Niesen, will be done from a WNBQ studio in full color. Half-hour show, featuring a brace of tossers vying for a \$50 prize each night, will be sponsored by RCA. Norm B. will do the toss-by-toss.

## 'Don't Say We Didn't Warn You'

"Kraft Theatre" is taking an unusual precaution against controversy over tonight's (Wed.) presentation of Arthur Hailey's "Time Lock," drama about a child locked in a safe. In order to avoid any kickbacks over the subject matter—particularly in terms of children watching the show and suffering shock effects—the J. Walter Thompson agency, at the suggestion of NBC, this week, prepared a special opening, which is so written as to be an introduction but at the same time serves as a warning on the nature of the show to parents. In effect, it leaves it up to them as to whether the kiddies watch the show. Announcement, which will be done by Ed Herlihy, reads as follows:

"Panic can come out of nowhere, strike mercilessly at the heart of a parent. It can come in a quiet moment, in the midst of familiar things, and suddenly the familiar becomes terrifying. Tonight we present 'Time Lock,' by Arthur Hailey, a story of two parents and their child caught suddenly by terror and panic."

## Battle of Briefs on 'Translator

### Station Threatens Par Experiment

Washington, Nov. 27.

Opposition by a community antenna in Palm Springs, Calif., to the establishment of a translator station, which serves the same function but without wires, is developing into a "battle of briefs" before the FCC.

An interesting angle in the squabble is that Paramount Pictures, which has been experimenting with subscription tv in the locality via the community antenna is known to be closely watching the outcome. For if the translator kills off the c. a., Paramount's experiment might be seriously affected.

Efforts to install a translator in the desert city began early in September when an organization headed by Howard Morris, who is associated with Palm Springs Music Co., filed an application with the Commission. The project immediately met opposition from the Palm Springs Community Television Corp. which charged in a petition, among other things, that Morris lacked the necessary financial support, that he misrepresented the cost of converting receivers to the UHF channel on which the station would operate, that the enterprise is "speculative," and that he "hoped" eventually to transfer the operation to the city of Palm Springs.

To this, Morris replied that Community Television wants to block the translator so it can continue charging "exorbitant" rates to its subscribers; that set owners would have to pay only \$20 to convert their receivers, plus an expenditure of \$10 for an antenna, to tune in the station; that various merchants and hotels are behind him and are willing to contribute; that some of them feel the c. a. is a monopoly which gives poor service and charges excessive rates; and, finally, that Community Television has no standing to oppose the station because the c. a. systems are

(Continued on page 34)

## Pact Leo McCarey

### For Tele Series

Hollywood, Nov. 27.

Leo McCarey will produce-direct a telepix series for George Burns' McCadden Productions, from McCarey's own idea, with Bob Moshier and Joe Connelly scripting. With this still-unnamed property rolling next month, McCadden telefilm hits an alltime high.

Three series are presently before the cameras and four more, including the McCarey project, are in the final stages of preparation. Now lensing are "Burns & Allen," "Bob Cummings Show" and "The People's Choice," besides teleburbs for sponsoring products.

Marie Wilson's series rolls Dec. 7 and testing is now under way for a leading man. Scripters Maurice Geraghty, Harold Swanton, E. Jack Neuman and Jack Bennett last week turned in four NBC-TV "Crisis" teleplays to producer-creator Al Simon (Five "Crisis" segments are already in the can and shooting resumes in January).

Meanwhile, final script confabs on "The Delightful Imposter" were held last week, with scripter Barbara Merin, Burns and several others also sitting in on the casting sessions. "Imposter" rolls in January, too.

## Milk Bowl Kid Grid

The first bowl game of the year, the small-fry Milk Bowl football classic in San Antonio, Tex., will be aired by Mutual on Saturday afternoon, Dec. 15, from Alamo Stadium, for the fourth consecutive year.

Competing teams are comprised of boys aged 10 through 14, none weighing more than 110 pounds. The Milk Bowl is managed and supervised by the Lions Club of Alamo Heights, Tex. MBS sports director Art Gleeson will handle play-by-play, aided by Mike Mistovich, station manager for MBS affiliate KORA, Bryan, Tex.

## Cleveland Faces

### Another Strike,

### This Time in TV

Cleveland, Nov. 27.

Greater Cleveland, without a daily newspaper for over 27 days, now faces the threat of an AFTRA strike at WJW-TV, the Storer-CBS outlet, because of contractual differences.

AFTRA, given membership authorization to call a strike with okay of WJW-TV local and union board, may put pickets around the Euclid Avenue station within the first 10 days of December. Negotiations between AFTRA and the station have collapsed because of financial disagreements, although both the union and station will attempt to resolve their differences next week when Ben Wickham, WJW-TV manager, returns from Storer exec meeting.

Authorization to strike came (23) at general membership meeting, according to Rob Evans, executive secretary, who said station's offer of \$10 weekly hikes over two years was inadequate. Station spokesmen point out that under offer of combination salary-fees station announcers "are in far more favorable financial position than competitors."

Strike threat at WJW-TV follows pacting of two-year contract at the Westinghouse stations, KYW, KYW-TV, in which announcers and newsmen receive hikes making minimum journeyman salaries after two years, \$135 for announcers, (Continued on page 35)

## CBS' 'Just Ain't So' On

### Inflating Vote Returns;

### AP, UP Join Disclaimer

CBS retorts with a vigorous disclaimer that it projected Election Night returns by an additional 10% in staying ahead of the coverage parade, or that it had received complaints from either the Associated Press or the United Press.

As a matter of fact CBS, on the basis that the allegations as published in VARIETY "casts serious and unwarranted reflection on the honesty and integrity of our own news organization" sounded out both AP and UP execs "to get to the bottom of the report." The news associations denied having registered a complaint with the network.

## NEW ADDRESS!

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# TV'S FAMILY PROGRAM DIET

## Culture Gets Trendex Shellacking

Culture took a pasting on the weekend Trendex scoreboard—Hallmark Hall of Fame's Maurice Evans-Joan Greenwood-starring version of Shaw's "Man and Superman" was drubbed by the CBS opposition; Ed Sullivan presented Maria Callas and George London in a scene from "Tosca" and his rating dropped eight points from last week while Steve Allen's went up by the same amount—Sullivan was ahead, but not by much. And NBC's Saturday spec presentation of "High Button Shoes," anything but cultural, beat out the ABC and CBS competition.

The Sunday scoreboard showed "Man and Superman" averaging 12.0 in its 9-10:30 spread. The "General Electric Theatre"—"Alfred Hitchcock"—"\$64,000 Challenge" combine averaged out to 34.5 (37.8, 35.3, 30.7 in that order), while ABC's "Omnibus" suffered another setback with a 3.2 average. Sullivan hit a 33.0 while Allen moved up to a 24.8 with ABC's "Amateur Hour"—"Press Conference" averaging to 4.2.

On Saturday, Hal March, Nanette Fabray and Don Ameche in "Shoes" ran up a 9-10:30 average of 23.4, well ahead of ABC's "Lawrence Welk"—"Masquerade Party" combination of 17.3 and CBS' 13.9 for "Oh, Susannah," "Hey, Jeannie" and "Gunsmoke." "Shoes" ran first in every time period. Also on Saturday Jackie Gleason used his "Honeymooners" skit for almost the entire 60 minutes, and it paid off, with the comedian coming closer to Perry Como than he has in weeks. Como is a 28.6 to Gleason's 27.2 (ABC's "Famous Film Fest" had a 2.9), but Gleason beat out Como in the second half with a five-point upsurge from his 8-8:30 score.

Thanksgiving Day "Playhouse 90" did it again, with "Eloise" vanquishing the opposition via a 22.2 average. Tennessee Ernie Ford had an 11.7 and "Lux Video" a 13.9 on NBC, and "Wire Service" a 7.7 and "Ozark Jubilee" a 6.5 on ABC.

## H'wood's 'Battle of the Elbows'

There's a 1G Weekly Fee For Columnist  
Who Lands 'Tonight' Berth

Hollywood, Nov. 27. Nearly 20 local newspaper columnists are coyly elbowing each other for the inside track to emcee the Hollywood section of NBC-TV's new "Tonight" format. Richard Linkloun, exec v.p. of the net's "Tonight-Home-Today" lineup, is back in Gotham after interviewing the pillarists last week, to make his recommendation. Reason for the sharp elbow-play is disclosed when it's known that it will be worth nearly \$1,000 weekly for the winner of the five quarter-hour weekly time slot.

It was much more difficult to fit a Hollywood columnist to all the requirements than in N. Y. or Chi, Linkloun observed. Windy City competitiveness levelled off fast and N. Y. presents a matter of choice, but Hollywood aspirants failed to turn up any single personality encompassing all the desirable elements for a reporter-gossiper, Linkloun stated.

New "Tonight" concept will underline live immediacy of what's happening in show biz across the nation. Each of three emcees will have his own legman, producer-director and a two-camera mobile unit. Most of segments will be re-

(Continued on page 35)

## WBC Billings Hit New High in Oct.

Having reverted to indie status with its disaffiliation from NBC Radio this summer, Westinghouse Broadcasting Corp. this week reported that its radio stations have racked up the biggest sales month in the company's history. Sales for October, WBC states, were up 11.6% ahead of the company's biggest previous month, which was March of 1948.

All but one of WBC's five radio stations was ahead of last October, while its KDKA in Pittsburgh set a record high for the month, registering gains of 28.3% over October of '55 and 8.4% over its previous record month, November of 1950 when a blizzard and newspaper strike combined to soar radio revenues.

While WBC wouldn't officially go on record as relating the revenue gains to the NBC disaffiliation, WBC's Pittsburgh area v.p., Harold C. Lund, made no bones about it. "Sales are made on the basis of listener appeal, and KDKA audiences have shown a sharp increase since the station went to an independent programming schedule late this summer," Lund said.

## Texas Boy, 10, Gets Coveted 'Amahl' Role

Victoria, Tex., Nov. 27. Kirk Jordan, a 10-year-old local youth, has been chosen by Gian-Carlo Menotti to play the role of Amahl in his opera, "Amahl and the Night Visitors," on "Robert Montgomery Presents" Christmas Eve over the NBC-TV.

Appearing with Kirk in the Christmas Eve presentation will be the same cast that has sung in the presentation since it first was presented.

## Tony Miner Exits, So Unit Four Now A 'Unit 3' Setup

In the wake of a running rhubarb with the Kaiser Aluminum and Chemical Co. and its agency Young & Rubicam, Worthington (Tony) Miner has pulled out of Unit Four Productions, the company which produces the "Kaiser Aluminum Hour," telecast on alternate Tuesday nights over NBC-TV.

Miner's resignation as president of Unit Four Productions, as well as his resignation as exec producer of the hour-long drama show, leaves him free to function under his longterm NBC contract which remains intact. Unit Four, now really "Unit Three," consists of the remaining producers-directors, Franklin Schaffner, George Roy Hill and Fielder Cook, who will continue to produce and direct the Kaiser show until mid-June, under its current contract. The remaining producers, after a series of meetings with client representatives, agency officials and network execs, feel they have worked out an amicable exchange of views which promises to make the future more satisfactory to all concerned.

Miner, in explaining the rea-

(Continued on page 34)

## New Winters Scripters

Hollywood, Nov. 27. Joining the writing staff of the NBC-TV "Jonathan Winters Show" are Larry Markes, former chief Jackie Gleason writer, and Jack Crutcher, ex-Desilu scripter.

Addition brings Winters writing staff to five, including Winters himself, and Jim Lehner and George Atkins.

## 'LITTLE WOMEN,' 'GULLIVER' NEXT

After three years of sometimes futile and sometimes rewarding experimentation in television spectaculars, a formula for success seems to be evolving. The key to a rating, it appears, is a "family" property, or more specifically, a children's story classic with which the adults can identify as well.

Proof of the pudding lies in two developments, the rating returns on the spec efforts in this and past seasons, and the lineup of future programming in the spec vein. As to the ratings, it's no secret that the two specs this year which made any kind of dent were the CBS-TV showing of Metro's "Wizard of Oz" and NBC's "Jack and the Beanstalk." And of course, the stand-out spec over the years from any vantage point, critical, rating and impact, has been "Peter Pan," a classic example of the children's classic.

As to futures, NBC has just come up with plans for a 90-minute tinted version of "Gulliver's Travels," to originate live from the Coast next season. Budget, about \$300,000, has already been approved and a tentative story outline by Arthur Ross completed. Slotting of the spec will depend on which of NBC's spec sponsors, Oldsmobile, Hallmark or RCA-Whirlpool, want it—it won't be used for "Producers' Showcase," however.

NBC via Talent Associates is also going ahead with plans for a tint-spec of "Little Women," another classic in the kiddie vein. That's also a next-season project, but the script by Roger Hiron is already being prepared, and the web is lining it up as a major project. At CBS-TV, it's not entirely accidental that Rodgers & Hammerstein chose "Cinderella" as the vehicle for their first tv musical, which is set for March 31. And, of course, NBC is readying a repeat on "Jack."

That "family program" formula, of course, has been television's most elusive format, but in the case of one-shot versions of the originals of kidclassics, it amounts to almost a sure thing. In the case of "Oz," for example, the Frank Baum books have come down the decades as library staples; the parents have seen and remember with fondness the pic version and looked forward both to seeing it again and introducing their kiddies to it. Same holds for "Peter Pan," with the success of the stage version stemming from the same reasons. As to "Beanstalk," here again it's a completely familiar tale, with a musical adaptation a fillup for the oldsters and the familiar story a must for the mopets.

## Benny's GE Seg

Hollywood, Nov. 27. Jack Benny started starring stint in his third CBS-TV "General Electric Theatre" segment yesterday (26) at Revue Productions, on the telefilm comedy, "A Good and Faithful Servant." Don Weiss is directing, with CBS-TV to air next March.

Last year, Benny made "The Honest Man" with Zsa Zsa Gabor, for the GE series.

CBS-TV Exec Voeppel

Hubbell Robinson Jr.

has his own views on

How to Get a Hit

\*\*\*

one of the many editorial features  
in the upcoming

51st Anniversary Number

of

VARIETY

## Miami Beach TV Originations Hitting New High This Season

By LARY SOLLOWAY

Perlis' Screen Credits on 'Omni,' 'Press Conference' Unusual

"Omnibus" and "Press Conference" have become the first known programs to give a publicist as such credit on the air, thus dramatizing the growing recognition of the publicist role in the tv medium. Program crawls carry the name of Jack Perlis, independent publicist-public relations man.

Ford Foundation Radio-TV Workshop, from which Perlis has received a retainer since "Omnibus" start in 1952, lists him as "information consultant" and "Press Conference" gives him a full-screen plug as "public relations counsel," receiving the same vidscreen treatment as producer, directors and performers.

Most obvious thing the two programs have in common besides Perlis is the fact that they're carried back to back Sunday nights on ABC-TV.

## Wanted: A Jan. 'Showcase' Spec; Mebbe Film Entry

Showcase Productions, which is responsible for turning out the "Producers' Showcase" one-a-month Monday night specs on NBC-TV, needs a January offering. That's because "Pal Joey," designed as a vehicle for Jose Ferrer, has conked out in a dispute over rights with author John O'Hara.

Ferrer is still available to do a show, but with time running short it's a matter of getting the right property in time. As a last-minute solution there's a possibility that Showcase Productions will "borrow" one of NBC's "Project 20" entries—the "Call to Freedom" filmization of postwar Europe, which has as its highlight the opening night festivities of the Vienna Opera last year. This would be the first time that "Producers' Showcase" has been "forced" into a filmed presentation.

It's also the second projected "Showcase" entry to backfire, the other being the blueprinted John Huston production of "Lysistrata" with Marilyn Monroe.

Ferrer, incidentally, has signed to do the entre-acte commentary on the "Festival of Music" spec which Sol Hurok is producing as the December "Showcase" entry. Last year the honors went to Charles Laughton.

## N. Y. Radio Stations Nix WCBS-TV's Paid Ads To Bally Its M-G Features

Nearly all of New York's radio stations last week turned down business which would have promoted the launching of the Metro film library on WCBS-TV, N. Y. The sole exception was WINS, which has definitely accepted the WCBS-TV business; still in the maybe stage are WQXR, WABC and WPAT in Paterson, N. J. All the others turned the business down flat, and among these was WCBS-TV's sister AM station, WCBS.

Basis for the turn-downs were twofold. In the case of other network stations, the business was refused because of competitive reasons. But in the main, the announcements were refused because the radio stations refused to plug a rival medium, television. In the case of WCBS, the AM'er said it would okay a trade deal on spots, but would not accept cash because in doing so it would set a precedent opening it to any other tv stations

(Continued on page 34)

Miami Beach, Nov. 27. The unprecedented number of tv network originations which last season gave this resort status of a production center second only to New York and Hollywood will be topped this year with the cables already warmed up by the "Wide Wide World" Nov. 11 all-Florida theme climaxed by long segment on Miami Beach; the "I Love Lucy" filmers currently centering around the Eden Roc Hotel; Arthur Godfrey & Co. off and beaming his full program route for next two weeks, to be followed by NBC's 30th annual convention and its attendant schedule of shows from the new Americana.

The WWW segment trailerized the Fontainebleau and famed Lincoln Road. Lucy and Desi centered their films for three programs around the Eden Roc and local tourist attractions. Godfrey, per every annum, is basing his shows around his Kenilworth Hotel. NBC is bringing in Perry Como and guests for his Dec. 15 production with Steve Allen down for "Tonight" on the 14th (preceded by two from the Fontainebleau); Dave Garraway on mornings of 13th and 14th. The arrival of Godfrey and his troupe this week, and Lucille Ball and Desi Arnaz for a series of personals around town at the same time, lent oceanfront hotel row a tv center air.

Thus far, for the period running from Nov. 11 through Dec. 15, Miami Beach hotelmen and city public relations director Hank Meyer were handed a pre-season promotion bonanza never equalled by any resort. The earlier scheduling, also, come at a time when the nation's top newspapers are carrying their biggest load of advertising in travel sections directed at luring tourists to this area. With the "biggest season ever" already predicted, additional impact of the television beamings is expected to load the hotel reservations lists to overflow numbers.

Actual cash outlay for the city

(Continued on page 34)

## Carter Products Buys News & Cole

Carter Products has come to the rescue of NBC-TV in its 7:30-8 stripping, picking up one-a-week sponsorship of the "NBC News" strip until the first of the year and then swinging over into alternate-week sponsorship of the Monday night Nat King Cole musical quarter-hour for a 14-week span.

News sponsorship involves the purchase of the Tuesday segment, dating from last week and running until the first of the year, when American Can Co. moves into alternate Tuesdays, leaving only the skip-week Tuesday sustaining on the news show. Meanwhile, Carter's fill-in bankrolling restores the Chet Huntley-David Brinkley news segment to temporary SRO status. The sponsorship of the Cole show starts Jan. 7 and involves seven shows over the 14-week span. Buys were set through SSC&B.

## Liveright, Ex-WDSU, Indicted by Grand Jury

Washington, Nov. 27. Herman Liveright, former program director of WDSU-TV in New Orleans, was indicated for contempt of Congress yesterday (Mon.) by a Federal Grand Jury for refusal to answer questions before the Senate Internal Security Subcommittee. He faces a maximum penalty of one year in prison and \$1,000 fine.

Liveright refused to tell the subcommittee whether he or his wife were Communists or whether commie meetings had been held in their home.

# Television Followup Comment

**Ed Sullivan Show**  
Ed Sullivan atoned for Elvis Presley last Sunday (25) by handing over a hefty segment of his CBS-TV "Toast of the Town" show to the Metropolitan Opera and a scene from the second act of "Tosca." For added spice he threw in a filmed interview with Clark Gable, Collier's 1936 All-American Football Team, singer Teresa Brewer, monologist Dick Shawn and an acro-dance team (on stilts) from Scandinavia.

If variety was the thing viewers were looking for last Sunday, Sullivan had it a-plenty.

The "Tosca" scene, introing the Met's new temperamental sensation Maria Callas in her tv debut, with George London singing Scarpia and Dimitri Mitropoulos in the pit, was the piece-de-resistance. It was effectively staged (by the Met's John Gutman); competently if not brilliantly sung, and briefly introduced by Met chief Rudolf Bing.

"Tosca" is Italian opera at its dramatic best. Miss Callas is as much of an actress as she is a singer. Her "Vissi d'arte" soared beautifully and powerfully, and she conveyed a good deal of suppressed passion in those long moments when she had to listen while London sang. Unfortunately, and inexplicably, Miss Callas was exposed to one of the most unflattering closeups seen on tv for a long time, and the camera held it for seemingly endless moments at the height of her big aria.

London was in fine voice and the staging of the stabbing scene and Tosca's reverent ritual were properly arranged for tv. It's difficult to understand why the scene was sung in Italian. In the light of the mass audience looking in, it might more profitably been done in English. If the Met wants to become popular, it better make a few concessions.

Sullivan made much of this being Gable's first tv stint. It took the form of a comedy interview between Sullivan and Gable, filmed at St. George, Utah, where Gable was on location for his "The King and Four Queens." Sequence seemed to have more of Sullivan than it did of Gable. And it added up to more of a plug for the pic than to a get-acquainted session with the star. Comedy bit seemed more than a bit forced.

Miss Brewer opened and closed the show with a song, proving she's got a nice personality to go with her voice. Shawn did a repeat on one of those confusing is-it-funny-or-serious monologs that tend to leave the audience emotionally stranded between a laugh and a tear. The Collier's Football Team responded to Sullivan's rollick, and the Barber Brothers and Jean clicked with their terp routine on stilts.

HiFi.

## United States Steel Hour

Mark Twain's "Tom Sawyer" was shaped into a captivating musical stanza on the CBS-TV "U. S. Steel Hour" last Wednesday night (21). Main credit for the show's click goes to Frank Luther whose adaptation succeeded in evoking the essential Americana qualities of the novel. Luther's music, with its use of folkstyle numbers, was particularly effective in establishing the right atmosphere of this classic tale of boyhood on the Mississippi.

Like the book, the video stanza strung together a series of episodes, each having a small dramatic point and all tied together by the musical continuity. Highlighted in the video adaptation was the schoolroom scene in which Tom gallantly takes a whipping to shield his girl friend; Tom and Huckleberry Finn witnessing their own funeral; the trial of Injun Joe; and Tom and Becky Thatcher's adventure in the caves. Much of the story was told in choreographic pantomime routines that were imaginatively staged against suggestive backgrounds designed by Thomas Hart Benton.

John Sharpe, currently in "The Most Happy Fella," played Tom with a convincing boyishness and was excellent in a couple of vocal duets with Bennye Gatteys, as Becky, on "What Do You Kiss For" and "Please Make Up." Jimmy Boyd was not given much to do as Huck Finn, but his solo stint on the number, "It Ain't For Me," was one of the hour's highlights. Rose Bampton, as Tom's mother, sang one serious number, "He Wasn't A Bad Boy," that was not among the most successful things in the score. Other good song routines were "Terror of the Seas," "I Wan-

na Go Home" and "Have A Happy Holiday."

All in all, an excellent, unpretentious show which indicates the potential in the classics if approached in the right spirit.

Herm.

## Playhouse 90

Kay Thompson and CBS-TV's "Playhouse 90" got together for a Thanksgiving offering in the form of a teleadaptation of her "Eloise," and while it wasn't exactly a turkey, it wasn't pheasant under glass either. Leonard Spigelgass turned the book by Miss Thompson and Hilary Knight into a script of sorts; Miss Thompson added five nondescript songs and producer Martin Manulis and director John Frankenheimer delivered the show's only real wallop in the person of Evelyn Rudie as Eloise herself.

The show's real delights came when six-year-old Miss Rudie was on camera. For one thing, she's a dead ringer for Knight's pictorial creation. For another, she's quite a little actress—she created a characterization of the part that was perfectly in keeping with the book and a delight in itself. Moreover, her scenes were the only ones that really came alive, particularly the one in which she puts Bartlett Robinson, her lawyer, through a medical examination while he's reporting her latest stock splits, and the one in which she twits Jack Mullaney, her tutor, by repeating everything he says.

But except for Miss Rudie's occasional scenes, the show was on the flat side. Of course, attempting to create a story line from the book was a near impossibility to begin with, and Spigelgass used as his premise a threatened divorce by Eloise's parents, with a romance between the tutor and the chambermaid as a subplot. But he also crowded the plot with celebrities—Miss Thompson, Ethel Barrymore, Louis Jourdan, Monty Woolley, Maxie Rosenbloom, Charlie Ruggles even Conrad Hilton. And with the plot sidestepping the celebs, things just never got moving.

The unwieldy cast included Mildred Natwick in a superb piece of nonsense as Nanny, the governess; Hans Conreid as an open-hearted waiter; Inger Stevens as the pert chambermaid; William Roerick as the Plaza's manager and the above-mentioned Messrs. Mullaney and Robinson. All in all, the supporting cast did better than the celebrities. As for Miss Thompson's score, the "How to Raise a Child" patter-chorus number had movement and good lyrics, but the rest was undistinguished. The Lennie Hayton orch backed the show nicely. Art director William Tyler Lee's sets simulated the Plaza nicely, and the one of Eloise's room was a honey. But director Frankenheimer, while milking the performance of Miss Rudie, had too many characters and too little script to contend with.

Chan.

## Robt. Montgomery Presents

In 1941 a hoax was committed on the N.Y. Herald Tribune. Scores of a mythical college football team were phoned into the sports department. That's it. James Beach tried valiantly to develop this into an hour's worth in his "Plainfield Teachers" on NBC-TV's "Robert Montgomery Presents" (26).

Whatever the McCoy shenanigans, the fraud was pitched in its television as an innocuous thing wherein the perpetrator pulled it to "get even" on a bookie and bet-taker in a Manhattan neighborhood pinpointing a billiard parlor as principal locale. No one behind or afloat the cameras could make up his mind whether to play it as comedy, farce, drama, runyon derby or bunion derby. A fairly large cast, some of whom shouldn't be allowed on a stage, joined Jerry Lester, the pool-hustling hoaxter, in carrying out this incredibly low-rent effort on a major dramatic show. The Herald Tribune which presumably approved use of its name, still ought to ask for equal time.

Trau.

## Omnibus

In keeping with its name, "Omnibus" served up a varied dish via ABC-TV Sunday (25) but it was rather heavy going for the viewer. Trio of offerings included an adaptation of Stephen Crane's short story, "The Blue Hotel"; a Ruth Draper monolog, "The Children's Party," and John Sebastian's dissertation on harmonicas in general which carried the overall title of "Vest-Pocket Symphony."

A period item in the realistic school, "Hotel" is a morbid character study of several individuals

forced to stay overnight at a small Nebraska hostelry when their train becomes snowbound. The adaptation of the late James Agee is replete with grim psychological overtones. Arthur O'Connell, cast as deranged Swedish tailor, gave a touching portrayal of an emotionally troubled man. His was a meaty role and he made every line count.

Good support was provided by Patrick McAlinney, a friendly innkeeper who couldn't solve the Swede's problem; Charles Aidman, an easterner who realized the problem but too late to save the Swede from death; as well as Rip Torn and William Traylor, among others. But despite the competent performances and handsome production, it added up to weary, unrelieved drama.

Somewhat on the lighter side was Miss Draper's pungent monolog. It was her familiar piece on a harassed mother who shepherds her obstreperous youngsters to a juvenile social gathering. In "Omnibus" case this was too much of a good thing for the star was on-stage too long and the material became repetitious.

Sebastian was so thorough in explaining the harmonica's origin and development that it occasionally bordered on a classroom lecture. However, "Vest-Pocket Symphony" had its rewarding moments when the mouth organ virtuoso illustrated the modern instrument's musical values via some Debussy and Bach airs.

Alistair Cooke, per usual, presided as emcee in his customary erudite fashion. Film plugs for sponsors Aluminum Ltd. and Union Carbide and Carbon were of an institutional nature and caused no intrusion upon this production of the Ford Foundation's TV-Radio Workshop.

Gibb.

## Wide Wide World

Faith came to the fore in "Wide Wide World's" Nov. 25 outing over NBC-TV, tagged "An American Sunday." It was a 90-minute panoramic study of how the three major faiths (Protestant, Catholic, Jew) worship in the U. S. It's a tough job to mix religion with entertainment and producer Alan Neuman didn't quite make it.

"Wide Wide's" cameras again hopped around the country to pick up shots and spels from such varied places as Thomas Jefferson's home in Charlottesville, Va.; the Trinity Methodist Church in San Francisco; Temple Emanuel in Houston; Nellis Air Force Base in Las Vegas; the Touro Synagogue in Newport, etc. Much of it had a "Person to Person" styling: "This is the altar, Dave (Garroway)," or "This is the scroll, Dave." Show's heart apparently was in the right place but 90-minutes is too long even for an all-purpose sermon.

Garroway was properly reverent as he hosted the viewer through the various synagogues, churches and chapels. The three faiths should have no squawks. They were all given equal time.

Gros.

## Studio One

"Studio One" on CBS-TV picked a winner in the popular vein Monday (26) with the presentation of "The Landlady's Daughter," adapted for tv by Paul Crabtree from a Sateve Post story by John Prescott. This was whimsical fare, set against a frontier-era background and it nicely mixed action and dialog.

Presentation had its saccharine moments, which betrayed the Sateve Post style, but it also carried across the quality of a fairy tale, such as a young boy might dream. There was such a boy in the play, portrayed by Malcolm Broderick, and he set the mood perfectly.

Story had a fancy-talking dude lawyer arriving in a small western town and immediately incurring the enmity of the sheriff, a bully with his eyes on Elaine, daughter of the boardinghouse proprietress. Contest between the two men was finally and violently resolved, but might didn't come out right, and gentle romance and goodneighborliness triumphed.

As the sophisticated Mr. Dean, Dick Kiley registered strongly and made the character easily believable. Lee Remick as Elaine displayed a whistful beauty. It wasn't much of a part, but she's a pleasure to look at. George Mathews shaped the sheriff into a hulking villain. Fred Gwynne, Harry Shaw Lowe, Peg Hillias and Crahan Denton gave valuable supporting performances, with Gwynne particularly good.

William H. Brown directed with

a nice sense for movement and atmosphere and the musical background hit the spot. This wasn't one of "Studio One's" best, but it also could have been a lot worse. As for Betty Furness—her spiel was slick as always, and not a hair or breath out of place.

HiFi.

## Walter Winchell Show

Walter Winchell scored a real NBCoup with the first-time trans-plantation of the stars of "Li'l Abner" to television just eight days after their smash opening on Broadway. With Edith Adams, Stubby Kaye, Peter Palmer and composers Johnny Mercer and Gene de Paul providing the spring-board for the show, it was a fast-moving half-hour which held up strongly throughout via the non-Dogpatch efforts of Rowan & Martin, Gretchen Wyler and Jaye P. Morgan & Eddie Arnold in the stretch.

Miss Adams and Kaye, as Daisy Mae and Marryin' Sam, did their "I'm Past My Prime" duet, while Miss Adams also duetted "Namely You" with Palmer, who plays the title role. Mercer & de Paul pianoed-sang "Jubilant T. Cornpone," with Norman Panama & Melvin Frank, who did the book, looking on from the Winchell guest gallery. If the selection of numbers for television staging, a 500 batting average considering that "Namely You" is a hit and "Prime" doesn't look like one, was a matter of self-protection (you don't give away your best scenes for nothing), it was understandable strategy though still a little disappointing. Nonetheless, the overall impact was solid and should be a big plus for the show, not that it needs it at this stage.

Rowan & Martin, current at the Copacabana, N. Y., did a few fast minutes of nonsense, then got to work on a quickie of more substance, a takeoff on Dunninger that was played for and in the guest gallery. Miss Wyler was wowed with a "Damn Yankee" number, but Winchell ought to control that urge to get in the act—he upstaged her a good part of the time. Another "first" was the recreation by Miss Morgan and Arnold of their RCA duetting of "Mutual Admiration Society" with a cute staging twist in the use of a pair of nursery-decked lambs as the objects of their affections.

Chan.

## Steve Allen Show

The Steve Allen Show last Sunday (25) night came through with some potent laugh material. An opening bit with Allen playing the piano while the camera focused on a series of weird comic situations was a good starter. Also on the strong side was a segment vox-popping the "Man on the Street" regarding Christmas shopping.

In the musical groove, Allen participated in a horn-blowing session with three top trumpeters, while guest singer Jim Lowe delivered his current hit, "Green Door." Both stunts were okay. Gene Autry also sang a couple of tunes in addition to participating in an overdone interview routine with Allen, which had the pair in a western setting taking shots at each other.

For the sports fans, Allen interviewed heavyweight championship contenders Archie Moore and Floyd Patterson, who slug it out next Friday (30) night. Continuing in the athletic groove, the Chicago Bears were brought on and individually introduced prior to participating in a generally unfunny scrimmage with Allen and other members of the show.

Betty Kean and her husband, Lew Parker, provided some humorous moments in a Bickersons sketch.

Jess.

## Perry Como Show

Seasoned, pleasing Perry Como in that neat relaxed style of his continues to turn out a click Saturday night NBC-TV show, opposite Jackie Gleason in the 8 to 9 slot. With three guests and a songalot, ranging from sweet pop to rhythm and blues, producer Robert Finkel, Como and head-writer Goody Ace, combined their talent Saturday (24) to make for easy, popular viewing.

The guests were Roy Rogers, wife Dale Evans and the Rogers family of seven children; pantomimist Gene Sheldon, and the rhythm and blues husband and wife team of Martha Davis & Spouse. All were well integrated in the proceedings, each given a chance to show off his or her talents, no mean feat when compared to the waste of guest talent in other variety shows. Even

Roy's Trigger was given his moments in the spotlight, coming off fine in a Latin dance number.

Coupling the Rogers family with the rhythm and blues team on the same show paid off dividends in song variety, giving Como a chance to join in on the Western ballads and getting in the groove with Martha Davis & Spouse, the latter a talented, lively Negro vocalizing couple (she at the piano and he strumming a base violin). The Rogers family also showed off to winning advantage, Roy Rogers and Dale Evans each doing a ballad, with the kids joining in for a sentimental "Friends and Neighbors" rendition. Pantomimist Gene Sheldon did better in his curtain bow needle and finger bit, than his on stage banjo act, which was o.k. but not as funny as his curtain piece.

Como's songalot took in "Dear Hearts and Gentle People," "Black Moonlight" and "It Had to Be You," all of them rendered in pop, pro style. Continuity between the acts was bridged by no rib-tickling gags, but light, unforced humor which registered nicely in the tempo of the show.

Horo.

## BAMBERGER'S PARADE

With Walter Winchell, William Bendix, Nanette Fabray, Emmett Kelly, Sal Maglie, Janet Leigh; commentator, John Daly

Producer: Don Coe  
Director: Marshall (Sonny) Diskin  
30 Mins., Wed. (21), 7 p.m.  
GENERAL ELECTRIC  
ABC-TV, from Newark  
(Young & Rubicam)

Walter Winchell may have a \$7,000,000 suit against ABC but he returned to his old network stamping grounds Wednesday evening (21) to head "Bamberger's Thanksgiving Eve Parade of Light" which the web aired as a half-hour pickup with General Electric's Housewares and Radio Receivers Division picking up the tab.

Columist, who rode in an open car preceding the floats, left viewers with 13 words: "Happy Thanksgiving Mr. and Mrs. United States and all the ships at sea!" Accompanying him in the conveyance was Sandy Simpson, better known as Miss Vermont. With the initial fanfare disposed of, ABC's John Daly went on to provide a lucid, unobtrusive commentary of "this colorful storybook pageant" from Newark's Weequahic Park.

Although the cameras ably caught the flavor and atmosphere of the spectacle, it was apparent that a color lensing would have done the event more justice. Especially since this department store parade featured the use of "black light" to produce rapid contrasts. "Willie, the Prince of Wales," Daly pointed out, was transformed by black light into a peacock resplendent in sea green and iridescent blue. Such tint alchemy, of course, was lost upon viewers.

Aside from Winchell and his beauty queen, also on hand were William Bendix, as a magic carpet rider out of the Arabian nights; Nanette Fabray, as "Alice in Wonderland"; Janet Leigh, as "Queen Neptune's Daughter"; plus clown Emmett Kelly and baseball's Sal Maglie as themselves. In addition were dozens of floats, high school bands, drum majorettes and the like. Withal, a fine holiday pol-pourri to delight both Bamberger's and the public. Sole major casualty, as far as known, was the "Furious Dragon," who fell victim to the wind.

Gibb.

## FOCUS

With Ann Reider

Producers: John Cox, Dick Thrall  
Director: John Cox  
45 Mins., Mon.-Fri., 9 a.m.

WBNS-TV, Columbus

WBNS-TV's new public service program focuses its attention on topics it thinks will interest women—fashions, news, music, home-making tips and special interviews.

Ann Reider is a capable and charming hostess although a little formal at times. She has proved herself adept at presiding over a number of activities on the program and is most effective when she adopts a chatty, informal mood.

This program is one of two within a single hour period devoted to women viewers. "Focus" is followed by "Slimnastics," a 15-minute exercising program directed with quiet facility by John Hills. WBNS-TV health director.



**CHRYSLER FESTIVAL**  
With Dave Brubeck's Quartet, Shirley Jones, Eartha Kitt, Edmund Hockridge, Royal Winnipeg Ballet (12), Lucio Agostini's Orch; hosts, Hume Cronyn, Elaine Grand  
Producer: Franz Kraemer  
Director: Don Hudson  
60 Mins., Thurs., 10 p.m.  
**CHRYSLER CORP. OF CANADA**  
CBS-TV, from Toronto  
(McCann-Erickson)

An over-abundance of talent doesn't necessarily mean a good show, nor does a plethora of names spell success in these days when major tv programs are loaded with headliners. This was evident in the teeff of six prestige fortnightly spectacles which are the costliest ever undertaken on tv in this country. The production tariff is some \$70,000 a program, with Chrysler Corp. of Canada Ltd. grabbing an 85% tab and the Canadian Broadcasting Corp., on a coast-to-coast provision of facilities for the 60 minute show, underwriting the remaining 15% costs for 39-station coverage. On such sponsorship, either is getting the dirty end of the stick—not to speak of the viewers. Definitely, Chrysler is not getting commensurate returns on the outlay.

There is a production difference between audience relaxation and lethargy; and the opener won on the latter except for the hypo of Shirley Jones' singing, the expected high-style playing of the Dave Brubeck quartet, and some of the dancing of the Royal Winnipeg Ballet. As joint emcees, the "Chrysler Festival" has Hume Cronyn in as host and utterly lost in his too-nice, legit style of introducing the acts. Same goes for Elaine Grand who thudded in mid-program for inept, time-wasting interviews with the stars; and why the lady is expensively trans-Atlantic commuting by plane to introduce some single from the London stage for a six-program series is one of those agency enigmas.

"Chrysler Festival" is being fortnightly audience-staged in the Uptown Theatre, this ensuring that the Loew outlet (2,745-seater) be converted to a tv studio for one night on a rental basis, with the house closed day of the Chrysler show to moviegoers, no matter how successful the film feature. On subsequent, possible pickup at the b.o., plus confusion of the customers, this will hurt theatre biz. Teeoff opened cold with 12 dancers (six boys, six girls) of the Royal Winnipeg Ballet on for a rustic dance and then Hume Cronyn, in black tie, introducing Shirley Jones for her sprightly "Many a New Face" to a ballet background of gingham gals. Edmund Hockridge (who was given leave as the male lead of the London run of "Pajama Game") followed with the singing recitative of "Soliloquy" from "Carousel" and was on too long for a role that lacked histrionic ability and vocal delivery. He and Shirley Jones were back later for a duet of "People Will Say We're in Love," this okay.

Eartha Kitt (who was roundly panned by Toronto columnists for her alleged brushoff of newspapermen at a press luncheon) sang "Old Fashioned Millionaire" in trademarked sultry-sexy style; later was back for a needed pickup in her French vocalities of "C'est Si Bon," this with a male chorus in bowlers instead of Apache berets. And then Shirley Jones again, in a garden set, for "I Could Have Danced All Night" and over big.

Dave Brubeck's quartet (with the maestro at the piano, Paul Desmond on alto sax, Bob Bates on bass and Joe Morello on drums) gave the necessary lift, with Brubeck's own composition of "Summer Song" and a followup, imaginative jam sesh medley. In there too were the Royal Winnipeg Ballet in an announced "series of images" that were graceful but meaningless in symbolism and the usual floor-slides to the general viewer in a number that still was too long. Finale was a company roundup to picnic scene and ballet for "Real Nice Clambake," with program credits raced and signoff announcement cut off. Lucio Agostini and his 40 men gave neat background to all the acts.

On commercials—"the wraps are off," this literal—not much can be done with Chryslers, Plymouths or Dodges on revolving stages or on the road, but that was the sponsor's pitch and unobtrusive; but on this teeoff, which reached almost amateurish proportions, the Chrysler Corp. deserves more for its money, plus that tv viewers' edification.

McStay.

**THE PRICE IS RIGHT**  
With Bill Cullen, guests  
Producer: Robert Stewart  
Director: Max Miller  
30 Mins.; Mon.-thru-Fri., 10:30 a.m.  
NBC-TV, from N.Y.

When it comes to giveaways, this new Goodson-Todman production takes the prize. It's a cinch to draw a flood of viewer requests for a chance to get in on the grab-bag. There's no particular skill required of the participants and coming out with some valuable loot is almost a sure thing.

As tv entertainment, it offers little besides being somewhat astounding in the manner in which it dispenses quality merchandise. However, on the strength of the giveaway items alone, it looks like a good bet to draw at-home housefrau attention.

The show calls for a panel of four contestants to compete in guessing the price of an object displayed. The one coming closest to the actual figure, but not exceeding it, wins the merchandise. And to make things easier, the participants are given several chances to alter their estimates.

Each of the four guests on the opening show last Monday (26) morning came out ahead of the game. The total value of the loot acquired was \$3,032 and took in a Westinghouse Refrigerator, a 20-day Caribbean cruise, a woman's ensemble, a pedigreed colt, a set of china and a tv set.

The top winner each morning gets a chance to compete on the next day's stanza. An overbid disqualifies the contestant for participating in the ensuing round, but in cases where more than one goes over the price the person with the highest figure gets the temporary leave.

Products provided for the show are properly plugged by emcee Bill Cullen. In addition to the studio contest, the program also gives home viewers a chance to get into the act by guessing the cost of objects displayed explicitly for their appraisal. The items shown in this segment of the program remain the same throughout the week, which poses the question, what's to keep the viewers from taking their time to check on the actual prices?

Besides giving away the objects on display, there were a couple of bonus treats thrown in. The winner of the pedigreed dog got a \$200 wardrobe of Florsheim shoes to walk the animal, while the contestant copping the china got a dishwashing machine.

Jess.

**MACY'S THANKSGIVING DAY PARADE**

With Ernie Kovacs, narrator  
Producers: Ed Pierce, John Green  
Director: Dick Schneider  
60 Mins.; Thurs. (22), 11 a.m.

**IDEAL TOY, SWEETS CO. OF AMERICA**  
NBC-TV, from New York  
(Grey)

A segment of Americana was unfolded for tv viewers on Thanksgiving Day (22) and despite technical flaws and some poor production teamwork, the traditional Macy's parade stacked up as an interesting hour.

The camera work was done from the vantage-point of Herald Square, the terminal point for the procession of floats, bands, marching men, horseback riders, all dedicated to ushering in the Yuletide season. Many show biz names were among the paraders, including Billy Gilbert, Basil Rathbone, Edith Adams and the "Li'l Abner" troupe, Roy Rogers and his wife Dale Evans, Paul Winchell and Jerry Mahoney, Spike Jones and his band, Captain Gallant (Buster Crabbe) and a horseback troupe from "The 77th Bengal Lancers."

Perhaps the telecast had an uphill fight against an ill-starred omen which saw two of the inflated helium-filled "monsters," the "Observation Balloon" and the "Mighty Gopher," come a cropper before reaching windy Herald Square. "Mighty Mouse," the third helium giant, just made the finish line, when it too deflated as a consequence of a brush with a tree or a lampost.

Ernie Kovacs kept his commentary down to bare essentials which was o.k., but unfortunately in many instances he did not time his commentary with what was seen on the home screen, creating some confusion. His voice in some segments also was in competition with a blaring street loud-speaker at times audible, other times forming irritating background noise. The midget tv camera utilized for closeups of the marchers produced overly-dark pictures.

Better planning next year by Barry Wood, NBC's director of special events, who was in overall charge of telecasting the parade, would eliminate most of the man-controlled flaws.

Horo.

**CAN DO**  
With Robert Alda, emcee; Gypsy Rose Lee, Rocky Graziano, Martha Raye, Sal Mineo, Polly Bergen, Dave Garraway, guests  
Producer: Thomas Naud  
Director: Joe Cates  
30 Mins., Mon., 9 p.m.

**REVLON**  
NBC-TV, from New York  
(C. J. LaRoché)

There's a note of ironic justice to the fact that the final premiere of the fall came as the topper to what already has proved television's most disappointing season. "Can Do" is a perversely eloquent testimonial to the virtually complete absence of any creativeness in the new television year—in fact, it amounts to a surrender of pride in the medium to shame. "Can Do" is the last show to arrive this season; it deserves to be the first to depart.

An amalgam of nearly every quizzier and audience participation show yet on the air, "Can Do" relies on guest stars to do inane stunts, with an audience contestant in effect betting on whether they "can do" or "no can do" the stunt. To add to the absurdity, the contestant is led to an "isolation booth," and to the background of melodramatic music must make a decision which amounts to a mental toss of the coin. To help, emcee Robert Alda cites the results of the test of 100 subjects on the stunt, with full credit to the American Standard Testing Labs.

So there you are, and there are a group of celebs like Martha Raye, Gypsy Rose Lee, Sal Mineo, Polly Bergen and Rocky Graziano as the foils. Dave Garraway, also on hand, was lucky—they ran out of time. Chalk up the first batch of guests as unwitting foils; any celeb in the future suffers a loss of self-respect by submitting himself to this sort of treatment.

The only plus factor in the show as far as audience possibilities are concerned is the guest lineup—it may pile up some ratings. But at what a price in terms of their own pride and in the kind of programming inanity. To his credit, Alda does nicely as emcee, handling the contestants easily and making the guests as much at home as they could be under the circumstances.

Joe Cates created this package, in collaboration with Elroy Schwartz. He's done lots better in the past. The Monday at 9 time slot was originally to have been occupied by "Most Beautiful Girl in the World," please, fellas, bring on the girls.

Chan.

**LONGINES - WITTNAUER**

**THANKSGIVING FESTIVAL**  
With Sidney Blackmer, Joe E. Brown, Will Rogers Jr., Duke Ellington, Longines Symphonette, Choraliers, Corps de Ballet, others (cast of 125); music conductor, Eugene Lowell; musical supervisor, Rudy Sims  
Producer: Alan R. Cartoun  
Directors: Ted Estabrook, Cartoun  
Writers: Harrison Cowan, Albert Miller

60 Mins.; Thurs. (22), 5 p.m.  
**LONGINES-WITTNAUER**  
CBS-TV, from New York  
(Victor A. Bennett)

History came a-ridin' in on the wings of entertainment last week (22) as Longines-Wittnauer hopped front & centre with its eighth annual "Thanksgiving Festival" to spread the Turkey Day tidings to 158 stations. Since it was also the watch company's 90th-count 'em—ann, the potpourri covered a span of four score years and 10 for a fast, schmaltzy and altogether winning extravaganza of spec stature that went along without a hitch. The pre-recorded, filmed and illustrative cartoon facets were skillfully worked in with the dominating live elements and the whole was bridged deftly by three masters of the vintage ceremonials serving as narrators—Sidney Blackmer for the period 1866 to the turn of the century; Joe E. Brown from there to the onrush of the 30s, and Will Rogers Jr. on the tracing path that brought matters up-to-date.

The only other name personality with a stirring role was Edward Kennedy Ellington—the Duke, himself, backed by a crew of sidemen that laced into the era of the mid-'20s when Jazz came into fuller flower following the baptismal period of the Blues, circa 1910. But there were other plus credits, notably Eugene Lowell, wielding a faultless baton over the Longines Symphonette and the same company's twin, the Choraliers; the dance patterns rigged up by Ernest Flatt for the "era" vignettes performed by the ballet corps; the atmosphere sets and decor designed by Paul Barnes, the art values from the atelier of George D'Amico, the garments got up by Stanley Simmons and not the least, the film effects done by Sol Taffett which added highlights to the various periods depicted.

It was cheerful and zippy from (Continued on page 41)

**MAN AND SUPERMAN**  
(Hallmark Hall of Fame)  
With Maurice Evans, Joan Greenwood, Malcolm Keen, Chet Stratton, Edith King, Sylvia Short, Douglas Watson, Walter Greaza, Ian Martin, Patricia Moore  
Producer-Director: George Schaefer  
Executive Producer: Mildred Freed Alberg

Writer: George Bernard Shaw (with "editorial supervision" by Joseph Schrank)  
90 Mins., Sun. (25), 9 p.m.

**HALLMARK**  
NBC-TV, from New York (color)

(Foote, Cone & Belding)  
George Bernard Shaw's variation on the "battle of the sexes" theme, namely "Man and Superman," has long since taken its place as adult, rewarding theatre, yet as presented on NBC-TV Sunday night (25) as a Hallmark Hall of Fame 90-minute tint spec it demonstrated, if nothing else, that tv can be an exasperating medium.

With Maurice Evans astride a Shaw tandem (doubling over from his "Apple Cart" legit) in recreating the Jack Tanner role he performed on Broadway a few years back, and with Joan Greenwood in femme support, coupled with all the production niceties long since established in these Evans-George Schaefer collaborations, "Superman's" video reincarnation nonetheless had an annoying, contrived quality.

It may well be that the Shavian witicism, cynicisms and brittle conversation pieces tend toward limpness when exposed to the reality of the living room, or it might only be that within the more intimate framework of a 21-inch screen and a close-up mike, the declamations and the posturings of an Evans can become overbearing and strident.

To all intents and purposes, this was a virtual replica of the Broadway production (aside from some "editorial supervision" by Joseph Schrank). Thus it could very well be that a GBS interpretation by Evans perforce demands the more all-encompassing vistas of a full stage. At least the listener would be less conscious of his stylized mouthings. Or yet again it could be that even in the short span since the "Superman" run of '47, audience tastes have changed. Somehow the suspicion lingered on Sunday that "Superman" for all its renowned authorship was dimmed by datedness. At times it seemed smart but adolescent.

Producer-director Schaefer and executive producer Mildred Freed Alberg, otherwise, vested Shaw's tale of the reluctant bachelor with some painstaking mountings and trappings and surrounded Evans with a lavishly groomed and able cast. Joan Greenwood could have benefitted by some subtle restraint but otherwise was very much the conniving, pursuing female out of the GBS catalog. In supporting roles, Malcolm Keen, Chet Stratton, Edith King, Sylvia Short, Douglas Watson, Walter Greaza and Ian Martin fitted neatly into their stylized roles.

Robert Wightman's scenery and Noel Taylor's costumes were decided plusses and the compatible tint tones and hues one of the more attractive of the show's assets.

Rose.

**DEAN JAMES A. PIKE**  
With Mrs. Pike; Right Rev. W. James Hughes, guest  
Producer: Wiley Hance  
Director: Marshall Diskin  
30 Mins., Sun., 5 p.m.  
ABC-TV, from N.Y.

The half-hour live television program done by the Very Rev. James A. Pike, Dean of the Cathedral of St. John the Divine, in N.Y.C., is in the main like the in the "American Forum"—"Meet the Press"—"Press Conference" sphere, only it's the clergyman and his charming wife who ask the questions of a newsworthy guest and not a battery of newsmen. In the informal surroundings of Pike's study in Cathedral House, Dean and Mrs. Pike flanked their guest, "The Right Rev. W. James Hughes," in a discussion of liberation of Negroes in Southern Rhodesia. Hughes is the well-informed, eloquent First Bishop of Matebeleland, Southern Rhodesia.

The other "conference" shows have put the focus on the shaky state of affairs in the Middle East, Hungary and the United Nations in the last few weeks, but Pike, in his first show (18) of the new season, got into another area of concern that has been relatively sublimated in the newspapers only because it's been a matter of concern for so long a time. Guest Hughes compared the advancement of the Negroes in Matebeleland over the past 65 years to the lack of advancement in South Africa. Through the expert line of questioning by Pike and his Missus, the foreign clergyman evolved a thesis about the danger of creating

**HIGH BUTTON SHOES**  
With Nanette Fabray, Hal March, Don Ameche, Joey Faye, Jack Collins, Janet Ward, others  
Producer-Director: Joe Cates  
Writers: Arnie Rosen, Coleman Jacoby  
Music & Lyrics: Julie Styne, Sammy Cahn  
Music Director: Ted Raph  
Choreographer: Bob Hamilton  
90 Mins., Sat. (24) 9 p.m.  
**OLDSMOBILE**  
NBC-TV, from New York (color)  
(D. P. Brother)

Any resemblance to the "High Button Shoes" musiccomedy that regaled Broadway audiences a decade ago and its tv counterpart that did 90-minute spec duty on NBC-TV last Saturday night (24) was purely coincidental. In place of the light-hearted, spirited, zany-tempoed frolic which served Phil Silvers and Nanette Fabray in such good stead back in '47 was a heavy-handed, uninspired and unfunny presentation whose one saving grace was to reprise Miss Fabray in her role of the New Brunswick (N. J.) matron.

In fact, if ever the burden of carrying a show was thrust on the shoulders of a trusty trouper, it was this video version of "High Button Shoes." For its few—very few—moments of genuine merriment, producer-director Joe Cates, in his first spec assignment for NBC under his longterm pact, can truthfully thank Miss Fabray, for it was she, in her singing, her prancing and overall deportment, who succeeded in capturing the essence of whatever was left intact from the Julie Styne-Sammy Cahn-Stephen Longstreet legit collaboration. (It remained for the Styne-Cahn tunes to give the show a major lift, particularly in their treatment by Miss Fabray and Don Ameche, but the Longstreet book, which was no great shakes in the first place, underwent some deterioration in its reworking by Arnie Rosen and Coleman Jacoby.)

If "High Button Shoes" emerged as a somewhat labored effort, the fault lies elsewhere, than in Miss Fabray or Ameche, who, for all the fact that his contribution was reduced to a minimum of effort, still demonstrated that he's a real pro, as for example in his dueting of "I Still Get Jealous" and "Can't You Just See Yourself," both with Miss Fabray, and in his "Get Away For A Day" picnic number. Perhaps the standout fault was in the selection of Hal March to play the lead role of the con man. Granted March's personable demeanor, the fact remains that he's a gent-of-restricted talents, particularly in the one extravagant area required in "High Button Shoes." As the swindler who charms the Jersey bird-watching dames out of their cash, it's the one pivotal role that sets the whole crazy-quilt tempo of the production. The fact that March couldn't seem to unbend, though there's no gainsaying that he tried, threw a damper on all the surrounding facets. That his vocalistic contriubs were no match for Ameche's was something to be expected, but when, for example, the scene of the "fix" of the Rutgers grid team depended on a virtuoso performance to bring a climactic hilarity to the proceedings (and how one could visualize a Phil Silvers in action!), the March deficiencies were all too apparent. And that memorable Keystone Cops chase on the Atlantic City beach which gave the Broadway "Shoes" a high mark of achievement, both in choreographic and comedy values, was reduced to an electronic shambles. For that matter, Cates, overall production suffered from an awkwardness and jerkiness that stripped the show of a polish and professional aura. At such times Miss Fabray, thankfully, was on hand to deliver a "Papa, Won't You Dance With Me" or cavort in a "Lulu Fadoo" tango. Without her, "High Button Shoes" would have been a sorry spectacle.

Rose.

a "black nationalism" by insupportable restrictions on the African natives.

The guest and the theme had their meaning on the domestic scene, with Secretary of Labor James Mitchell, fronting for President Eisenhower, in a message to introduce "Equal Opportunity Day" (which fell the following Monday). Though both the host and the guest were clerical collars and though there was a religious undertone to the queries and answers, the main part of the first 20 minutes of the program developed feature news angles that transcended the religious. Show might be worthy of regular loglover for print pickup by the wires and dailies.

Impressive was the final eight or nine minutes in which Pike played like Murrow. He has a style of delivery that is much like the commentator's but the real likeness was in his grasp of news. Art.



# VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

## NEW YORK

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	TOP COMPETING SHOWS	ARB RATING
1. <b>PENNIES FROM HEAVEN</b> — Bing Crosby, Midge Evans; 1936; Columbia; Screen Gems.	Late Show: Sat. Oct. 13, 11:15-12:45 a.m. WCBS	13.6	15.0	10.3	78.0	11th Hour Theatre.....WRCA	1.3
2. <b>FLYING TIGERS</b> — John Wayne, Anna Lee; 1942; Republic; Hollywood Television Service.	Late Show: Fri. Oct. 12, 11:15-1:00 a.m. WCBS	11.4	12.6	9.1	62.3	Sports, Hy Gardner.....WRCA Tonight.....WRCA	4.7 4.8
3. <b>THE GUILT OF JANET AMES</b> — Rosalind Russell, Melvin Douglas; 1947; Columbia; Screen Gems.	Late Show: Thurs. Oct. 11, 11:15-12:45 a.m. WCBS	8.1	8.6	7.4	53.6	Sports, Hy Gardner.....WRCA Tonight.....WRCA	6.2 4.1
4. <b>BLACK PIRATES</b> — Anthony Dexter, Martha Roth; 1956; Lippert; Tele-Pictures.	Early Show: Wed. Oct. 10, 6:15-7:10 p.m. WCBS	5.9	8.6	4.7	21.7	Popeye the Sailor.....WPIX Looney Tunes.....WABD Death Valley Days.....WRCA	8.9 11.0 10.8
5. <b>LET US LIVE</b> — Henry Fonda; Maureen O'Sullivan; 1937; Columbia; Screen Gems.	Late Show: Wed. Oct. 10, 11:15-12:30 a.m. WCBS	5.5	5.9	4.9	49.1	Sports, Hy Gardner.....WRCA Tonight.....WRCA	5.9 3.4
5. <b>PARACHUTE NURSE</b> — Marguerite Chapman, William Wright; 1942; Columbia; Screen Gems.	Late Show: Mon. Oct. 8, 11:15-12:30 a.m. WCBS	5.5	5.9	5.2	44.4	Sports, Hy Gardner.....WRCA Tonight.....WRCA	5.4 2.4
7. <b>OUT OF THE DEPTHS</b> — Jim Bannon, Ross Hunter; 1945; Columbia; Screen Gems.	Early Show: Mon. Oct. 8, 6:15-7:10 p.m. WCBS	5.4	6.7	4.9	19.8	Popeye the Sailor.....WPIX Looney Tunes.....WABD Highway Patrol.....WRCA	10.1 8.5 15.3
8. <b>COAST GUARD</b> — Randolph Scott, Frances Dee; 1939; Columbia; Screen Gems.	Late Show: Sun. Oct. 14, 11:15-12:45 a.m. WCBS	5.3	5.9	4.9	54.0	Hy Gardner.....WRCA 11th Hour Theatre.....WRCA	5.2 1.2
9. <b>FIGHTING SEABEES</b> — John Wayne, Susan Hayward; 1943; Republic; Hollywood Television Service.	Early Show: Thurs. Oct. 11, 6:15-6:55 p.m. WCBS	4.4	4.7	3.4	18.6	Wild Bill Hickok.....WABC Looney Tunes.....WABD	4.9 10.1
10. <b>SHE MARRIED HER BOSS</b> — Claudette Colbert, Melvin Douglas; 1935; Columbia; Screen Gems.	Late Show: Tues. Oct. 9, 11:15-12:45 a.m. WCBS	4.3	4.7	3.9	42.5	Sports, Hy Gardner.....WRCA Tonight.....WRCA	6.2 2.4

## SAN FRANCISCO

1. <b>THE FARMER'S DAUGHTER</b> — Loretta Young, Joseph Cotton; 1947; Selznick Studio; NTA.	Fabulous Features: Sun. Oct. 14, 5:00-6:30 p.m. KPIX	19.6	22.0	17.7	67.6	Wide Wide World.....KRON Bugs Bunny.....KRON Movietime.....KRON	6.3 4.0 9.5
2. <b>GENTLEMAN JIM</b> — Errol Flynn, Alexis Smith; 1942; Warner Brothers; Associated Artists Productions.	Major Movie Premier: Fri. Oct. 12, 10:00-11:30 p.m. KRON	17.0	18.0	15.7	57.9	Line-Up.....KPIX Studio 57.....KPIX Top Plays of '56.....KPIX	17.0 8.3 2.7
3. <b>BORDERLINE</b> — Claire Trevor, Fred MacMurray; 1950; Universal; General Teleradio.	Home Theatre: Sat. Oct. 13, 6:00-7:00 p.m. KRON	15.1	16.3	13.7	43.8	The Millionaire.....KPIX High Finance.....KPIX	12.3 11.5
4. <b>LADY FROM SHANGHAI</b> — Rita Hayworth, Orson Welles; 1948; Columbia; Screen Gems.	Movietime: Sun. Oct. 14, 6:00-7:30 p.m. KRON	12.1	14.3	9.3	25.8	Fabulous Feature.....KPIX What's My Line.....KPIX Private Secretary.....KPIX	19.0 30.5 21.5
5. <b>COAST GUARD</b> — Randolph Scott, Frances Dee; 1939; Columbia; Screen Gems.	Movie Hits: Sat. Oct. 13, 11:00-12:00 a.m. KRON	10.1	10.3	10.0	74.8	Lilli Palmer Presents.....KPIX Stryker of Scotland Yard.....KPIX Saturday Night Movie.....KOVV	2.0 1.3 1.3
6. <b>SPIRAL STAIRCASE</b> — Dorothy McGuire, George Brent; 1946; Selznick Studio; NTA.	Big Movie: Wed. Oct. 10, 10:00-11:45 p.m. KPIX	9.2	10.0	6.3	42.0	This Is Your Life.....KRON San Francisco Tonite.....KGO Cinema Showplace.....KRON	19.7 4.1 2.0
7. <b>NOTORIOUS</b> — Ingrid Bergman, Cary Grant; 1946; Selznick Studio; NTA.	Big Movie: Tues. Oct. 9, 10:30-12:00 a.m. KPIX	8.7	10.3	7.0	63.9	Cinema Showplace.....KRON San Francisco Tonite.....KGO	2.8 3.3
8. <b>TOO LATE FOR TEARS</b> — Elizabeth Scott, Robert Cummings; 1949; United Artists, Atlantic Television.	Big Movie: Mon. Oct. 8, 10:00-12:00 a.m. KPIX	8.3	11.0	5.7	36.1	Welk's Top Tunes.....KGO San Francisco Tonite.....KGO Cinema Showplace.....KRON Tonight.....KRON	22.5 3.5 2.3 1.0
9. <b>MOST PRECIOUS THING IN LIFE</b> — Jean Arthur; 1934; Columbia; Screen Gems.	Sandman Cinema: Sat. Oct. 13, 12:00-1:15 a.m. KRON	5.1	5.7	4.7	94.6	Scotland Yard; News.....KPIX (Runs only from 12:00 to 12:15 a.m.)	1.3
10. <b>HOUSE ACROSS THE BAY</b> — George Raft, Joan Bennett; 1940; United Artists; Guild Films.	Feature Film Sun. Oct. 14, 2:00-3:30 p.m. KGO	4.6	6.0	3.3	45.1	Meet the Press.....KRON Silver Screen.....KPIX Sunday Supplement.....KRON	4.3 3.7 2.0

## MULTI-STRIPPED SALES

### NEW YORK

TITLE AND OTHER DATA	STATION	SHOW	TOTAL RATINGS OF ALL SHOWINGS	TOTAL SHOWINGS	AVERAGE RATING PER SHOWING	HIGHEST RATING PER SHOWING
<b>NOTORIOUS</b> — Cary Grant, Ingrid Bergman; 1946; Selznick Studio; NTA.	WOR	Million-Dollar Movie	42.5	16	2.6	8.6 Mon. Oct. 8, 7:30-9:00 p.m.
<b>HOUSE ON 92ND STREET</b> — Lloyd Uolan, Signe Hasso; 1945; 20th Century Fox; NTA.	WATV	All-Star Movie	25.4	16	1.6	4.4 Mon. Oct. 8, 7:00-9:00 p.m.

# TV FILMS' CROSS-BREEDING

## Trans-Lux TV: Just Like Theatres

Trans-Lux Television, with its Encyclopedia Britannica tie and now its handling of the official Olympic Games telefilms in the East, is growing as a specialized tv distribution house, as an operation akin to that of Trans-Lux Theatres and its feature film distribution arm.

On the Olympic Games six half-hour segments, Trans-Lux Television, in a three week sales operation, has sold the series in 70% of the major markets in the East, including WPIX, N.Y. The official skein was prepared by Sports TV, a California firm, which is handling distribution in other areas.

The tv subsid, building on its know-how, in handling specialized theatrical pix, notably those in the art theatre classification, is currently scouting a deal for an offbeat children's tv filmed show, and other specialized film deals.

In addition to the four-station Encyclopedia Britannica library deal, Trans-Lux has closed partial library deals with KOIN, Portland; and WICS, Springfield, as well as one in New Mexico. The Encyclopedia Britannica-Westinghouse deal which covered new product as well as the library, extends over five years and includes color telecasting of the films. Purchase price for the four stations was close to \$250,000.

Trans-Lux currently is negotiating with a major New York tv outlet on the Encyclopedia Britannica library.

## WOR-TV Goes the Other Way, Lops Vintage Pix for Half-Hrs.

In order to attain some flexibility and in face of the growing first-run theatrical competition in the New York market, WOR-TV is re-vamping its 6 to 7 p. m. and 9 to 10 p. m. line-up with half-hour telefilms.

Coming out of the 6 to 7 p. m. slot will be vintage pix which would have had to face the upcoming Metro competition, being programmed from 5:30 to 7 p. m. on WCBS-TV, beginning Monday (3) as an "Early Show." In the 9 to 10 p. m. slot, WOR-TV will continue to show its mystery theatrical block on some days, but on others will substitute telefilms.

The "Million Dollar Movie" format of 16 showings weekly of top theatricals stays put, with business SRO for that programmer.

Also being planned for Saturday evening telecasting is a public service block of programming, a block similar to that offered by the network flagships Sunday afternoons. Included in the block will be "U.N. Review," the syndicated quarter-hour produced by the Canadian Broadcasting Co. in conjunction with the United Nations, a public (Continued on page 40)

## Sterling's Bowling Seg in 150 Cities

Sterling Television, in a tough competitive syndication market, finds it has a hot property in "Bowling Time," chalking up sales in over 150 markets in less than two months' time for the one-hour show.

Sterling began its distribution of "Bowling Time" over a year ago when the series consisted of 13 shows. About two months ago, 13 new shows were added making 26 one hour shows in the present series. The 150 station sales date from that time.

Despite the feature film buying, stations apparently find programming time even for an hour syndicated show when they feel the property is right.

## Klauber's New Status on AAP Natl. Sales

Don Klauber becomes No. 2 man in sales at Associated Artists Productions by adding command of national sales to his other duties. Klauber, who has until now been solely manager of station sales for the tv distrib, takes direct control of the national department.

Expansion of Klauber's duties places him over Paul Kwartin, who keeps his title as director of national sales. Kwartin started the national setup in 1955, but in the chain of command, reports to Klauber now instead of Bob Rich, general manager of the sales department.

## VIDPIX SPAWN STEPCHILDREN

By MURRAY HOROWITZ

The marriage of tv and motion pictures, ushered in by the sale of the backlogs, is spawning children all over the lot, some of whom are mutations hardly expected when the union took form.

Here are some examples: Twentieth-Fox's 50% stock interest in National Telefilm Associates' film network.

Metro's 25% stock interest in three tv stations, with more upcoming.

RKO Radio Pictures' utilization of its motion picture branch operations to sell telefilms and to form a liaison with the film company's sister radio network, Mutual.

The above examples represent sports in the cross-breeding and do not take into account the large regular telefilm activities, planned and foreseen, by Columbia's Screen Gems, 20th-Fox TCF and to a lesser degree Warner Bros. and Republic. Also foreseen and planned were the commercial tv activities of Universal, 20th-Fox and Warners, now running into the millions of dollars.

Mutations evolving from the integration are also coming in from the tv side of the family. In negotiating its first motion picture deal, California National Productions, the NBC subsid set up to produce and finance telefilms and invest legit and theatrical film production, plans to lift a trio of tv pilots from the theatrical footage. Associated Artists Productions, which via the Lou Chesler PRM group, purchased the Warner Bros. backlog for tv, now has plans to "finance, develop, create and package motion pictures," as well as tv and theatrical enterprises. AAP has appointed Ray Stark, formerly an officer of Famous Artists, to oversee the AAP production unit on the Coast.

Another straw in the wind is AAP's bid for profit participation with tv stations which buy its pix, a bid also being examined by Metro in conjunction with Metro theatrical sales in smaller markets.

But by far the strange fruit, strange in the sense of the unexpected, of the 20th-Fox-NTA wedding overweighs recent happenings. Twentieth-Fox, selling 390 vintage pix to NTA for \$29,250,000, at the same time purchased a 50% stock interest in NTA's Film Network. Presuming the effectiveness of the web, a presumption still in the balance in light of the web's failure to date garner a national sponsor, (Continued on page 40)

## Lotsa Problems Before TV Stations Can Buy Par-U Libraries Direct

What's going to happen to the plans of the 35 to 40 major market tv stations to buy directly the feature libraries of Paramount and Universal - International is anybody's guess.

While it seems that the organization, which mapped out its general plan of attack less than two weeks ago, has most of the usual conflicts between stations licked, it remains a problem of whether so many diverse operators can reach final agreement on anything. Stations are notorious about establishing simple trade organizations, and there is no reason to doubt that they'll be at least as discordant about a situation that requires a cold "dollars and cents" evaluation. The feeling seems to be unanimous that the theory of stations buying films directly and bypassing distributors is thoroughly sound. If anything puts the kibosh on the scheme, it'll be the actual mechanics.

The organization of stations wanting the Par and U-I stockpiles is moving along cautiously. Big decision is finding out how high the collective purchasers can go in payment for a whole library. There is a point at which it will no longer be financially sound to purchase directly from Par or U-I instead of buying the same pictures from an established distributor. One estimate is that the station group could probably afford a \$35,000,000 outlay for the Par library before the law of diminishing returns sets in.

Thirty-five million dollars is more than any distrib has paid for a feature package until now (record is National Telefilm's \$30,000,000 for 390 20th pix), but the price can be higher because stations have few of the distributor's profit or sales cost worries, and even less of his interest-on-loan worries.

The names of the stations interested (Continued on page 40)

## Dailies Reaping Beaucoup Coin On Features-To-TV

Chicago, Nov. 27.

Television's swing to feature films as the primary source of local programming fare is being translated into extra coin for newspaper advertising departments.

Display spreads heralding the debuts of the big-name, big-titled film libraries now available to tv and the expanded paid listing lineage in the daily program logs are elevating individual stations into the ranks of fairly major hometown newspaper clients.

Ironically, although the ad sectors are thus benefiting from video's conversion to celluloid, the editorial side is evidencing a lack of interest in the films as copy material with the tv editors brushing them off as "those old movies." So the rather anomalous situation prevails where the strictly business relations between the two media are improving at the local level while editorial interest is cooling.

In Chicago at least the publicity staffers are finding it tough going (Continued on page 40)

## WBC's Film Clinic

Westinghouse Broadcasting Co. has set its second annual film clinic for its tv station program managers and film directors as a three-day meet tomorrow (Thurs.), Friday (30) and Saturday. Dick Pack, WBC programming v.p., and Bill Kaland, national program manager, will head up the clinic, with all the WBC brass from prexy Don McGannon down participating in the sessions.

Westinghouse will also host all the top syndicators and distributors at a reception tomorrow at the Press Box, N. Y.

## WBBM Trots Out 'Best of MGM' At \$14,000 Per Seg

Chicago, Nov. 27.

WBBM-TV is wheeling its Metro features up to the firing line Dec. 15 with its Saturday night at 10 "Best of MGM" showcase. The Saturday night celluloid display, featuring the prime titles of the Metro bundle, carries an overall price tag of \$14,000 per installment.

"Best of MGM" is being offered for sponsorship in four half-hour slices, pegged at \$3,400 each. Bankrollers will be given an opportunity to rotate their positions each week. It's planned also to salvage the station break revenue during the two-hour features with three sets of 20 and 10-second blurbs coming (Continued on page 40)

## Metro Backlog Cues WCBS-TV Rate Revamp; No 'Early'-Late' Discount

With its Metro backlog kicking off Saturday (1), WCBS-TV, N. Y. has readjusted its rate card effective that day to raise rates on its "Late Show" and to stabilize them on "The Early Show." The increase on "Late Show" will run about 25%, while the "Early Show" rates will average out to about the same as present.

Eliminated under the rate adjustment is the annual discount on both shows of 20%. Consequently, the new "Late Show" rate is up from a one-or-two-times weekly rate of \$1,000 per announcement to \$1,250, the three-four-time rate is up from \$925 to \$1,100, and the five-to-seven-times weekly rate is up from \$850 to \$950. Under the discount, those rates went as low as \$800, \$740 and \$680.

On the "Early Show," the new (Continued on page 41)

## Tale of a Bengal Lancer

Dave Gordon, the flack assigned by Screen Gems to promote "Tales of the 77th Bengal Lancers," had one problem heaped upon another the entire time; he was getting a troop of "Lancers" ready to perform in Macy's Thanksgiving Day Parade. It could even be said he had nightmares.

It was a simple scheme, calling for a troop of 12 horsemen, in full Bengal Lancer regalia, to ride in the Manhattan parade. Gordon tried to get Patrick White, who plays a key role in the telefilm series, into New York from the Coast in ample time to prepare for the march. But White wasn't able to leave location until the last minute on Wednesday (21), so he flew 3,000 miles overnight, in time to reach the parade's starting point near the Museum of Natural History an hour and a half before the 9:30 a.m. marching time.

It still left White—who, incidentally, was once a genuine Lancer—ample time to dress in uniform and puttees, even though he had to do it in the Museum bathroom to the dismay of Museum employees. But the horses, hired from a nearby stable, didn't arrive until about 8:45, three-quarters of an hour before they had to be in readiness for the march.

Gordon began to get the screamy-meemies, not just because

a dozen steeds were ordered and only six had arrived, but because the 11 "extra" horsemen had not come, and it was already approaching 9:05. The flack had begun dressing in a Lancers costume, and planned to recruit some of the employees on the Macy's planning committee to ride the other horses. Finally, the other six horses came by van, followed closely by the 11 hired horsemen (who were "held up by traffic"). With 25 minutes to go, 10 of them crowded into the bathroom to change clothes. They struggled with unfamiliar puttees, so White rushed around trying to help them all dress.

Meanwhile, Gordon was trying to figure the eleventh rider. He was a she. Since all the riders had to wear beards, it was simple plastering her with one and then "strapping her in the right places."

In the confusion Gordon forgot to tie the leather cups for the 12-foot lances to the saddles, which naturally had to be western. Since the lances carried pennants indicating the name of the show, they were important, so at literally the last minute, they were fumblingly attached. The horses, which received their battle training in Central Park, shied and reared at the prospect of the long steel poles, so that the horsemen had trouble mounting.

## Flying A's Reorg, \$2,500,000 Budget

Hollywood, Nov. 27.

Flying A Productions, which has been operating as a partnership among Gene Autry, Mitchell J. Hamilburg and Armand Schaefer, last week reorganized into a corporation, with Hamilburg as prexy. Schaefer is exec v.p.-treasurer; Autry, v.p.; Ina (Mrs. Gene) Autry, secretary; and Philip Cobey, assistant secretary-treasurer.

At first meeting of new corporation, a \$2,500,000 budget was set for coming season's production, with two new vidpix series and 26 additional stanzas each of two previous series, "Annie Oakley" and "Buffalo Bill Jr."

First of new series, "Winning of the West," is now before the cameras with Arnold Laven directing. Second property will be disclosed shortly.

All Flying A telepix are distributed through CBS-TV Sales Inc.

## WB Shelves Fred Coe 'Billy the Kid' Film; Mulling Vidpix Series

Hollywood, Nov. 27.

Warner Bros. feature film project, to be produced by Fred Coe and star Paul Newman in a life of Billy the Kid, apparently has been shelved. Instead, William T. Orr, Warners telepix topper, last week disclosed that the studio is "contemplating" a tv series based on the murderous Billy's life for next season, to topline contractee Dennis Hopper.

Previously, Orr disclosed that Warners will make "Colt .45" next season, third Warners telepix series on the present slate. Others are "Cheyenne" and "Conflict," now rolling.

**VARIETY - ARB City-By-City Syndicated Film Chart**

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	OCTOBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
<b>BOSTON</b> <i>Approx. Set Count—1,395,000</i> <i>Stations—WBZ (4), WNAC (7)</i>									
1. Man Behind the Badge (Myst)	WNAC	MCA	Sun. 10:30-11:00	27.0	78.0	34.6	Liberace	WBZ	6.7
2. Ellery Queen (Myst)	WNAC	TPA	Fri. 10:30-11:00	24.0	57.5	41.7	Sports; Big Playback	WBZ	13.3
2. Waterfront (Adv)	WNAC	MCA	Sun. 7:00-7:30	24.0	58.0	41.1	Jungle Jim	WBZ	16.8
4. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	22.8	79.9	28.6	Boston Movietime	WBZ	14.3
5. Count of Monte Cristo (Adv)	WNAC	TPA	Tues. 8:30-9:00	21.6	43.4	49.7	Stage 7	WBZ	3.7
6. City Detective (Myst)	WNAC	MCA	Fri. 11:00-11:30	18.1	74.8	24.2	Noah's Ark	WBZ	24.9
7. Man Called X (Myst)	WBZ	Ziv	Mon. 10:30-11:00	17.9	47.2	38.0	Counterpoint	WBZ	5.1
8. Secret Journal (Dr)	WNAC	MCA	Tues. 10:30-11:00	17.1	52.6	32.5	Studio One	WNAC	17.7
9. Jungle Jim (Adv)	WBZ	Screen Gems	Sun. 7:00-7:30	16.8	40.9	41.1	Studio 57	WBZ	13.6
10. Ramar of the Jungle (Adv)	WNAC	TPA	Thurs. 6:00-6:30	16.7	62.2	26.9	Waterfront	WNAC	24.0
							Boston Movietime	WBZ	9.5
<b>WASHINGTON</b> <i>Approx. Set Count—754,000</i> <i>Stations—WRC (4), WTTG (5), WMAL (7), WTOP (9)</i>									
1. Wild Bill Hickok (W)	WRC	Flamingo	Thurs. 7:00-7:30	16.1	47.8	33.7	Code 3	WTOP	9.9
2. Superman (Adv)	WRC	Flamingo	Tues. 7:00-7:30	16.0	39.0	41.0	Do You Trust Your Wife	WTOP	12.5
3. Ramar of the Jungle (Adv)	WTOP	TPA	Wed. 7:00-7:30	15.8	48.6	32.5	News—Daly	WMAL	7.5
4. Annie Oakley (W)	WTOP	CBS	Fri. 7:00-7:30	14.2	44.5	31.9	Disneyland	WMAL	37.0
4. Highway Patrol (Adv)	WTOP	Ziv	Sat. 7:00-7:30	14.2	41.2	34.4	Your Hit Parade	WRC	7.7
6. Jungle Jim (Adv)	WMAL	Screen Gems	Wed. 6:00-6:30	13.6	53.3	25.5	Championship Bowling	WMAL	8.1
7. Death Valley Days (W)	WRC	McC-E	Mon. 7:00-7:30	13.4	40.9	32.7	Cisco Kid	WTOP	6.6
8. Celebrity Playhouse (Dr)	WTOP	Screen Gems	Tues. 10:30-11:00	11.6	31.0	37.4	Soldiers of Fortune	WTOP	10.1
9. Science Fiction Theatre (Adv)	WMAL	Ziv	Sun. 6:00-6:30	11.2	34.2	32.7	Break the \$250,000 Bank	WRC	13.1
10. Buffalo Bill, Jr. (W)	WMAL	CBS	Thurs. 6:00-6:30	11.0	48.7	22.6	Meet the Press	WRC	10.1
							Cisco Kid	WTOP	6.9
<b>MINNEAPOLIS-ST. PAUL</b> <i>Approx. Set Count—515,000</i> <i>Stations—WCCO (4), KSTP (5), KMGM (9), WTCN (11)</i>									
1. Celebrity Playhouse (Dr)	KSTP	Screen Gems	Sun. 8:30-9:00	20.3	40.2	50.5	Crosscurrent	WCCO	16.9
2. Highway Patrol (Adv)	WCCO	Ziv	Sat. 10:00-10:30	20.0	45.4	44.0	Today's Headlines	KSTP	26.3
3. Soldiers of Fortune (Adv)	WCCO	MCA	Thurs. 7:00-7:30	19.0	52.4	36.2	Weather; Sports	KSTP	15.7
4. Life of Riley (Com)	KSTP	NBC	Mon. 8:30-9:00	18.8	38.5	48.9	Circus Time	WTCN	9.9
5. Crosscurrent (Adv)	WCCO	Official	Sun. 8:30-9:00	16.9	33.4	50.5	Bold Journey	WTCN	15.2
6. Sheriff of Cochise (W)	WCCO	NTA	Sat. 8:30-9:00	16.0	30.6	52.3	Celebrity Playhouse	KSTP	20.3
7. Rosemary Clooney (Mus)	WCCO	MCA	Mon. 9:00-9:30	14.3	29.7	48.1	Your Hit Parade	KSTP	30.0
8. Science Fiction Theatre (Adv)	KMGM	Ziv	Tues. 8:30-9:00	14.0	35.2	39.8	Sir Lancelot	KSTP	17.9
9. Grand Ole Opry (Mus)	WCCO	Flamingo	Tues. 8:30-9:00	12.5	31.4	39.8	Grand Ole Opry	WCCO	12.5
10. Annie Oakley (W)	WCCO	CBS	Sun. 5:30-6:00	12.3	50.0	24.6	Science Fiction Theatre	KMGM	14.0
10. I Led 3 Lives (Adv)	KSTP	Ziv	Wed. 8:30-9:00	12.3	26.4	46.5	Circus Boy	KSTP	9.9
							U. S. Steel Hour	WCCO	17.8
<b>SEATTLE-TACOMA</b> <i>Approx. Set Count—500,000</i> <i>Stations—KOMO (4), KING (5), KTNT (11), KTVW (13)</i>									
1. Search for Adventure (Adv)	KING	Bagnall	Wed. 7:30-8:00	43.9	75.3	58.4	Cartoon Special	KTNT	7.0
2. Highway Patrol (Adv)	KOMO	Ziv	Thurs. 7:00-7:30	32.6	61.0	53.5	Lone Ranger	KING	15.5
3. Life of Riley (Com)	KING	NBC	Thurs. 7:30-8:00	27.9	52.6	53.0	Rosemary Clooney	KTNT	12.8
4. Western Marshal (W)	KING	NBC	Wed. 7:00-7:30	25.8	53.1	48.6	Sheena of the Jungle	KOMO	15.6
5. Studio 57 (Dr)	KING	MCA	Fri. 7:00-7:30	23.9	57.0	42.0	Deadline; Weather	KOMO	7.9
6. Ray Milland (Com)	KOMO	MCA	Mon. 7:00-7:30	22.9	42.3	54.2	Notre Dame Football	KOMO	6.5
7. I Married Joan (Com)	KOMO	Interstate	Sat. 10:30-11:00	19.7	83.1	23.7	Long John Silver	KING	15.6
8. Three Musketeers (Adv)	KING	ABC	Tues. 7:00-7:30	19.5	44.7	43.7	Football Roundup	KTNT	3.0
9. Soldiers of Fortune (Adv)	KING	MCA	Mon. 6:00-6:30	18.1	44.8	40.4	Star Performance	KTNT	15.7
10. Wild Bill Hickok (W)	KING	Flamingo	Thurs. 6:00-6:30	17.9	49.2	36.4	My Little Margie	KOMO	14.9
							My Little Margie	KOMO	12.6
<b>COLUMBUS</b> <i>Approx. Set Count—357,000</i> <i>Stations—WLW-C (4), WTVN (6), WBNS (10)</i>									
1. Death Valley Days (W)	WBNS	McC-E	Sun. 8:30-9:00	37.5	66.5	56.6	Alcoa Hour	WLW-C	15.4
2. Highway Patrol (Adv)	WBNS	Ziv	Tues. 9:30-10:00	34.9	66.0	52.9	Early Home Theatre	WTVN	12.6
3. Studio 57 (Dr)	WLW-C	MCA	Mon. 9:30-10:00	21.5	52.2	47.0	Early Home Theatre	WTVN	12.4
4. Man Called X (Myst)	WBNS	Ziv	Fri. 8:30-9:00	17.1	35.9	47.6	Big Story	WLW-C	23.5
5. Sheena of the Jungle (Adv)	WTVN	ABC	Thurs. 6:00-6:30	17.0	68.5	24.8	Buccaneers	WBNS	4.9
5. Buffalo Bill, Jr. (W)	WTVN	CBS	Fri. 6:00-6:30	17.0	68.0	25.0	Count of Monte Cristo	WBNS	5.9
7. Annie Oakley (W)	WBNS	CBS	Sat. 6:00-6:30	16.1	54.9	29.3	Midwestern Hayride	WLW-C	9.8
8. I Led 3 Lives (Adv)	WLW-C	Ziv	Fri. 8:00-8:30	15.6	34.3	45.5	Treasure Hunt	WTVN	17.5
9. Jungle Jim (Adv)	WBNS	Screen Gems	Mon. 6:00-6:30	15.1	52.0	29.0	Hopalong Cassidy	WTVN	12.4
10. Hopalong Cassidy (W)	WTVN	NBC	Mon. 6:00-6:30	14.9	49.6	30.0	Jungle Jim	WBNS	15.1
							News—Pepper; Weather	WBNS	6.4
							Florascope		



## TV-Radio Production Centres

### IN NEW YORK CITY . . .

N. Y. C. chapter of American Women in Radio-TV honoring Agnes Law, CBS librarian, tomorrow (Thurs.); she expects to depart for Coast after 30 years with web . . . WWRL gabber Henry Backs with station 20 years; Lou Cole, 30 years, and both celebrate anniversaries shortly . . . ABC has an Olympic contender—Robert O'Brien, 23-year-old accounting staffer, on 11-man kayak team; competes tomorrow in one-man kayak event . . . Joop Geesink, president of Dollywood Studios of Amsterdam and co-producer of Transfilm Inc. here, arrived here yesterday from Amsterdam . . . WWRL-FM, which went on the air in Dec., 1953, is expanding its sked to 16 hours a day. N.Y. outlet has run only from 6 p.m. to midnight since its inception. New schedule is effective Dec. 3 . . . Jim Nelson, manager of programming for NBC's "Project 20" will be guest speaker at Syd Elges' radio-TV Columbia Univ. publicity class tomorrow (Thurs.) at NBC Studios.

Richard T. McCue, formerly assistant in the NBC radio-tv operations department, named a director at WRCA Radio . . . CBS Radio's "Ma Perkins" enters its 24th year on the air Dec. 4 with three members of the original cast still in the show . . . Virginia Payne, Charles Egelston and Murray Forbes . . . WRCA has set skiing news via a three-a-week capsule nighttime show starring Matt Tobey. Titled "Skiing With Tobey," it begins next Tuesday (4) . . . Ralph Camargo into the cast of CBS Radio's "Road of Life," and Alan Hewitt into same web's "FBI in Peace and War" on Sunday (2) . . . Ken Banghart subbing for Bill Cullen on WRCA's "Pulse" show this week . . . Julie Stevens returns to the lead role in CBS Radio's "Romance of Helen Trent" after a five-week absence, with pinchhitter Virginia Clark returning to Chicago Monday (3) . . . The Phil Alampis (he's Sec. of Agriculture of N.J. and former WRCA-WRCA-TV farm & garden editor, Ruth is his replacement on the stations) moved into a new farm in Pennington, N.J. . . . Art Linkletter into N.Y. for the annual Pillsbury "Bakeoff." He's in for two weeks while Jack Slattery subs him on the Coast-originating CBS "House Party" through Dec. 17 . . . Gommi-TV completed live-action inserts for the "Bert & Harry" animated Piel's commercials for Young & Rubicam . . . WCBs Radio program director Sam Slate addressed the N. Y. U. graduate school in advertising on the importance of radio . . . John J. Brennan upped to business manager, and Nicholas Gordon to manager of rates and program evaluation at NBC Spot Sales; Brennan was formerly assistant business manager, Gordon a rate and pricing analyst . . . Lanny Ross has a busy week lined up starting next Thursday (6): the WCBs star entertains the 7th Annual Gulf Oil Service Award Celebration at the Waldorf that day; on Dec. 9 he participates in the Players' Club George Bernard Shaw Centennial hoopla and on Dec. 10 he performs with the Met's Heide Kraal at the River Club . . . John H. Reidel upped from supervisor of technical operations to manager of studio technical operations at WRCA-TV . . . Richard W. Joffe moves up from administrative manager of sales operations to account exec at CBS Radio . . . Vincent J. Connelly, formerly with MCA and the Authors League, joined Dancer-Fitzgerald-Sample as business manager for legal affairs in the radio-tv department . . . Ed Brinard added to the scripting staff of "NBC Bandstand" . . . Eddie Blum has joined the CBS-TV casting department as replacement for Helen Keane who resigned last week . . . Blum was until recently with Dick Kollmar and had been with the William Morris Agency . . . Max Liebman has picked up writer Lucille Kellen's option for the rest of the season for "Stanley," the NBC-TV live comedy situation series which stars Buddy Hackett . . . Edward Bleier, ABC-TV sales exec, sailing for Europe today (Wed.) on the S.S. Liberté.

Leonard B. Faupel named advertising manager of P. Ballantine & Sons brewery; he's been assistant ad manager for several years . . . Dimitri Mitropoulos will conduct the CBS Radio New York Philharmonic Symphony broadcast Sunday (2) in place of Guido Cantelli, who was killed in an Italian Airlines crash in Paris last Saturday (24) . . . Robert A. Anderson, business affairs director at California National Productions, upped to the new post of director of business and administration . . . Sid Gould set for a repeat appearance on the Walter Winchell show Dec. 7.

Charles D. Reeves has joined Screen Gems as national account exec. He formerly was with CBS-TV as a network account exec, promoted to that spot after being associated with CBS film sales in New York and the middle west . . . Elaine Larson added to Screen Gems flackery, coming to the Columbia subsid from DuMont where she had been associated in the production of "Tune in Anytime Theatre" and "In This Corner" . . . Army-Navy game, aired by Mutual the past 14 years, again will be broadcast by MBS on Saturday (1) from Philadelphia . . . Bob Hope will be host for Mutual's "Family Theatre" broadcast today (28) . . . Mike Meyers has joined MCA TV's research department, replacing Ronald Leif, who has been promoted to the New York sales staff of MCA TV's film syndication division . . . Joyce Holden set indefinitely as "Girl Friday" on Will Roger Jr.'s "Goodmorning" CBS-TV show . . . Charles C. (Bud) Barry, v.p. in charge of Metro-TV, recuperating in St. Thomas Isle after appendectomy. He is due to return to his office next week . . . Darria Massey will play opposite Indian thesp Sabu in Interstate's "Sabu and the Magic Ring" series which will be placed on the market for mid-year selling . . . MBS commentator Fulton Lewis Jr., will celebrate his 20th anniversary before a mike on Dec. 27.

John Baragrey has shipped temporarily to Hollywood to do telefilms, including one for "On Trial" with June Lockhart . . . Ed Bleier, who lately left the ABC-TV sales staff, leaves for Europe today (Wed.) as sales "scout" for a local telefilm distrib on new half-hour properties . . . Blair TV, station rep org, picks up a former trade editor, Lois Morse, for its promotion staff; Mrs. Morse has also been in advertising for Loew's Boston theatres . . . Fritz Kreisler guesting at WMGM's "Happiness Exchange" Xmas party at Manhattan Center Tuesday (Dec. 11) . . . Tom O'Brien, once of NBC staff, back at a WINS mike after stint with Norman, Craig & Kummel on the Adlai Stevenson campaign . . . Lorelei Lewis, ex-WPIX, back after two years with BBC and one of London's commercial tv companies—was in production there . . . Barry Shear, Ernie Kovacs' NBC-TV director, will meg the network's fashion color spec the Saturday afternoon of Dec. 8 for Warner Foundations . . . William Traylor did "Omnibus" "The Blue Hotel" Sunday (25).

### IN HOLLYWOOD . . .

Hal Sawyer, who runs a traveling agency on the side, drew the announcing assignment on Walter Winchell's Hollywood originations next month . . . Louise Paget, N.Y. stage-tv actress now anchored here, is the sister of Vivienne Segal (Mrs. Hubbell Robinson) . . . Dinah Shore and NBC won't have to worry about each other for all the time the state laws allow. They traded autographs on a long term contract . . . Sol Saks, the only comedy writer extant who dictates his scripts, has eight shows ready for the Jan. 4 takeoff of "Mr. Adams and Eve" over CBS-TV . . . Mary McAdoo, who took a fling in tv without any previous theatrical experience and was sponsored by a bank for five years on NBC's KRCA, is now free and loose for another bankrolling . . . That young feller scampering over the tennis courts in Bevhills was AB-PT chief Leonard Goldenson . . . While hospitalized Howard Blake worked out an hour daytime show for Bill Goodwyn to emcee and it will be teed up on NBC radio starting Jan. 14. Blake, former producer of "Queen For a Day," also auditioned the talent for the show while in sick bay . . . KDAY's George Baron broadcast an entire day's program from the jailhouse in Beverly Hills to emphasize the importance of

(Continued on page 34)

### Koblentzer to NTA

William Koblentzer has exited ABC-TV's network sales staff to join National Telefilm Associates as a sales exec. Move is part of NTA's expansion in its sales setup due to the establishment of the NTA Film Network and the coproduction deals with Desilu and 20th-Fox.

Before moving to ABC, Koblentzer was national sales manager for WABD and WTTG, the DuMont stations in N. Y. and Washington. Prior to his DuMont stint, he was with Ziv, MCA and Wolf Associates.

### PAUL WHITE AWARD TO HUGH TERRY

Denver, Nov. 27.

Hugh B. Terry, president and general manager of KJZZ-TV and Radio, was awarded the Paul White Memorial Award at the Radio-TV News Directors Assn. annual convention-banquet in Milwaukee.

Terry became the first man in the industry to receive the coveted citation, based on leadership in the Denver fight against Canon 35, the court ban against the use of cameras and recording equipment, which came up during a preliminary hearing of the John Gilbert Graham case.

Terry's selection carried the judges' recommendation that he was the man who had "made the most significant contribution to radio and tv journalism" during 1956.

### Melnick To Develop ABC-TV Daytime Shows

ABC-TV's got that daylight gleam again. The tv network is slowly expanding its program department, which it feels has been greatly undermanned, and the latest addition is Daniel Melnick, whose first job will be to assist in developing daytime programs.

ABC briefly considered a noon-hour block of tele shows for the beginning of the 1956 season. Melnick, as the first ABC-TV manager of program development, reports to Bob Lewine, veep in charge of programming and talent. However, it's expected he'll work mostly under Ted Fetter, who only a few months ago joined ABC-TV as manager of network programs.

Melnick started as a production assistant at CBS in 1949.

### Markes' Divided Loyalties

Vet telescripter Larry Markes may find himself in the unusual position of being head writer for two different shows on competing networks. Markes was signed last week as head writer on NBC-TV's "Jonathan Winters Show." Previously, he had been signed by CBS-TV to head up the scripting staff for the kinnie of "The Big Record." Markes' deal calls for him to continue on "Big Record" once it goes on the air, which may be January. At the same time, his Winters deal allows him to do "Record" should it go on while continuing as chief scripter on the NBC-TV'er.

## It Wasn't Exactly a Lark

### 'Press Conference' Hard-Pressed Prepping London Kine for U. S.

#### B&W's Hoop Games

Brown & Williamson Tobacco has signed on for one-eighth sponsorship of NBC-TV's basketball schedule this winter, bringing the total sponsorship for the pro games up to five-eighths. B&W, via Ted Bates for Viceroy's, will sponsor one-fourth of four games, starting Jan. 5.

Carter Products and Bristol-Myers are already in for one-quarter each of the eight-game sked.

### Val Parnell, Grade In Top ATV Slots

London, Nov. 27.

Val Parnell, who had hitherto held the post of chief executive, was named managing director of Associated TeleVision at a board meeting last week. At the same meeting Lew Grade was appointed deputy managing director. ATV is the commercial programming company which operates the London station at weekends and the Midlands outlet on weekdays.

Parnell's appointment is subject to the endorsement of his colleagues on the board of Moss Empires, the company which operates a countrywide chain of theatres, with the London Palladium as their flagship. He is, of course, to continue as managing director of Moss Empires.

Grade, who is also managing director of Incorporated Television Program Co., the production outfit allied to ATV, is now to give his full time to his tv activities. On Thursday (22) he flew to New York with powers to negotiate co-production and program deals which are already pending. During his 10-days stay he'll also be on the lookout for star talent for ATV programs, particularly "Sunday Night at the London Palladium," which was the champion show in the first year of commercial tele.

Through ITP, they're already associated with the production of eight teleseries, and are aiming to raise the total to 12 a year. Among the eight already in the works are "Robin Hood," "Sir Lancelot," and "The Buccaneers," which are part of their link with Hannah Weinstein and Official Films. They're also associated with Joe Harris in the OSS series, which began rolling last week.

ATV operate the National Studios at Elstree and are planning to build additional stages to cope with their expanding production program. All their co-production deals would, of course, involve filming in Britain in order that the pix should qualify for the British quota.

London, Nov. 27. The problems of making a kine in England for use over American tv are not easy ones, the Martha Rountree (ABC) show "Press Conference" learned last week.

The interview with Hugh Gaitskell, leader of the British Labor Party, by 12 newsmen for leading U. S. publications and wire services, was held in J. Arthur Rank's old Highbury Studios, now rented by High Definition Films Ltd., one of the Pye group of companies. Pye Ltd. is one of the leading television transmission and receiver manufacturers in the United Kingdom.

But this studio, though large, has inadequate facilities for video. The deficit was made up by Associated TeleVision Ltd., England's big commercial tv company. Associated sent a mobile unit to the street outside the studio. In it were the shaders, mixers and technical director for the program. The plan was for Associated to record the show, via kinescope, for use in America last Sunday night (25).

In order to make the kine, the picture was carried four miles by coaxial cable from Highbury Studios to the roof of a large apartment building (situated at the highest point in London). Thence, the picture moved eight miles by microwave to Wembley Town Hall. Then it was relayed another two miles by microwave to the Wembley Studios of Associated where the press conference was kined off a tv screen.

The sound moved over a different route. After being mixed in Associated mobile unit outside the film studio, the sound signal traveled by land line to the Associated switching center at Foley Street, London, and then to the Wembley Studios where the separate sound track was recorded.

Just to make things a little more confusing, the British Post Office stepped in. It controls the cables over which the sound passed. Twice, the start of the show was held up until the Post Office was able to clear the lines and give the go-ahead signal.

Processing of the film and sound track were handled that night by Associated TeleVision. Clean 35m kine were ready for showing before noon the next day.

Working on the arrangements were Frank Beale, general production manager, and T. C. McNamara, technical controller of Associated TeleVision.

Overall direction was by Bob Novak, executive producer of "Press Conference." Novak flew to London Tuesday afternoon (20) with Oliver Presbrey, husband of

(Continued on page 34)

### Dean Martin Denies Signing NBC Contract; 'Wasn't Even Consulted'

Hollywood, Nov. 27.

Dean Martin sharply denies NBC's contention it has signed both he and Jerry Lewis to a five-year contract, with M&L's breach of contract suit against the web being washed up as a result.

Martin angrily charges that Joe Ross, attorney for York Productions, owned by M&L, negotiated the NBC deal without consulting him. But, states the star, he refuses to sign the deal.

Martin indignantly charged "Ross consulted Jerry Lewis, but advised neither Eddie Traubner, my business manager, or me of the deal. I haven't signed anything, and I'm not going to until I find out what this is all about. They sent me some papers to sign, but first of all I don't want to do four hour shows a season—this is not my idea of how to work in television.

"It's ridiculous, and I'm going to look into the situation, and find out what's going on. I'm co-owner of York Productions, although I'm beginning to wonder after the way in which this was handled without my consultation or agreement," said Martin irately.

Previously the web had said M&L each would be starred in 34 shows over a five-year period, that the pact became effective Nov. 15.

## Battle For the Press Panel 'Stars'

Television's Big Three network news panel shows—Press Conference (ABC), Meet the Press (NBC), and Face the Nation (CBS)—are engaged in an all-out, no-holds-barred battle for top name guests, which hit a new climax last week.

Martha Rountree's "Press Conference" flew a party of six to London to film an interview with Hugh Gaitskell, British Labor Party leader, which was aired past Sunday night (29).

During a run-through of the introduction (to familiarize Gaitskell with the format), Oliver Presbrey, the moderator, thanked the Briton for "having chosen" to give his views on international problems to the American people via "Press Conference."

Gaitskell, a fast man on the uptake, interrupted to request that it be changed to "my having accepted your invitation."

"I'm already in trouble with CBS," he explained. "I've agreed to be on 'Face the Nation' when I'm in Washington next January. They're angry enough, without me being put in the position of having 'chosen' this show."

Gaitskell disclosed later that a CBS spokesman had made a transatlantic telephone call earlier that very day (21), trying to talk him out of his "Press Conference" appearance.

Gaitskell, as a final note, revealed he has tentatively promised Larry Spivak that his first U.S. panel show, after becoming Britain's Prime Minister, will be on "Meet the Press." This is a very uncertain thing in time. Unless Anthony Eden should lose a vote of confidence in Parliament, the next general election in Britain is four years away.

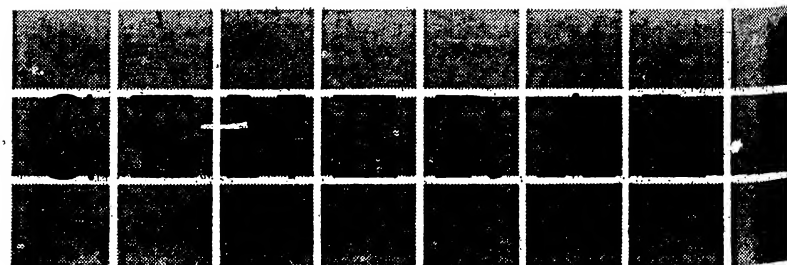
While all the shows have done some travelling—for instance, they followed the Democratic and Republican conventions to Chicago and Frisco—most initiative has been by "Press Conference." In addition to its trip to London, it also went to Egypt, several weeks ago, to interview Nasser. It has other long trips in the planning stage.

32.8  
34.7  
37.4

Nielsen Oct. 1954

Nielsen Oct. 1955

Nielsen Oct. 1956



*General Electric Theater—*

*the Number One 30 minute TV dramatic*

*show—has consistently WON...*

*KEPT...and INCREASED...its audience.*

*In October of 1954 Nielsen*

*rated G.E. Theater 32.8. In*

*October of 1955 the same rating read*

*34.7 and the latest reading is 37.4.*

*A blue book of talent in acting,*

*writing, and direction has made*

*General Electric Theater a viewing*

*habit in over 12,000,000 homes.*

*Produced by* **REVUE PRODUCTIONS**

*Distributed by* **MCA TV**



*for January release!*





52

true dramas

of suspense, fear, and fighting courage...

from TV's most successful adventure series!

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...a man with a mission

*Local and regional advertisers will welcome this opportunity to catapult their sales with a great network hit.*

**CRUSADER** is rounding out 65 smash weeks for Camels and Colgate-Palmolive on CBS TV. Its 12-month average

Nielsen rating of 22.1 tops the average rating for all other dramatic series.\* Each half hour is beautifully cast and produced . . . based on official records . . . packs a terrific wallop for the entire family. High drama, high

ratings, higher and higher sales!—all yours when you say **CRUSADER** to MCA. Say it today.

**MCA TV** America's  
No. 1 Distributor  
of TV Film Programs

\* Flash! Latest October Nielsen-22.5



## From the Production Centres

Continued from page 29

safe driving during the holidays . . . Those 16 filmed shows Jimmy Durante made for Texaco will be coming up in syndication if a deal now in negotiation is finalized . . . Joe Rines quits his desert retreat this week completely recovered from his auto crackup injuries and looking more like an Indian from three weeks in the sun.

### IN CHICAGO . . .

Wrigley gum firm has given its okay to Pat Buttram to have his CBS radio daytime strip, "Just Entertainment," to the Coast as of Dec. 10. Singer Paula Richards will move with the show and the Jack Halloran Quartet also is expected to make the trek. Dale Harrison continues as chief writer in Chicago . . . WNBQ auditioned a video revival of, "Vic and Sade," with Art Van Harvey and Bernadine Flynn reprising their title roles of the longtime radio serial . . . Allstate Insurance has re-ordered Mel Allen's nightly ABC sports show for another year . . . H. Richard Hertel named production manager at Kling Films. Carl Nelson takes over Hertel's previous post as editorial supervisor . . . Steve Ellis is subbing for Jack Drees on ABC-TV's Wednesday night fightcasts tonight (Wed.) and next week while the latter undergoes minor surgery . . . Howard Copleman, WNBQ's color specialist, addresses the Ravenswood Kiwanis tomorrow (Thurs.) . . . Mark Nunn signed on as assistant to Chick Wilson, WGN and WGN-TV's sales promotion manager . . . Daily News sports editor John Carmichael's reports from the Olympic Games in Melbourne for his nightly WBBM "Texaco Sports Final" also being carried by Armed Forces Radio and KMOX, St. Louis, KNX, Hollywood, WMBD, Peoria and KRIS, Corpus Christi . . . Celeste Holm has replaced Donna Reed as glamorizer of WBKB's preem hoopla for its RKO feature films next week.

### IN LONDON . . .

Johnnie Ray appearing in two Associated TV productions, "Sunday Night at the London Palladium," and "The Johnnie Ray Show" . . . Film director John Huston featured in Associated-Rediffusion's "Close-Up" . . . Impresario Henry Sherek guesting in BBC-TV's "Songs For The Asking." He'll be interviewed by Audrey Russell, the first woman to be given this job on the program . . . Odd members of the Ted Heath band, singers Lita Roza and Dennis Lotis, trumpeter Kenny Baker and singer-drummer Jack Parnell, guest starring in Associated-Rediffusion's "The Ted Heath Story" . . . Capt. Curtis E. Parkins, American helicopter pilot who saved lone survivor of the South Goodwin's Lightship when it was wrecked two years ago, flown over from U.S. to take part in BBC-TV's "Saturday Night Out" on board the present lightship . . . Tyrone Power and Mai Zetterling lined up for ABC-TV's production of Strindberg's "Miss Julie"

### IN PHILADELPHIA . . .

WCAU Sports Director Bill Campbell adds another stint to his weekly Sat. and two across-the-board sessions. Campbell takes over the daily 6:40-45 slot on WCAU-TV (Dec. 3) replacing Earl Selby and "Mr. Fixit" . . . Dick Clark, WFIL-TV "Bandstand" host, one of eight deejays invited to White House for confab (Dec.) on juve delinquency . . . Wendy Phillips, former WIP broadcaster, produces the Mac McGuire show debuting on WPHF (Dec. 3) . . . Sally Starr, WFIL-TV star, and her hillbilly troupe opened Christmas season with parade through Shenandoah, Pa. . . Clarence Cooper, vocalist in U.S. Steel Hour's "Tom Sawyer" (21), to appear in concert at the Philadelphia Ethical Society auditorium

## "BUD PALMER..."

was smooth and glib on  
OMNIBUS last Sunday."

VARIETY, Nov. 11

#### CURRENT:

- Third OMNIBUS appearance of season, December 2.
- PRESS BOX pre-game football—NBC-TV.
- PLAY-BY-PLAY CBS-TV Hockey and Basketball (starting Jan. 2).



#### COMMERCIALS:

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Personal Management:

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## WPIX's Olympic Games Pix as N. Y. Exclusive; Camel Cigs Picks Up Tab

WPIX is the only tv station in the New York area to carry the official film account of the Olympic Games, staged this year in Melbourne, Australia.

WPIX's exclusivity stems from its deal with Trans-Lux Television, which is handling U. S. distribution of the official film account in the east, and the unresolved hassle between the Australian Olympics Committee and the U. S. and foreign theatrical and video newsreel group. The world newsreel group has refused to go along with Australia's coverage plan which would have restricted the selection of events, as well as providing other limitations. In light of the stalemate, the newsreel group will limit its coverage to spoken work, via radio and other media, and stills.

Under Australian auspices, the official filmed telecasts are being prepared by Sports TV, Inc., a California concern, in six half-hour segments. WPIX, beginning yesterday (27) began telecasting them from 8:30 to 9 p.m. and will continue its Olympic telecasts on Tuesdays and Saturdays for three weeks. R. J. Reynolds Tobacco Co. for Camel Cigs is sponsoring the WPIX telecasts. Bob Mathias will handle on-the-spot interviews in the series with Tom Harmon doing the commentary. WPIX has slotted its Olympic half-hour preceding the Madison Square Garden basketball games.

In addition to the regularly scheduled Olympic episodes, WPIX plans to repeat the six programs at other times.

## Translator Station

Continued from page 22

neither licensed nor authorized by the FCC.

While the Commission was studying the briefs and reply briefs which resulted from Morris' application, Community Television came along last week with a new basis for opposition. Morris, it told the Commission, is a Canadian by birth who, according to its information, hasn't ever become a citizen. Therefore, Community declared, Morris' company, Palm Springs Translator Station Inc., would be "absolutely disqualified" by law from holding a license.

Translator stations operate on low power and rebroadcast programs of existing stations to bring service to isolated communities. They "translate" signals of either VHF or UHF stations to UHF and are assigned space in the upper 14 channels. They were authorized by the Commission to discourage illegal booster stations (which the agency claims are potentially hazardous to aircraft communications) and at the same time help UHF.

So far, about 16 translator stations have been authorized, mostly to co-op or non-profit organizations. They are built for as little as \$4,000 but may cost up to \$10,000, depending on accessibility to site and its relation to construction expense. One translator can rebroadcast the programs of only one station but with additional equipment more stations can be rebroadcast.

Latest translator to go on the air is operated by the Army to bring tv entertainment to 3,500 tank trainees at Camp Irvin, Calif.

## Chi AFTRA

Continued from page 22

threefold, from \$15 to \$45; in local tv, daytime and late night 30% pay discount was rescinded; sportscasters in both tv and local and regional radio got up to 50% fee hikes; net staff announcers got a \$20 weekly pay boost, from \$135, to \$155, plus increases in special program fees, from 40 to 80%.

Still to be settled are staff announcer pacts at L. A. indie tv stations KTLA, KTTV and KCOP, plus three indies and KHJ-TV on freelance tv code, with bargaining resuming today (27).

Omaha—Heart-of-the-Black Hills Stations, which operate radio outlet KRSD in Rapid City, S. D., have applied to the FCC for a channel 7 tv station in that city.

## Miami Beach

Continued from page 23

and hotels involved is minute, compared to the expenditure by networks and sponsors for programs to be originated here. At most, there is a contribution to cable costs, plus provision of rooms, board and technical equipment from the Beach interests. However, the settings, full cooperation on hotels utilized and the Florida sun add up as the lures that led to bringing in the network shows. Meyer is confidently looking forward to another spate of live originations after the first of the year, continuing the cuffo ride Miami Beach now annually gets from the networks. Again, this time out, NBC is topping CBS in making this sunland look like an annex to Radio City, but chances are bright that its rival net will be pitching more and more programs to this area. Ft. Lauderdale has been trying to get in on the tv-gravy train, as well as other Florida resorts but it looks like all-Miami Beach season, thanks to the years-long building to make it a wintertime center for the television programmers.

## Tony Miner

Continued from page 23

sors for his resignation as exec producer, says he felt his position should entitle him to a "moderately free hand" in programming and balancing of shows. He said the agency nix of his "Poznan Trial" project topped a series of other turn downs, two in the past and three upcoming projects including Eugene O'Neill's "The Great God Brown" and "Song of the Scaffold," based on a book by Gertrude von LeFort. Past projects nixed included "Loyalties," dealing with anti-semitism, and "The Last Spin," dealing with juvenile delinquency.

The withdrawal from the independent producing company he founded came after Miner was given a monetary settlement for his interest in the outfit. Unit Four currently is redistributing Miner's functions among the three remaining members of the team. Jerry Helman, of the Ashley-Steiner agency, which has been representing Unit Four, has been named programming and administrative exec in the new setup.

## Nix M-G Pix Biz

Continued from page 23

or producers who wished to buy time. The WQXR, WABC and WPAT aren't firm because the stations have requested copy for the spots before accepting the business. Only WINS has definitely said yes.

Subject of the ad campaign, biggest in WCBS-TV history, is the first week's showings of the Metro library on the "Early Show" and "Late Show," with the biggest push going for Saturday's (1) showing of Clark Gable in "Command Decision." Station is launching a heavy newspaper campaign starting Friday (30) afternoon with full pages in three dailies, and more full pages in all the Sunday papers. Heavy newspaper ads will continue through the month. On the station-promotion level, there will be spots plus a special half-hour preview program Saturday afternoon from 5:30 to 6, with George Bryan hosting. All told, with trade deals, on-the-air promotion plus paid radio and newspaper ads, the campaign will run to about \$200,000. McCann-Erickson is handling the time and space-buying for WCBS-TV.

## "Press Conference"

Continued from page 29

Martha Rountree and her co-producer, who served as moderator. Details were handled on the trip by Very Clay of the Rountree-Presbrey staff. Three U. S. newsmen also flew the ocean for the show—David Sentner, Washington bureau chief for Hearst Newspapers; Leslie Carpenter, D. C. correspondent for the Houston Post and other southwest newspapers; and Herman Lowe, Washington bureau chief for the Philadelphia Daily News and VARIETY. Nine London bureau chiefs for American newspapers and wire services, previously arranged for, completed the 12-man panel that interviewed Gaitskill.

## ALL-NITE 'MARATHON' IN WRCA RADIO BOW

WRCA, the NBC Radio flagship in N. Y., which several years ago inaugurated the first all-night classical music segment in "Music Through the Night," has a new all-night disk up its sleeve. New show, which starts Dec. 8, is called "Marathon," and will feature the complete works of individual stars in single sessions with top names acting as host-narrators on the show.

First show will be devoted entirely to the recordings and soundtracks of Frank Sinatra, and Sammy Davis Jr. has agreed to host it. Judy Garland will be the subject of the second or third show, with the station dicker for Miss Garland herself to host the stanza, which starts at Saturday midnight and runs till 6 a. m. Sunday and doesn't interfere with her Palace, N. Y., stint. Lined up for this month will also be the works of Perry Como and a Christmas show with Basil Rathbone doing readings, recordings (and plugging his "Stingiest Man in Town" tv spec stint). Set for sometime in January will be a show on "the spoken word," embracing drama, poetry, et al.

"Marathon" will replace the current Saturday night occupant "Hi-Fi." On other nights, "Music Through the Night" still holds forth.



## STEAMING AHEAD!

Since the sternwheelers first opened our Ohio River Valley to large-scale trade, this region has constantly steamed ahead to greater industrial records.

Today, its array of manufacturing is the most vast in America . . . a solid head-of-steam typified by our own doorstep counties of Cabell and Kanawha (the Huntington-Charleston area) where—say preliminary reports of the new U. S. Census of Manufactures—the value of industry alone is up 55% since 1947, currently over one billion dollars!

This is only part of what you can command with WSAZ-TV. Surrounding our near-quarter-mile-high tower lies America's 23rd television market—four states wide, four billion dollars deep in buying potential. You leave a smart wake when you sail aboard WSAZ-TV. Any Katz office can make out a profitable bill of lading for you.



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Represented by The Katz Agency



## AT&T Eyes More Scientific TV'ers

"Our Mr. Sun," the hour-long Frank Capra telefilm shown on CBS-TV last week, is merely the first in a series of periodical scientific tv'ers to be done under the sponsorship of American Telephone & Telegraph. Several more are in the celluloidal works, with the first two new ones being on blood circulation and cosmic rays.

It doesn't seem likely that Capra will fit the pieces of film already shot for the new stanzas together until he estimates the reaction to the first of the "science with an entertainment flip" shows. By keeping unedited film footage it will be easier to make any necessary format switches.

An interesting background note to the exposure of "Sun" is that so far it has cost AT&T some \$250,000, but Don Jones, who represents the N. W. Ayer agency as assistant producer to Capra, says that full cost has not been estimated, and as a result the price might ultimately go higher. But perhaps of even more note is the belief that this may be the first show in tv's history to take the better part of four years to make.

Jones began blueprinting the series five years ago. Four years ago, Capra, as producer-director, started devoting full time to the project. In 1954, when most of the "Sun" footage was finished, they took time to work on the other upcoming shows, returning to this week's tvcast a year later to add new sequences. The third man working full time on the "four-year plan" was film editor Frank Keller.

## NBC-TV'S SRO ON NEW YEAR'S GRIDCASTS

NBC-TV achieved a New Year's Day SRO status this week with the sale of the remaining half-sponsorship of the Cotton Bowl game to Bristol-Myers. Web had previously sold the other half to Carter Products. B-M deal was set through both its agencies, Young & Rubicam and Doherty, Clifford, Steers & Shenfield.

Web's Jan. 1 lineup of specials is now fully sponsored, with Minute Maid and Florists' Telegraph Delivery Service bankrolling the Tournament of Roses Parade in the morning, B-M and Carter taking on the Cotton Bowl in the early afternoon and Gillette sponsoring the Rose Bowl in late afternoon.

## WWSW's Hoopcasts

Pittsburgh, Nov. 27. WWSW has just closed a deal to broadcast all of the Pitt and Duquesne U. basketball games at home this season. So far indie station hasn't lined up a sponsor, but has a flock of feelers out.

Most active bankrollers locally for sports are the beer companies but they're out on this setup since colleges won't permit any of their athletic teams to be aired by sudgers.

## Clove. Strike

Continued from page 22

and \$125 for newsmen. Slight steps were agreed to in multiple rates, etc.

AFTRA now is negotiating with agencies for renewal of freelance code among 52 signatories. Chief AFTRA objective is to realize union personnel on all shows thus avoiding what AFTRA terms "under cutting of rates to talent."

Newspaper strike, meanwhile, continues with broadcasting industry reporting November will mean a gross \$400,000 beyond usual figures because of the failure of papers to publish since the beginning of the month. Possibility exists strike may end this week as only one of 11 crafts still remains to sign.

Strike has produced a crazy-quilt pattern of charges and lawsuits that will tax a Philadelphia lawyer. Newspaper Guild, whose Press' unit precipitated strike when management and unit failed to agree on salary terms, now claims it is being locked-out since it has a contract. Also, Guild points out that many of the other crafts have contracts that don't expire for some time, hence publishers could have been putting out News, Press, Plain Dealer. Publishers have maintained that all crafts must sign before resumption of work and photo-engravers, remaining un-

signed unit, has refused to accept negotiating committee's recommended contract. Conferences are continuing.

Month-long strike may also have repercussions after papers resume publishing in that guildsmen failed to achieve their freedom to appear on commercial broadcasting.

## 'Battle of Elbows'

Continued from page 23

more pickups from parties, niteries and other showfolk convivial gatherings. Additionally, new talent search will be intensified, whether it be found in studios or small cafes.

If Linkroom's three-city tale gets 7-3C prexy Robert Sarnoff's approval, he and assistant Norman Frank will return here next week to set up this phase of the tri-city hookup for early January teeoff. Local segment would air from here for net at 8:30 p. m., Monday-through-Friday, and be seen in Hollywood on a fast kine at 11:30 p. m.

Kansas City—Larry Ray last week resigned as one of the two announcers of play-by-play of the Kansas City Athletics for the Schlitz Brewing Co. and accepted a position as announcer for the radio and television coverage of the Baltimore Orioles for the Guenther Brewing Co. there. His new appointment becomes effective Dec. 1.

## Radio Reviews

### DO YOU KNOW?

With Lyman Bryson; Dr. Lloyd Motts, guest  
Producer: George Crothers  
Director: Ed Oats  
30 Mins., Tues., 9:30 p. m.  
CBS, from New York

Short of a year ago, when WNYC, the radio station operated by N.Y.C., had greater hopes than it does now of getting a UHF channel in Manhattan, it planned to make it a tv station for specialized interests, believing that reaching small special interest groups was its only justification for being alongside the town's seven commercial V's. CBS Radio, its own nighttime audience cut away substantially throughout the country by mass television, has been going in for this specialized programming too, but, unlike WNYC and its abortive venture, it hasn't made up its mind whether it's fish or fowl. The radio network carries many of the shows that once helped it garner its big ratings, such as the dramatics and musical variety productions, but it also goes in for programs like "Do You Know?" Despite its faults, the new program is still good, but shovelled into the Tuesday 9:30 p. m. time with hardly any fanfare and surrounded by

mass ventures. It may be weeks before the eggheads discover it—that's if volatile CBS doesn't replace it with another program before anyone can say "13-week cycle."

Lyman Bryson, the Columbia U. professor emeritus and the Columbia Broadcasting professor meritorious, began the new program Tuesday (13). As could be expected of any of his ventures, it delved into the world of ideas. Each week he's going to discuss a different topic with a different specialist. First go around had Dr. Lloyd Motts, teacher of astronomy at Columbia, who described in detail the plans to launch the much-talked-of artificial earth satellite in conjunction with the National Geophysical Year.

Program began slowly, since Bryson permitted Motts, an inexperienced radio hand, to spout at uninterrupted length. The outcome was that Motts sounded as though he were laboring unsuccessfully over a prepared script. Finally, when Bryson broke in, first to ask for a differentiation between kinetic and potential energy, the pace picked up.

Even the trained student needs someone to explain new ideas at their most elementary level, and Bryson helps do that admirably. Art.

## A History of success with movies since 1950!

...as well-known in Chicago for superior product and maximum audience as State Street!

MOVIES on channel 9 have dominated the Chicago audience from 10 P.M. to sign-off for almost seven years.

## ...and now, the Thursday 10 p.m. story:

In July, WGN-TV introduced the best first run movie product available in this period. The rating jumped from an ARB average of 8.7 to an average 22.9—an increase of 163%!

We hit another jackpot on Thursday, Oct. 11 with "How Green Was My Valley," when ARB gave this period a whopping

73.8 share of audience  
28.1 high quarter hour

## AVAILABLE

Announcements in this program! Check your WGN-TV representative for immediate availabilities.

Just another footnote to a history of success in film programming,

it's consistency that counts! We can now provide clients with the best product of three major Hollywood companies:

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Edward Petry & Company, Inc.

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# LOOK! ZIV

# NO. 1, NO. 2, NO. 3, NA

## IN TWO CONSECUTIVE

### "HIGHWAY PATROL"

Starring BRODERICK CRAWFORD



NATIONALLY

NO. 1 SYNDICATED PROGRAM

PULSE MULTI-MARKET SURVEY COVERING 10 OR MORE MARKETS

### "The Man Called X"

Starring BARRY SULLIVAN



NATIONALLY

NO. 2 SYNDICATED PROGRAM

PULSE MULTI-MARKET SURVEY COVERING 10 OR MORE MARKETS

### "I LED 3 LIVES"

Starring RICHARD CARLSON



NATIONALLY

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## PULSE\* REPORTS!

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**AUG. 1956**

22 MARKET AVERAGE

**17.8**

**SEPT. 1956**

22 MARKET AVERAGE

**17.9**

**AUG. 1956**

14 MARKET AVERAGE

**16.8**

**SEPT. 1956**

14 MARKET AVERAGE

**17.8**

**AUG. 1956**

21 MARKET AVERAGE

**16.1**

**SEPT. 1956**

19 MARKET AVERAGE

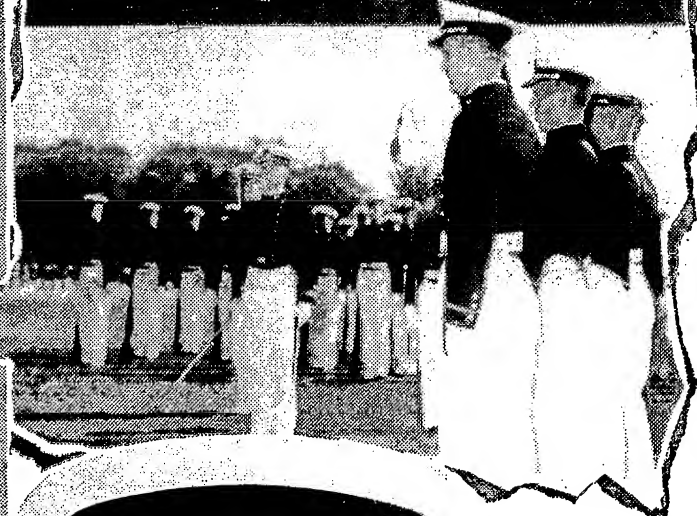
**17.3**

**NOW! READY!**  
**ZIV'S NEXT BIG**  
**RATING**  
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**"MEN OF**  
**Annapolis**  
**"**

STARRING THE U.S. MIDSHIPMEN AND

TOPFLIGHT HOLLYWOOD STARS



**HURRY!**

Write or phone today  
for a pulse quickening  
audition of our newest  
rating winner "MEN OF  
ANNAPOLIS"!



## ABC-TV's 12-Pilot Gleam

Continued from page 22

ly called "Colt 45," but the network is dropping that title.) Warner's half-hour programs will be a meller and a half-hour adventure. Walt Disney will also come another half-hour for next season, an adventure type with live action.

Among the other plans disclosed by ABC-TV was the mention a few weeks ago of an hour live dramatic show and an hour live variety format. More recently the network expressed hope that both could be done out of New York. The network is working closely for the present with MCA on the variety show.

Other telefilm shows on the ABC-TV docket for 1957 are expected to hew to the heavy adventure-western concept of "bread and butter" programming favored by Trezy. Web is still shopping among producers who are willing to make a production tieup with the web. Last week there was mention of new dickers with Walt Disney on a third ABC-TV series, but the nature of the series has not been disclosed.

Pilots on new ABC-TV shows will be made away from the Warner lot, since the network said that accommodations for indie producers under the ABC-TV banner will probably not be ready until late in spring. Plus the 14 shows ABC

will directly control, there should be several others made available through regular outside sources.

### Coast Expansion Program

Hollywood, Nov. 27.

From ABC's Television Center at Prospect and Talmadge will emanate twice as many live programs next season as this year's output of three and a half hours weekly. These will be progressively increased, according to Leonard Goldenson, prexy of American Broadcasting-Paramount Theatres. Blueprints are now being studied for a vast expansion program that would give the site eight stages for live originations. The Austin Co. has completed plans for four new stages, an administration building and the modernization of the studio's present facilities for televising live shows. Goldenson took the blueprints back to N. Y. for exhaustive study and recommendations to the board of directors.

Vine St. radio quarters will be abandoned and the entire operation moved to TV Center when facilities are made available. Goldenson said there will be no changes made here either in tv or radio and that John Mitchell is remaining on the coast for a few weeks to make an analysis of the operations here and in Frisco.

It has not yet been determined where AB-PT would produce its theatrical pictures, and a studio away from Warners is a possibility, Goldenson said. The first of the block of five or six exploitation pictures with a cost ceiling of \$500,000 would be ready for release by March, he said. These will be made exclusively for theatrical but later may show up on television. Warners is looking to the overseas market for the hour shows it is producing for ABC-TV and several of the "Cheyenne" series have been sold in England.

Cincinnati—Jack Frazier is the new director of client service for Crosley Broadcasting Corp. He was stepped up from director of radio and tv merchandizing by Robert E. Dunville, president.

## BENSON EXITING TPA FOR SLOT AT CBS-TV

Murray Benson is exiting his post as director of merchandising for Television Programs of America this week to join CBS-TV as sales manager of the web's merchandising division. He'll report to merchandising director Syd Rubin, who's been doing a virtual solo on the stint since moving from NBC a couple of years back.

Benson's only been with TPA a few weeks, having moved over to the telefilm outfit after several years with Martin Stone. Latter, with its own merchandising-production operation, had been servicing TPA, which now is on the prowl for a new merchandising head.

### DuMont

Continued from page 22

old network—union contracts in order to diminish labor costs. It still is negotiating with the directors guild for reductions.

DuMont Broadcasting has had to sustain the cost of the large and overly-equipped (for a local operation) DuMont Telecentre in N. Y. It was this fall that it was able to reduce operating costs by renting its two largest studios to CBS-TV. DuMont adds that its two stations are saddled with film costs incurred before December of 1955, when DuMont Broadcasting was divided from parent company DuMont Laboratory, Inc. Both WABD and WTTG had several second-run features that had already been played to death. It sustained a further loss, execs say, by dumping the lucrative Better Living Through Television pitch biz from the weekend desk.

The rebuilding process has been slow, the station declared, and if it hadn't spent \$400,000 in new equipment in 1956, the year would have broken even. WABD has no easily definable format like the three other N. Y. indies, WPIX with half-hours and WOR and WATV with features, but the latest local Nielsen (Sept. 23-Oct. 20) show it building to fourth spot most of the time, ranking directly after the three network keys.

## Inside Stuff—Radio-TV

Radio Corp. of America will hit the same \$1,000,000,000-plus volume gross for 1956 as it did last year when board chairman General David Sarnoff asked, as one of the "presents" for his 50th anni with the company—coincidentally his 65th birthday—that the corporation report a billion in sales. This was a first in the history of the company under prexy Frank M. Folsom's merchandising aegis. This year will see an encore billion. Net may be down because much of the color tv and other research has been charged against this year's take.

Danny Kaye occupied Ed Murrow's customary CBS-TV Studio 41 seat on Monday (26) in a closed-circuit press conference to local editors plugging "The Secret Life of Danny Kaye," which is the "See It Now" presentation next Sunday (2). Murrow, originally scheduled to appear at the closed-circuit with Kaye, was hooked up via two-way audio from his Pawling, N.Y. farm, where he had taken a week off.

Reason for the week's vacation was the overwork encountered in Murrow's trip to the Mid-East to cover the crisis there. He's due back on "Person to Person" Friday night (31), but won't return to his CBS Radio news show, where he's being spelled by Larry LeSeuer, until next Monday. In the Kaye press feed, he "represented" the newspapermen by asking questions of Kaye mailed in previously. "Secret Life" is a pictorialization of Kaye's world tour in behalf of UNICEF.

CBS Foundation Inc. has made grants ranging from \$1,000 to \$2,500 to five privately-supported colleges and universities in the names of CBS women employees with 15 or more years of service. Grant of \$1,000 is made when a woman graduate completes 15 years of service at CBS, with \$500 additional for each additional five years. New grants are \$2,500 to Syracuse U., for Agnes Law, librarian; \$1,500, Oberlin College, Esther Dobbins, manager of the program information division of the CBS Reference Dept.; Simmons College, \$1,000, Alice Santti, manager of contract division of CBS Radio Spot Sales; Eastern Nazarene College, \$1,000, Olive Tracy, graphics presentation specialist, CBS Radio; and Connecticut College for Women, \$1,000, Emma Schaumann, supervisor in accounting for Columbia Records in Bridgeport.

Television Advertising Bureau has inked for five more years with N. C. Rorabaugh to continue its quarterly tv spot expenditure reports. Rorabaugh rounds up billings info on 294 tv stations.

Four reports, the first of their kind, were issued on spot in the last year. Past reports cover the national spot spending in the last three months of 1955 through September of this year. Norman (Pete) Cash, TvB prexy, said the first year Rorabaugh contract was a trial that proved the spot reports "are most valuable and reliable."

Sequel to Arthur Hailey's international sales of "Flight Into Danger" (also to the movies) and two other tv plays first done on Canadian Broadcasting Corp.'s network is a pair of other sales, on film, to BBC-TV. These are "The Sponger" by Rita Greer Allen (from John Coulter's original) and "The Magic Life" by Joseph Schull (from Ann Maud Henry's short story in MacLean's). Both were produced by Leo Orenstein and both starred Gerald Sarracini, now w.k. on U.S. tv. (Latter co-starred Alene Kamins.) Original writers and adapters in both cases are, like Hailey, Canadians. Another, Lister Sinclair, has had a three-act stage play, "The Blood Is Strong," done twice on BBC radio and twice on BBC-TV, after being done four times on CBC radio and twice on CBC-TV. All adaptations were his own. Originally done on stage by Jupiter Theatre, Toronto, "The Blood Is Strong" has just been published by Book Society of Canada.

## Lotsa Winchell Confusion

Continued from page 21

Winchell because, according to L&N senior v.p. Nick Keesely, the ciggie outfit is "embarking on a new marketing strategy" that involves cancellation of all their tv except Jackie Gleason, to whom they're firmly committed until next summer, and the reallocation of advertising coin. "Cigaret business is constantly changing," Keesely said, "and we've got to change with it." He said he was very happy with the show, that it was a good one, but that the new marketing plans, coming on top of a recent executive shift at Old Gold, made the cancellation necessary. Toni, which Old Gold brought in as alternate sponsor, is going along with the Old Gold decision and will likewise pull out. Winchell indicated one area of client dissatisfaction, however, he said that Old Gold boss Bud Gruber objected to the colorcasting of the show because the black and white signal on the commercials was fuzzy.

Winchell indicated that if he does make a new deal, it will be a far more substantial one. While the production cost of the show was \$40,000 (\$90,000 including time), Winchell got only \$15,000, out of which he had to pay \$7,500 for talent, the columnist said. He indicated he'd demand at least \$16,000 personally, the same amount he got for his news show where "I could sit down for 12½ minutes and wear my hat with nobody complaining." He's getting \$75,000 in severance money, but won't be able to pocket any of it since it must go for taxes. The columnist still wants to do a news show, and said he would "give it all to the birds," referring to the variety stanza, "for my tv newscast. I've got to get it back even if I have to go to an independent Jersey station." He said he's been assured by NBC brass that he'll get the news show but they told him, "Let's get the other show on the road first," he said.

### Calls Ratings a 'Racket'

While Winchell insisted he hadn't been cancelled because of ratings, he declared he's launching a campaign against the rating system and that he would try to get Congress to investigate them. Two Republican senators and one Democratic congressman have asked him to furnish proof, he said, and he has documentation to prove that the rating systems are "a racket." He named a list of people he would get to testify, and said Bishop Fulton J. Sheen would be his "star witness."

(For the record, Winchell didn't do so hot on the Nielsen ratings. The service has reported results of the first three weeks of the Winchell stanza, and on all three he ran behind his "Zane Grey Theatre" and "Crossroads" competition. On Oct. 5, he drew a 20.9 total audience and 17.7 average audience, against the "ZGT" 22.1 TA and 20.2 AA and "Crossroads" 20.4 and 18.3. On Oct. 12, he had a 20.8 TA and an 18.5 AA and on Oct. 19 a 19.4 TA and 17.9 AA. The two-week average came to 20.1 TA and 18.2 AA, as compared with "Zane Grey's" two-week 23.0 TA and 21.1 AA and "Crossroads"

21.2 TA and 19.2 AA. Winchell was rated every week because of his alternate-sponsor pattern, but only two-week averages are available on his competition because of their single sponsorship.)

### 'Merton'

Continued from page 21

rights to the Arthur Schnitzler properties," said Cooper.

Frank Cooper Associates negotiated the deal involving CBS, Lawrence Klee and the Cooper agency whereby the vidpix series, "The Lineup," was sold to Columbia for theatrical filming. Klee is the original creator of the teleshow. Sterling Silliphant will screenplay film which will be produced by Jaime del Valle, who is producer of the tv version. Warner Anderson and Tom Tully, who have the leads in the tv show, will reprise their roles in the film version.

Tacoma — Larry Corino, sales manager of KTNT-TV here, has been named station manager, replacing Leonard Higgins, who has moved to post of director of station relations.



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117 half hour TV films.  
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NBC and CBS

**5<sup>3</sup>/<sub>4</sub>**

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## ABC Radio Affiliates Advisory Board

November 16, 1956

As members of the ABC Radio Affiliates Advisory Board we know that network radio today is unmistakably gaining new strength both with audiences and advertisers. The average network station today outrates the average non-affiliated station consistently across the country, providing better service to the community as well as better ratings. The will o' the wisp of independent station rating superiority has been publicized by a few instances of recent network disaffiliation which we believe were ill advised.

We feel strongly that ABC affiliates today have the greatest opportunity in years to capitalize upon the basic strength and resurgence of network programming service. ABC management has given us concrete evidence of aggressive and dynamic leadership in the areas of programming, news, sales and research, all of which combine to give us a stronger program structure for the benefit of our communities.

As network affiliates who endorse the network concept of broadcasting enthusiastically, we refuse to operate like a juke box.

Si Goldman - WJTN Jamestown, N.Y.  
J. P. (Pat) Williams - WING Dayton, O.  
Ben A. Laird - WDUZ Green Bay, Wisc.  
T. B. Lanford - KRMD Shreveport, La.  
C. B. Locke - KFDM Beaumont, Texas  
William Grove - KFBC Cheyenne, Wyo.  
James Wallace - KPQ Wenatchee, Wash.  
A. D. (Jess) Willard - WGAC Augusta, Ga.



## Par-Universal Libraries

Continued from page 27

ested in the purchase imply that they could guarantee \$35,000,000 far more easily than any distrib. Guarantee would be made, it was originally explained, on the basis of each station's cash reserve, thereby eliminating the need for large bank loans at the big interest rates paid by distrib. The names of Westinghouse, Storer, Crosley, Triangle, DuMont, WDSU (New Orleans), were among those later said to be involved as charter stations. It's understood that, since the story broke in the trade papers, several of the large stations have expressed interest in the tieup.

Since this "group deal" calls for resale of the Par or U-I Libraries beyond the use they are put to on the charter stations, two problems cannot be escaped:

Resale to other stations, whether in the same market as charter stations or outside the charter markets, brings up the question of non-advertising income. Charter stations still have to find out how to apportion in detail income derived via distribution. Explanation is they will get back income in direct proportion to their individual investment shares, so that stations, which normally want to get off with as low an investment as possible for their share in any collective enterprise, will be most willing to invest heavily to benefit from similarly heavy returns. But stations aren't going to rush into big investments until they've determined just how big the potential returns are from non-charter stations. It's nonetheless an excellent scheme on paper, the skeptics admit, as they wait for the actual mechanics to be worked out. The second problem arising from

stations distributing to other stations is how much will it cost to establish, at very least, a skeleton unit to handle requests by non-charter stations. This leaves the decision as to who will do the distribution and handle the bookkeeping, too. Another part to this problem is that the buyers must make allowance above the initial price paid the major studios for the price of prints. Question is: how few prints can these 35 or 40 stations make—or buy—and still arrive at a satisfactory system of bicycling them?

## WOR-TV

Continued from page 27

debate program, and the current travel half-hour filmed show.

Beginning Dec. 17, the 6 to 6:30 p. m. slot will carry the following skeins: "His Honor, Homer Bell," "Willie" and "My Hero," some of which will be stripped on different days. In the 6:30 to 7 p. m. slot, the station will draw from a group of six skeins. In the 9 to 10 p. m. period, the station will have "State Trooper," "O. Henry," "Crusader" and "War in the Air" for two nights of the week and one hour of mystery theatricals for the remainder of the week, for which it recently bought the Screen Gems' mystery package.

The New York RKO Teleradio station, which heretofore had about 70% of its programming devoted to theatricals, found it was missing out on some half-hour business with its heavy pix schedule. Introduction of skeins is sought to correct that, although the accent of the station remains on theatricals. The Ted Steele afternoon show remains the only "live" show on the station. Another factor cueing the change is the altered first-run pix situation in the New York market, with all seven stations now telecasting first-run cinematics to a varying degree.

## Dailies Reaping

Continued from page 27

attempting to grab space for their new film bundles even though they represent multi-million dollar programming investments and figure to drastically alter the complexion of Chi television over the next few months.

The kind of coin that's being earmarked for newspaper placement here is considered a fair sample of the trend in other cities where the various stations are unleashing their new-to-tv features with a lot of premier promotion "cannonading." And with the tv ad-promotion strategists reconciled to the expectations that the deluge of virgin pictures this season presages an era of intense channel shopping by the tv fans, the advertising campaigns are viewed as continuing "necessary evils" to keep up with the competition.

For example, WBKB has earmarked nearly \$30,000 for the four Chi dailies to kick off and to keep rolling its RKO "Movietime U.S.A." feature parleys which start next Monday night (3) at 10 p. m. C&C Corp, seller of the RKO library, is cooperating with

the station on a full page ad in the Chicago Tribune next Sunday (2) and a full page in the Daily News on Monday (3).

Bulk of WBKB's budget, however is going into paid listing in all the local sheets. Approximately \$20,500 has set aside for this campaign which will run through Feb. 7, and likely will be continued after that date.

At WBBM-TV which starts un-reeling its Metro catalog Dec. 13, it's understood a \$30,000 kitty has been reserved for newspaper display and listing ads. Launching splash includes a 1,000-line ad in the Trib, underwritten by MGM.

WGN-TV, which heretofore had the Windy City film sweepstakes virtually alone, started the first series of display ads in its history last month. Foote, Cone & Belding, station's new agency, spent an estimated \$12,000 for layouts in the Trib and the American during October and November, spotlighting Channel 9's first-run films. It's understood a similar pace will be maintained in future months.

## CBS Creative Buildup

Continued from page 21

staff contracts, Ralph Nelson and Vincent J. Donohue. Also on a staff director status is another ex-"Philcoite," Arthur Penn.

Playwright Sidney Kingsley, who had been signed a year ago to script several teleplays for the web, has extended his operations to include the development of a new series, "The World in White," based on his "Men in White," which is slated for a January showing. In another area, Lee Cooley was signed to a two-year producer-director contract, with his initial assignment being the development of "The Big Record" but obviously free to take on other musical-variety chores at the web.

It all points to a big program buildup for next fall. One area is already being projected—the Saturday night hourlong trio comprising "Mason" series at 9 and "Big Rec" Jackie Gleason at 8, the "Perry" ord" at 10. Also a key effort is to be the "Seven Lively Arts" series, with the network pouring lotsa coin into that one. The undisputed success of the web's new 90-minute "Playhouse 90" every-week dramatic series makes it a virtual certainty that there will be more of the same next year, which would explain some of the new manpower.

Most significant, however, is the utter failure of this season's new programming to register with either viewers, critics or sponsors. The new situation comedies, the dramatic anthologies, the adventure and mystery shows, all have shown signs of breaking down in their appeal. What's needed, Columbia apparently feels, is some bold groundbreaking ventures in the fields of dramatics and the arts.

## Sinatra to ABC

Continued from page 21

or comedy. He'll do a total of 40 shows a season under the deal.

Deal is probably the most expensive half-hour package in television today. Sinatra, who's worked both NBC and CBS in the past, hasn't had a regular show in some years, but over the past few months has been the most sought-after personality in the business. That ABC was willing to outbid the more flourishing CBS and NBC would indicate a renewed emphasis on program outlays by the new ABC regime.

## WBBM

Continued from page 27

approximately the half-hour. Twenties go for \$500 and the 10's for \$250.

Then starting the following Sunday night, Dec. 15; will be the first of the "Late Show" features. They'll run off at 11 o'clock Sunday, Monday and Thursday nights and at midnight on Wednesdays and Fridays. The Wednesday night bowling show remains set from 11 to 12 and Howard Miller's Friday night deejay session gets cut back to an hour, also from 11 to 12.

"Late Show," as well as the "Early Show," matinee slated to bow at a later date in the cross-board 4:30 afternoon strip, is being sold via the participation route. The spots start at a maximum of \$375 each and are scaled down with a frequency discount that applies to both strips.

## Television on a Censor Spree

Continued from page 1

sor, purportedly because of a "Winchellism" on Adlai Stevenson. However, the Winchell situation is unique rather than an offshoot of the soul-searching and script sifting currently in vogue.)

The distress signals even now being flaunted by Unit Four Productions, which is responsible for the NBC-TV "Kaiser Aluminum Hour," over which Young & Rubicam keeps an ever-alert censorial eye on behalf of its Kaiser client, is part and parcel of the present patrolling to maintain a 100% orthodoxy and purity on tv presentations.

Situation came to a head only last week when Worthington L. (Tony) Miner relinquished his role of executive producer of the series—the culmination of a succession of hassles and differences involving Kaiser and Y & R over story properties. Not long back, Y & R and its client rejected a production of John Galsworthy's "Loyalties" (even though it had been okayed by NBC and had received the blessings of the American Jewish Committee, which had been consulted on the advisability of doing the show). The fact that "Loyalties" was not new to television, having been done as an hour dramatic vehicle a few years back (without any discernible distress or harm to the American viewing public) has only served to compound the confusion and bewilderment.

Similarly, it was the Miner-sparked Unit Four Productions that had proposed doing a drama-documentary on the "Poznan Trials" (particularly since the satellite situation is the hottest Page 1 news of the year), only to meet with a "no can do" from the Y & R-Kaiser high command. Prior to that the agency turned down a Unit Four juve delinquency story.

On top of all that has come the rejection of still another script that has done tv duty on at least a couple of occasions in the past. This is the Elliott Nugent-James Thurber "Male Animal," which, of course, has also been through the legit-pix wars. But all of a sudden "Male Animal" has become too hot to handle for tv because its leading character reads passages from the Sacco-Vanzetti papers. Considered as a spec for "Producers' Showcase," it was nixed on the grounds "the sponsor wouldn't like it," and subsequently Henry Fonda turned down the script for "Hallmark Hall of Fame" due to a sponsor chill on the Sacco-Vanzetti angle.

Now comes word of an impending rhubarb over an attempt to dramatize the Meyer Levin novel, "Compulsion," as a tv entry for the "Alcoa Hour." Levin's book, though fictional, is a factual recreation of the Leopold-Loeb murder

case, and as such is a sociological probing into a couple of homos. Whether it ever gets on the air is still a moot point.

In contrast to agency-sponsor script rebuffs, the networks themselves have on recent occasions been inclined toward taking the "broader view" though subsequently admitting to audience squawks, as on the recent William Wyler production of Somerset Maugham's "The Letter" as a "Producers' Showcase" spec, when retention of the word "rape" (instead of "attack" as used previously on tv) provoked bluenose reprisals.

## Cross-Breeding

Continued from page 27

the broached avenue, nevertheless represents a growth area for both the motion picture and tv media that hardly was scouted when the majors began their tv selling.

The only pattern that can be distinguished from the array of mushrooming off-shoots of the union is that the lines separating the motion picture business and the tv field are growing dimmer, with each medium feeling freer to cross the domain of the other. And the possibility is present that one day there may be one organization, referring to American Broadcasting-Paramount Theatres, which would be in the entire film spectrum of entertainment, from telefilm to theatrical production to a network tv operation, alongside ownership of theatres. AB-PT currently is seeking Washington approval for its planned entrance into motion picture production and once shooting on theatrical films is underway, telefilm production would be a natural extension.



Mgt.: William Morris Agency

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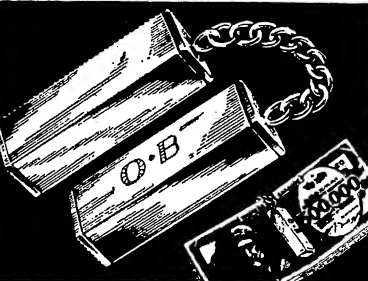
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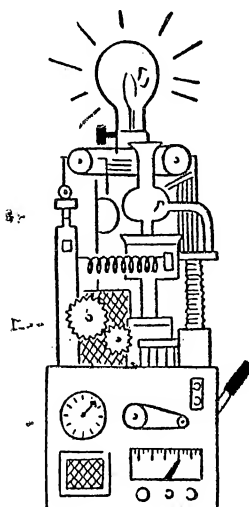
The Northwest's first TV station, KSTP-TV effectively and economically sells a market of 615,000 TV families and \$ FOUR BILLION in spendable income.

## KSTP-TV CHANNEL 5

MINNEAPOLIS-ST. PAUL Basic NBC Affiliate

"The Northwest's Leading Station"

EDWARD PETRY & COMPANY INC. NATIONAL REPRESENTATIVES





# Television Reviews

Continued from page 25

the teeoff and rode surely and steadily to its "Prayer of Thanksgiving" finale as the layout unfolded in three eras. The pinpointing of the decades preceding 1900 sometimes got lost amid the maelstrom of places, people and dates, but on the whole the canvas was worked in striking formation considering the breadth encased by producer Alan R. Cartoun. Latter also handled the direction with Ted Estabrook, with the script by Harrison Cowan and Albert Miller, who presumably also were responsible for at least some of the research.

Part I picked up at the post-Civil War period and got away fast with a rather romantic conception of a minstrel troupe, here done in "whiteface" and complete with girls as well as the other—more traditional—sex in this regard. Okay from here in with a lively going-over taking in the oldie songs, such as "Roll, Jordan, Roll," "In the Evening By the Moonlight," and "Robert E. Lee" (Wait-in' For); the first college football game, Princeton vs. Rutgers; chewing gum, Mrs. O'Leary's Cow, Barnum's N. Y. Menageria, Frisco's cable cars, horn phone to hi fi, and Gilbert & Sullivan's latest work, "The Mikado," which latter cued this segment to the curtain as the troupe mimed the offscreen vocals from the G&S work. A lot of it in this section was straight palaver, well done in the Blackmer racon—"touring" to focus the particular atmosphere. It included such nostalgic bellringers as the birth of the cash register as well as the peak period of Sarah Bernhardt; shadowgraph movies & telephone poles, Steve Brodie & the Brooklyn Bridge, N. Y.'s "Finest" & their gray helmets, sailors & saloons, with prance and terp as "The Band Played On."

Part II brought in Joe E. Brown, now an author as per his "Laughter Is a Wonderful Thing." Rubbermouth spanned all of it from turn-of-century forward, so with him at the helm it looked like a case of coming right from the horse's mouth instead of some johnnycomelately for AFTRA scale. There were the Gibson Girls, sheet music giants, barber-shop fours, long-long-way-to-tipperary, yankee-doodle-dandy, regards-to-B'way, the Charleston, Scott Fitzgerald, Texas Guinan, bootch, speakeasies, Joe-sent-me, Clara Bow, moon-pitchers, Blues. The Duke (see above) and how CBS bossman Bill Paley got him to broadcast over that network, end-of-an-era and come in Longines-Wittnauer for your deserving commercial. But not before the big set-piece, a snatch of Gershwin followed by a full panoplied change of pacer in Tchaikovsky's Romeo & Juliet Overture by the Symphonette orch, with a ballet duo interpreting part of it in a quickie and then off to let the music get the full play.

Part III and Will Rogers Jr. as pilot-guide from the '30s to date—NRA & technocracy, the double feature & free-dishes, Amos 'n' Andy & Mme. Queen, fireside chats, Graham McNamee & Floyd Gibbons, Frank Knight (the Longines longtime plugger) & the N.Y. Philharmonic, Gershwin & Carnegie Hall, theme songs & colossals, Carmichael, Parrish & Stardust, movie queens & matinee idols, dancing-in-the-dark (a little over-arranged), I-got-rhythm, N. Y. & Frisco world's fairs, J-Bugging & Big Apple, name bands, war songs,

stage-door-canteen, praise-the-Lord-and-pass-the-ammunition, when-lights-go-on-again-all-over-the-world, "White Christmas," Richard Addensell's Warsaw Concerto performed by the Symphonette and with Bernard Leighton at the piano in a stirring rendition.

Of course, there was that "collective improvisation rhythmically integrated"—meaning swing music; and big string bands making like D. Rose's "Holiday With." There was also: time-marches-on, new melodies & new rhymes, new styles & new rhythms—the "jumping, pulsating voice of a restless teenage society"—meaning rock 'n' roll; withal, more pop music than ever before, more than any other country; plus a new kind of musical comedy, reflected here in an overlong and not too easily recognizable instrumental inning with could-have-danced-all-night, from my-fair-lady, through with a very good and lively group of pairs on the terp interpretation. It was a hulu. Trau.

## Millie Considine's Shortwave Pickups

Mutual's "Millie Considine Show," now originating from Melbourne, Australia, is to be short-waved each weekday from their "Down Under" locale.

First such special pickup on the weekday early afternoon 15-minute feature was made Thanksgiving Day, when the Olympic games got under way there. Listener interest in the on-the-scene reports of American team participations in the Olympics, plus interviews with various members of the American squad, prompted the net's program director, Brad Simpson, to continue with the shortwaved presentations. Originally, MBS had planned to tape-record her program and fly it to Mutual's Pacific Coast headquarters for network use.

Greensboro—General manager of Station WHIT in New Bern, Ray D. Williams, was elected president of the Tobacco Radio Network at its annual stockholders meeting at Raleigh, Nov. 19.

## WCBS-TV's Rate Revamp

Continued from page 27

rates are closer to the old, due to the expansion of the show to include "C" time. The one-two-times rate is 1,000, same as before; three-four-times is \$850, as compared to the old rate of \$925 before annual discount and \$740 after the discount; the new five-times rate is \$700 as compared to \$850 before and \$680 after annual discount in the old card.

Reason for the elimination of the annual discount is that it tended to make basic rates entirely academic since virtually all advertisers on the two feature shows took advantage of the discount by purchasing at least one spot a week throughout the year. By so doing, their heavy saturation campaigns lasting a few weeks and involving much heavier volume came under the discount and in effect they saved money by staying on a 52-week basis. Virtually no spon-

sors were paying the undiscounted rate.

Meanwhile, the station moves into its new programming with SRO status from 5 to 7:15 p.m. and from 11:15 to conclusion of the "Late Show." At 5, "My Little Margie" is a sellout; at 5:30-7 the new "Early Show" is SRO with Household Finance, Tea Council, Quaker Oats, Hit Parade ciggies, L&M ciggies and Lambert Pharmaceutical moving in to take on the expanded time; "Seven O'Clock Report" remains sold-out.

## Lopez Loops 'Em In

Music formatting is beginning to pay off on the local level. Within the past week, WCBS-TV, N.Y., has picked up four new sponsors for its Saturday eve Vincent Lopez show. Station inked Hit Parade-ciggies, Citrold, Gallo Wine and Parliament cigs to participations on the stanza.

# AN OPEN LETTER

November 21, 1956

Mr. Murray Carpenter  
President and General Manager  
WTWO  
Bangor, Maine

My dear Friend and Colleague:

Before time closes the circle on recourse and leaves us only with History's vague prints and contestable notes, come with me, join hands, so that we may meet together the great goddess ARB.

Yes, Dear Warrior, come further and worship with me at the feet of god Pulse, emblem of Purity, and god Trendex, Deity of Truth.

'Tis sad, indeed, that in our time the sting of gloves does not bring forth the crackle of pistols at dawn. But, alas, adjust we must and adjust I do.

Even should you desire to resurrect the fallen gods Crosley and Literary Digest, I beseech you to choose your ground, your meeting time, your weapons.

I will be there.

Sincerely yours,

Leon P. Gorman, Jr.

Leon P. Gorman, Jr.  
Vice President and General Manager  
WABI-TV  
Bangor, Maine

**TOMMY  
LYMAN**

**IS NOT WORKING**

at Any Night Club in  
New York City as of Now.

Watch for New Address

**CENTRAL PARK SOUTH**

DRAMATICALLY FURNISHED STUDIO  
FACING PARK • 25' TERRACE

Fireplace • Piano • TV • Luxurious

\$500.00 MILLS, CI 4-0055

# Jocks, Jukes and Disks

By HERM SCHOENFELD

**Kay Starr:** "Touch and Go" ("The Brass Ring" RCA Victor). A swinging Latin-styled number, "Touch and Go" is belted with commercial potency by Kay Starr, who gets a change of pace with this material. "The Brass Ring" is a good folk tune in a more familiar groove for Miss Starr. Henri Rene's orch and chorus give aid support.

**Pat Boone:** "Anastasia" ("Don't Forbid Me" (Dot). Pat Boone, who has hit with a more rocking type of material, comes up with a class ballad with an Old World flavor in "Anastasia," title song of the 20th-Fox film. Boone croons it effectively with a wordless soprano voice in the background lending an atmospheric touch. The Jones Boys, on the Liberty label, give this tune a straight pop choral treatment. On the Dot flip, "Don't

mount). Freddie Montell displays a promising crooning style on an excellent ballad and it could pick up a lot of marbles if it gets the necessary exposure. "A Broken Pin" is neatly styled for the current juve market via the lyric idea and the rhythm figures in the background.

**Les Tully:** "Around the World With Elwood Pretzel" (Flair X). This is a funny two-sided parody of both Elvis Presley and the "You Are There" CBS-TV show. It's a frantic around-the-world study of the Presley phenomenon and the script is speckled with laughs. Lee Tully, with an assist from Milt Moss, handles the narration skillfully. But the potential of this disk may be limited by coming after the "Flying Saucer" takeoffs.

**The Four Coins:** "Destination Love" ("Time of the Year" (Epic).



LAWRENCE WELK

and his  
**CHAMPAGNE MUSIC**  
(Exclusively on Coral)  
276th Consecutive Week  
Aragon Ballroom—Ocean Park, Cal  
ABC-TV—Sat. 9-10 P. M. E.S.T.  
Sponsored by  
Dodge Dealers of America  
ABC-TV Mon. 9:30-10:30 p.m. EST  
Sponsored by  
Dodge and Plymouth Dealers of America

## Best Bets

KAY STARR	TOUCH AND GO
(RCA Victor)	The Brass Ring
PAT BOONE	ANASTASIA
(Dot)	Don't Forbid Me
BILLY WILLIAMS QUARTET	FOLLOW ME
(Coral)	Stormy
LES BAXTER ORCH	DREAM RHAPSODY
(Capitol)	Moonlight On The Cliffs

Forbidden Me" reverts back to the more usual kind of Boone fare, an okay number with a simple melodic and lyric idea.

**Billy Williams Quartet:** "Follow Me" ("Stormy" (Coral). "Follow Me," a pretty ballad with a lyric that is both poetic and suggestive, may catch on big via this ensemble vocal version by the Billy Williams combo. "Stormy" is routine.

**Les Baxter-Leonard Pennario:** "Dream Rhapsody" ("Moonlight on the Cliffs" (Capitol). A w.k. long-play theme by Cesar Franck has been adapted into a lush instrumental that could easily crash through the pop barrier via this rendition by Les Baxter's orch and chorus and Leonard Pennario's piano solo. "Moonlight on the Cliffs" is also a richly textured number. Other fine new instrumentals rating jock attention are "Silhouettes on the Sand," played by the Gerard Blene orch on the Jubilee label, and "Flirtango," a Bernie Wayne number conducted by the composer for ABC-Paramount with a fine trumpet solo by Bernie Glow.

**Bill Haley & His Comets:** "Don't Knock the Rock" ("Choo Choo Ch'boogie" (Decca). "Don't Knock the Rock," title tune of a Columbia Picture, is cut strictly according to the standard rock 'n' roll pattern and it will take all of the Bill Haley combo's selling power to make it stick out. The oldie on the flip is more effective.

**Freddie Montell:** "Lonely Winter" ("A Broken Pin" (ABC-Para-

"Destination Love" is a solid rhythm number which the Four Coins work over in highly attractive fashion. "Time of the Year" switches to a pretty seasonal idea and the vocal combo project it smoothly.

**Ella Fitzgerald-Count Basie:** "April in Paris" ("Party Blues" (Clef). Add this version of "April in Paris" to the library of disk standards. Ella Fitzgerald and the Count Basie orch team up on a superlative version of the fine oldie. Flip, featuring Miss Fitzgerald and Basie vocalist Joe Williams in some scat challenge routines, is an amusing novelty for the hipsters.

**Chuck Berry:** "Havana Moon" ("You Can't Catch Me" (Chess). One of the most original clefters in the rhythm field, Chuck Berry turns up with another offbeat piece of material in "Havana Moon," a tune with a dramatic story told in a pidgin-style English against a simple guitar background. Top-flight special material. "You Can't Catch Me," also from the "Rock, Rock, Rock" pic, is another arresting number written and delivered by Berry.

**Dolores Parker:** "I Never Felt This Way Before" ("Is There No Love for Me" (Unique). "I Never Felt This Way Before," from the RKO pic, "Bundle of Joy," is a neat ballad which Dolores Parker does in a slick, savvy style that rates jock attention. Flip is a fair blues number.

## Gotham's Cooper Union, Home of Aural Abstracts & Surrealistic Sonatas

By LEONARD LEVINSON

Debut of half a dozen experimental-progressive jazz compositions with heavy accent on new beats rocked the Great Hall of New York's century-old Cooper Union with 1,400 buffs riding out past the sound barrier into a supersonic world of percussion.

It was David ("Wide, Wide World") Broekman's answer to the roasting he got from the player members of a panel at the Newport Jazz Festival last summer after he urged jazzists to break away from "the beat." The composers who supplied the six works for Broekman's latest (Nov. 16) "Music in the Making" concert at Cooper have taken a solid step toward proving his point. Broekman introed and conducted the multiple rhythm pieces which were all very modern and dissimilar. A bright feature was the brief and frequently enlightening q. & a. periods following each piece, when the nados quizzed the composers regarding some of the more baffling aspects of their musical mobiles, aural abstracts and somewhat surrealistic sonatas.

For this was new music, quite a bit of it new jazz, without compromise, except in one instance. The listener had to climb up to it. The composer wasn't bending down. And the size and interest of the audience displayed a jazz sophistication on exactly the opposite side of the world from dixie-

(Continued on page 46)

## Album Reviews

**"Jewels From Cartier"** (RCA Victor), 10 "gem portraits" written by Louis Alter, is a collection of tasteful and melodic instrumentals played in excellent style by Claude Yvoire's Radio Geneva orch. The tunes are in varied tempo, ranging from beguines to ballads and back again to atmospheric oriental numbers, all integrated by the jewel motif in such titles as "Pearl of the Orient," "Black Pearl of Tahiti," "Lady of Jade," "Star Sapphire," "The Ruby and The Rose," "Topaz Tango" and others. It adds up to a highly listenable musical offering. Coincidentally, a set recorded by Victor Young shortly before his death a couple of weeks ago is titled "Pearls on Velvet." This set weaves together a flock of Young melodies such as "Stella By Starlight," "Theme From 'Medic,'" "Love Letters" (with Edward Heyman) and standards such as "Autumn Leaves," "Cornish Rhapsody" and "Kitten On The Keys," into a lush instrumental program featuring Ray Turner's rich pianistic technique.

**The McGuire Sisters' "Children's Holiday"** (Coral) is an offbeat idea among the major holidays celebrated in the U.S., covering New Year's Day, Valentine's Day, April Fool's Day, Mother's Day, Memorial Day, July 4, Columbus Day, Halloween, Thanksgiving and Christmas. Special songs by Ruth Roberts and Bill Katz strike the right festive or patriotic note as required, and brief narration before each number ties the whole thing together. It should be good juve fare.

**Anita Ellis:** "I Wonder What Became of Me" (Epic). Credit Epic Records with an offbeat showcas-

ing for Anita Ellis and making it come off. Instead of just throwing a dozen or so standards together, Arnie Maxin, who produced the package, selected songs that had a unity of meaning and set 'em against a story line of a "lost woman" with a narration by Davis Grub. Miss Ellis shines in this musical monolog in song and narration. Working with an rich backing supplied by Luther Henderson, the thrush goes through a series of musical moods for vivid results.

**Corky Shayne:** "... In The Mood For Love?" (Salem). In its album bow, Salem Records is also launching a new singer, Corky Shayne, who looks like a come. T. rush has a penetrating way with a song and a savvy of approach that indicates she could step out of the groove into the nitery field. The album songbag includes lots of evergreens and she makes 'em all sound good to hear again.

**"A Christmas Sing With Bing"** (Decca), taken from Bing Crosby's CBS radio Christmas show of last year, is a global musical tour, featuring choral groups from various countries, in addition to vocals by Crosby, the Norman Luboff choir and Paul Weston's orch. It's a charming program of Christmas faves with the remote pickups of choirs in St. Louis, France, England, Holland and Rome providing additional highlights.

**Frankie Lyman & The Teenagers** (Gee) are one of the top rock 'n' roll aggregations and the label has collected their top single releases, including Lyman's "Why Do Fools Fall In Love." Considering that Lyman is only 14, he displays unusual talent both as composer and singer. But these dozen numbers, all rock 'n' rollers, spotlight both the appeal of this idiom and its severe musical limitations.

## Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. \*Legit musical. †Film. ‡TV. Survey Week of November 16-22, 1956

Armen's Theme	Bourne
Baby Doll—†"Baby Doll"	Remick
Blueberry Hill	Chappell
Canadian Sunset	Meridian
Cindy, Oh Cindy	Marks-B
Dancing Chandelier	Shapiro-B
Friendly Persuasion—†"Friendly Persuasion"	Feist
Giant—†"Giant"	Witmark
Green Door	Trinity
Hey, Jealous Lover	Barton
I Don't Know Enough About You	Porgie
I've Grown Accustomed—*†"My Fair Lady"	Chappell
Julie—†"Julie"	Artists
Just In Time—*†"Bells Are Ringing"	Stratford
Just Walking In The Rain	Golden West
Lay Down Your Arms	Ludlow
Love Me Tender—†"Love Me Tender"	Presley
Mama From The Train	Remick
Moonlight Gambler	Frank
Mutual Admiration Society—*†"Happy Hunting"	Morris
My Last Night In Rome	Chappell
Night Lights	Famous
Petticoats Of Portugal	BVC
Priscilla	Christopher
Singing The Blues	Forshay
Star You Wished Upon Last Night	Acuff-R
True Love—†"High Society"	Robbins
Whatever Will Be, Will Be—†"Man Who Knew"	Buxton Hill
You Can't Run Away—†"You Can't Run Away"	Artists
	Col. Pic

## Top 30 Songs on TV

(More In Case of Ties)

A House With Love In It	Evans
A Rose And A Baby Ruth	Bentley
Blueberry Hill	Chappell
Canadian Sunset	Meridian
Chincherinchee	Roncom
Cindy, Oh Cindy	Marks-B
Eloise—†"Eloise"	Thompson
February Brings The Rain	Morris
Friendly Persuasion—†"Friendly Persuasion"	Feist
Goodnight My Love, Pleasant Dreams	Quintet
Green Door	Trinity
Hey, Jealous Lover	Barton
Hound Dog	Presley-L
I Love You Jo Anne—†"Eloise"	Thompson
I Married For Money	Mills
I Married Joan—†"I Married Joan"	Arpege
I've Grown Accustomed—*†"My Fair Lady"	Chappell
Just Walking In The Rain	Golden West
Love In A Home—*†"Li'l Abner"	Commander
Love Me Tender—†"Love Me Tender"	Presley
Love, You Don't Owe Me A Thing	Jungnickel
Mutual Admiration Society—*†"Happy Hunting"	Chappell
Oh, What A Lovely Morning—†"Eloise"	Thompson
Pretty Little Girl Next Door	Hamp. House
Singing The Blues	Acuff-R
This Is Thank You Day	Tee & ve
Three A.M. In The Persian Room—†"Eloise"	Thompson
True Love—†"High Society"	Buxton Hill
Two Different Worlds	Princess
What Is The Proper Way—†"Eloise"	Thompson

## RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

\* ASCAP † BMI

National Rating	This Last wk. wk.	Title and Publisher	New York—(MDS)	Boston—(Moshier Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†Love Me Tender (Presley)...	2	1	2	1	4	3	3	2	1	1	1	1	1	120
2	2	*True Love (Buxton Hill)...	1	3	1	2	10	1	2	1	5	2	5	5	3	102
3	3	†Walking In Rain (Golden W.)	6	4	3	4	1	6	..	6	2	5	3	9	5	78
4	7	†The Green Door (Trinity)...	5	..	5	3	5	2	..	..	3	8	2	4	..	62
5	9	*Friendly Persuasion (Feist)...	9	5	4	5	..	4	7	..	7	6	..	7	4	52
6	9	†Singing the Blues (Acuff-R)...	3	..	..	7	3	5	..	4	4	..	9	..	2	51
7	4	*You Belong to Me (BVC)...	..	7	..	10	9	..	1	5	..	3	6	2	8	48
8	11	*Blueberry Hill (Chappell)...	4	..	9	..	6	..	..	3	8	..	7	..	9	31
9	12	†Cindy, Oh Cindy (Marks-B)...	7	..	7	6	2	..	10	..	9	9	10	..	..	28
10A	5	*Whatever Will Be (Artists)...	..	2	..	9	..	10	6	..	..	7	..	8	..	24
10B	..	†Don't Be Cruel (Presley-S)...	..	..	..	..	7	..	..	6	..	..	4	3	..	24
12A	15	*Mama from Train (Remick)...	..	9	..	..	..	7	8	8	10	..	..	..	7	17
12B	13	†2 Different Worlds (Princess)	8	8	8	..	..	..	5	9	..	..	..	..	..	17
14	6	†Canadian Sunset (Meridian)...	..	..	..	8	..	..	..	..	..	4	..	6	10	16
15	..	†Honky Tonk (Billace)...	10	..	..	..	8	..	..	..	..	..	8	..	..	7

# U.S.-EUROPE: '1 WORLD OF DISKS'

## SPA in a Lather About Clause In Cap Contract With \$100 Limit

The Songwriters Protective Assn. is warning its membership to beware of a contract which Capitol Records is asking cleffers to sign when they submit unpublished material. Provision in the pact, which is under SPA attack, is a release by the writer which transfers the rights of the song to Capitol and limits the liability of the disk company to a maximum of \$100.

SPA huddled with Capitol execs about the possibility of making this clause inapplicable to SPA members. Capitol turned down the SPA proposal and hence cued SPA's notice to its membership to "fully consider" the question of signing such a document.

SPA said that while it "had every belief that Capitol Records has every intention of dealing with writers fairly, a written commitment of this sort may prove detrimental to your interests." SPA pointed out that Capitol did not require any such release on songs obtained from recognized publishers.

The Capitol pact with songwriters is designed mainly to protect the disk company from the possibility of plagiarism suits that crop up so plentifully in the music biz, especially where unpublished material is concerned. The controversial clause in the Capitol pact states that if any use is made of such songs, other than that specified in a supplementary agreement, the writer agrees that the "reasonable value of the material is \$100 . . . and that I can suffer no damages in excess of \$100 arising out of the use of the material." The pact further provides that in the event of any dispute, such matters would be submitted to arbitration where the maximum award to the songwriter can be \$100.

## Bechet, 70, Still Boff, Plays Pre-Midnight In Frankfurt With Gold Sax

Frankfurt, Nov. 20. Sidney Bechet, tootling his gold-plated soprano sax with diamond-decked fingers, proved that his special music quality mellows with age in his concert Saturday (17) night in this town's Filmpalast.

Because of the difficulty of finding an adequate concert hall, Bechet was booked into the 1,000-seat theatre following the final show, for an unusually late 9:30 p.m. soundoff time.

Despite the hour, the house was about three-quarters filled, with a top of eight German marks (about \$2) and a low of two marks (50c) for tickets. Nearly all the open seats were in the higher brackets, with Americans and Germans alike filling the low-tab category.

The American now resident in Paris, Bechet, who's approaching 70, proved that for his admirers the old tunes are still the best as he wooed his dixie-loving audience with all the oldies, "Old Man River," "When the Saints Come Marching In," "Beale St. Blues" and others of the past era.

## Waring 'Musicade' Big 9C

Minneapolis, Nov. 27. Fred Waring's "Musicade" grossed just under \$9,000, big for its U. of Minnesota Northrop Auditorium one-nighter at \$3.30 top.

Troupe was in on a \$5,500 guarantee against a percentage which exceeded the latter.

## Schumann Stricken

Hollywood, Nov. 27. Walter Schumann, music and choral director on the NBC-TV Tennessee Ernie Ford show is in Cedars of Lebanon after a heart attack this morning (Tues.) while in the office of Alan Livingston, NBC veepee in charge of tele network programming.

Schumann is a longtime radio, tv and disk choral director.

## Pat Boone's Brit. Bow

London, Nov. 27. Singer Pat Boone, whose records are very high in the estimation of British fans, makes his first trip to Britkath, commencing Dec. 26.

He remains here until Jan. 6, carrying out concert dates 'round the country as well as a Val Parnell "Sunday Night at the London Palladium" program Dec. 30. On all his concert dates he will be accompanied by Jack Parnell and his orch.

## Plus Offers Pubs 4c Per Sold Disk In 'Saucer' Suit

Plus Records, one of the indie companies sued for releasing a "Flying Saucer" type of disk in which it allegedly used copyrighted material without a license, has offered to settle with the publishers by paying \$1,200, or 4c per disk. The Plus label, a New York outfit, was sued a couple of months ago by a group of publishers, represented by Julian T. Abeles, in N. Y. Federal Court. Abeles asked the court for treble damages based on the statutory 2c royalty rate to publishers.

Plus stated that it manufactured 53,955 of the disks in litigation, "Dear Elvis, With Love From Audrey," and sold only 30,000. The disk has since stopped selling and Plus claims that it will be unable to sell the balance. The defendant offered to pay the 4c per disk and to deliver the master of the disk to the defendants for destruction. The offer to settle the case was part of a motion to dismiss the case.

Also involved in a similar suit (Continued on page 48)

## CLICKS HERE DITTO THERE

By HERM SCHOENFELD

One of the key findings in RCA Victor's current product planning for global release of packaged goods is that the European disk market is closely patterned after the U. S. Ed O. Welker, pop artists & repertory manager for the Victor album division who returned from Europe last week after an extensive study of Continental tastes in disks, said that the same platter names clicking here were also hitting overseas.

At the moment, for instance, Elvis Presley is the hottest artist in Europe. In Germany, he's billed as one "who sings like Marilyn Monroe walks." In Rome, his disks are getting wide circulation, and ditto in England and France. Bill Haley & His Comets, Welker said, is another big platter name whose film, "Rock Around The Clock," served as a terrific promotional boost for his records.

Welker said that, in general, personal appearances by American names overseas, or the showing of a film in which they appear, are the most effective selling factors. Danny Kaye, as an example, is a solid seller in England because of his recurrent dates in that country. Eartha Kitt also has strong platter impact in England because of her appearances there. But the pattern is not uniform and names like Presley and Harry Belafonte, neither of whom has played Europe, are big on the Continent.

Although Welker is planning album releases in the U. S. of some European arranger-conductors, the aim of Victor's global thinking is to get wider exposure for the U. S.-made albums. Victor's deal with British Decca, with the latter's distribution network on the Continent, is being geared into the Victor program. With Welker on the trip was George Prutting, liaison between the Victor disk division and RCA International, who is setting up the distribution phase of (Continued on page 46)

## Suits Covering Film, TV & Radio Aspects of Trust Fund Seen Next As AFM Faces Litigation Load

Los Angeles, Nov. 27.

New lawsuits attacking the legality of the film, tv and radio transcription aspects of the Music Performance Trust Funds are expected shortly. These would follow the mammoth \$8,587,900 damage suit filed in Superior Court here against the American Federation of Musicians and 84 recording and transcription companies by 91 windjammers, including some of the top jazz record sidemen in the disk industry. Recording firms named as defendants were described as "neutral" in the controversy and were specified only to obtain an injunction restraining them from making further payments to the Trust Fund, except for disbursement to musicians directly involved in recording.

Declaratory relief is sought in the precedential litigation filed "on behalf of 6,000 musicians employed in the phonograph recording industry." It is the legal outgrowth of the "rebellion" of Local 47 musicians which erupted last February after AFM chief James C. Petrillo had turned down an appeal that changes be made in the Trust Fund policies and that money "diverted" from salaries of individual musicians be returned to them.

## Hi-Los Go Col Sinatra Steppin' Out With Essex; Ogle Disk Deals

Hollywood, Nov. 27. Frank Sinatra is expanding his Essex Productions' corporate entity to the status of a full-fledged independent record company and is beginning to make talent deals to build up a disk stable. Essex made its bow in the disk field as the producer of the "High Society" soundtrack album, which was released by Capitol.

Sinatra is nominally a Capitol artist. However, his disk contract, it was learned, is actually held by Essex, which will produce all future Sinatra efforts for Capitol release. The setup thus gives the performer a capital gain status on his diskings, with the corporation reaping the royalty instead of it going to Sinatra as personal income.

In line with the projected build-up of Essex as a label on its own (with Capitol, of course, handling the distribution), Sinatra and his longtime manager Hank Sanicola are discussing a deal with the (Continued on page 48)

Charge 'Breach' Suit filed by attorneys Harold A. Fendler and Daniel A. Weber charges Petrillo and the International Executive Board of AFM "breached" their fiduciary obligations as bargaining agents for the recording musicians and "failed to bargain honestly, conscientiously and in good faith."

Complaint specifically contends that the Recording Industry agreement of 1954 was originally set up to provide pay scale hikes of 10% for the first two years, plus an additional 10% for the next three (Continued on page 48)

## Col Hot on Dr. Peale's 'Coming of The King' As Xmas Set; Tie With Tome

Dr. Norman Vincent Peale's story of the Nativity, "The Coming of the King," has been grooved by Columbia Records. The tome, which is published by Prentice-Hall, has been scored by Don Gillis. In the Col package, David Wayne handles the narration and Ralph Hunter conducts the Gothic Choir with Ashley Miller on organ.

Package is getting top spotting in Col's December drive and the diskery is tying in with P-H to promote the set. Copies of the book are being sent to all of Col's district managers and distributors and P-H already has serviced book stores with four-color streamers and counter cards. Book store displays with the album-book tieup are currently being worked out. Los Angeles' Robinson's Department Store is slated to build its entire Christmas theme around "The Coming of the King."

The Gillis score is being published by Mills Music.

## Kaye's 'Ciu Ciu Bella,' For UNICEF, His Can 1st

Danny Kaye's, first single release in his recently pacted three-year exclusive deal with Capitol Records will be "Ciu Ciu Bella" with proceeds going to UNICEF. Tune will be spotlighted on CBS-TV's "See It Now" stanza Sunday (2).

The tv show, which is a filmization of Kaye's world tour for the United Nations branch, will get a simultaneous showing in 28 countries. Included in the global showing are the Soviet Union, Israel and Yugoslavia. Latter country has no tv facilities, so the film will be shown in theatres.

For the flip side of the Capitol disk, Kaye has cut "Love Me Do." Kaye's move to Cap came after a longtime stint with the Decca label.

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# Top Record Talent and Tunes

# VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

\* ASCAP + BMI

\* ASCAP

[illegible]

# RCA VICTOR RECORD BULLETIN



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Mary's Boy Child  
c/w Venezuela  
20/47-6735

#### □ MARTHA CARSON

Get That Golden Key  
c/w He Was There  
20/47-6724

#### □ JOE REISMAN

Armen's Theme  
c/w I'll Take You Dancing  
20/47-6740

#### □ CAROL RICHARDS

Run, Darlin', Don't Walk  
c/w My Heart Is an Island  
20/47-6721

#### □ DYLAN TODD

Timber  
c/w Golden Spurs and a Silver Saddle  
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**RCA VICTOR**



# Tommy Dorsey, Who Primed Swing Era, Chokes to Death in Sleep at Age 51

One of the key figures in the band business for the past 25 years, Tommy Dorsey died at his Greenwich, Conn., home Monday (26) under unusual circumstances. He was found by a medical examiner to have choked to death by food lodging in his windpipe while he was asleep. He was 51.

During the heyday of the swing era during the late 1930s and early 1940s, Dorsey ranked among top bandleaders of that era. In 1933, he and his older brother Jimmy organized the first Dorsey Bros. band, but a series of fights between the two, which since have become part of the music biz legend, resulted in a breakup of that organization in 1935.

Both brothers went separate ways with their own bands until they joined forces again in 1953 in a new outfit called "The Fabulous Dorseys," a billing which was taken from the title of the 1947 United Artists' biopic of both Dorseys' careers.

Tommy, a standout trombonist who was known both as T. D. and as "The Sentimental Gentleman of Swing," had the more successful band while the two brothers were operating solo. In 1937, he came up with his first smash disk hit in "Marie" for RCA Victor, the first number which sold over 1,000,000 copies for that company since 1928. The following year, his version of "Boogie Woogie" cracked the disk biz wide open with a spectacular sale. Victor reports that 4,500,000 copies on that number have been sold to date, a peak figure for a Victor instrumental. His earnings during this phase of his career during this period topped \$500,000 annually. Both Frank Sinatra and Jo Stafford, together with the Modernaires, broke into show biz as vocalists with Dorsey's band in the early '40s.

Tommy, who broke into the band business with his brother in the 1920s as members of The Scranton

Seven, later joined the Paul Whiteman and Vincent Lopez bands together. Even in these days, the Dorsey brothers became noted both for their musicianship and their squabbling. Their first major split took place in 1935 at the Glen Island Casino in New Rochelle, N.Y., when Tommy walked off the bandstand after objecting to a tempo set by his brother in their joint band. Since their last reconciliation, however, the two brothers worked harmoniously together with the band and in their tv shows. The Dorsey band is currently playing the Statler Hotel, N.Y., where it is in the second year of a five-year location deal.

Although a brayler who reportedly slugged Benny Goodman on the chin on the Coast in a 1947 recording session there, T. D. also had a considerable reputation as a wit and raconteur. His emceeing talent and his ad libbing abilities were, however, heavily in demand for private parties for music biz personalities.

Dorsey's marital life was also marked by disagreements. At the time of his death, his third wife was in the process of divorcing him although they still lived in the same 23-room Connecticut home. His first wife, Mildred Kraft, divorced him in 1941 and his second, actress Pat Dane, in 1947. He had two children by his first wife and two by his third.

The Dorsey brothers were trained in music by their father, Thomas Sr., who was a music teacher and coal miner in Shenandoah, Pa. In 1922, the Dorsey clan played as "Dorsey's Wild Canaries" in Carlin's Amusement Park near Baltimore.

In addition to his wife, children and brother, Dorsey is survived by his mother, a sister and two grandchildren.

Glenn Miller orch under the direction of Ray McKinley set for a six-week stay at New York's Hotel Statler starting Jan. 4.

## 15 Ways to Beat a Symph

Westminster Records, indie longhair label, has come up with an unusual packaging twist designed to ease some of the headaches confronting a consumer. The diskery is releasing Beethoven's nine symphonies in 15 different couplings to permit selection by the buyer of any desired combination of two symphonies on one LP. Thus, if a consumer has some of the symphonies, the Westminster coupling variations permits avoidance of duplication.

All of the symphonies were conducted by Hermann Scherchen with either the Philharmonic Symphony Orchestra of London or the Vienna State Opera Orchestra.

## YAMAGUCHI'S DISK BOW UNDER MGM BANNER

Shirley Yamaguchi, Japanese film actress, will bow on wax via MGM Records. Her first platter, "August Moon," is the theme from the Metro pic, "Teahouse of the August Moon," and is being rushed into market to tie in with the pic's national release. The flip side is "Anastasia," title tune from the 20th-Fox film.

Other new pacts on the MGM label include the singing group Four Spices, novelty team Al & Dick and rock 'n' roll Berry Kids. In the country & western field, the label has added Smiley & Kitty to its roster.

## Cleffer Cabrera Suing 3 Firms on 'La Cheronia'

An injunction action was filed last week in N.Y. Federal Court by tunesmith Felix Cabrera against Tico Records, Kahl Music and Ricardo Tico. The suit seeks damages sustained from alleged infringement of the plaintiff's copyrighted tune, "La Cheronia-Merengue," composed prior to 1955.

The suit charges that the defendants, beginning in January, 1956, infringed by recording and selling the tune without consent or permission. Unless relieved, the suit claims, the plaintiff will be irreparably damaged.

## Bobby Dieterle to Quit Cadence; Coast Future?

Bobby Dieterle, Cadence Records exec since its inception four years ago, is exiting the diskery after the first of the year. Her plans for the future have not yet been set but it's reported that she's mulling joining an indie Coast label.

Cadence grew out of an indie label jointly owned by Mrs. Dieterle and Archie Bleyer. Letter is Cadence's current prexy. Cadence hit the market in December, 1952, with Julius LaRosa's "Anywhere I Wander." LaRosa has since switched to RCA Victor.

## Europe-U.S.

Continued from page 43

the Victor global program in the packaged field.

Welker reported that the European consumer is highly price-conscious, a factor which has made the 45 extended play disks a popular item. In France, for instance, a single sells for around \$1.30 while the EP, containing twice as many selections, goes for \$2. The relatively high prices for LPs, scaled at about \$4 for a 10-inch, have limited the potential in this field.

Although 78s are still prominent in Europe, particularly England, the slower speeds are gaining ascendancy just as they have in the U. S., Welker said. In a country like Germany, the new speeds completely dominate, since that country started with a virtual clean slate after the last war.

Like America, Europe has hi-fi on the brain, Welker stated, adding that audio equipment on the Continent is comparable to that of the U. S.

W. W. Bullock, Victor chief of the single division, and Joe Carlton, pop single a&r head, who have been making the European swing to study the pop single market there, are due back early next week.

## Cooper Union

Continued from page 42

land. There were some squares in the half-round basement, but they trickled out apologetically rather than indignantly. Cooper Union has become the Birdland of the egghead.

The evening's ice was broken by "Three Inventories on a Texas Tune," Ray Green's Chinese score for piano and five percussion in which "Eyes of Texas" peeped out occasionally. Then came Alonzo Levister's "Manhattan Monodrama," imagination - prodding, moody, long, but a strong contribution in which Louie Mucci's trumpet work stood out.

Demonstrating how the "beat" bonds could be broken, Teddy Charles' "Composition for Five Percussion Instruments" displayed a wide range of interesting multiple rhythms. This was the most rewarding result of Broekman's call for a change. Then, in "Five Structures," Teo Macero probably went farther out than anyone has done to date in a written score—that is, and get back to make a finish. Needs some editing, but otherwise can stand a lot of hearings until the ear adjusts.

Second half opened with "The Cain Within," a solid dramatic poem by Patricia Brant, narrated by John Wilson, with percussion music by Henry Brant, played by instrumentalists scattered in the sides and back of the auditorium. A tricky, difficult technique which came off splendidly. Then Emanuel Vardi's "Sextet" swung out with more melody than the rest of the evening added up. A jazz chamber music piece, it contrasted sharply with the balance of the program. In any other concert it would have sounded progressive and modern. Here it was pretty and charming and contrasty in a night of offbeat, jet-fast sounds.

The closer made it—the debut of Al Zeiger's Free Form Trio, doing improvisations on pop classics like nothing heard before. A bit slow in warming up—first public appearance after four years of Sunday afternoon practicing—these sharp players move together with delightful invention and change. A real find and a bet for quick record and pad popularity. Zeiger and friends picked a good spot to spring from. In 1860 Abe Lincoln made it after showing his stuff on the same platform.

## WIZELL & DAY (ASCAP) CATALOG UP FOR GRABS

Murray Wizell is deactivating his music firm, Wizell & Day, in which he was partnered with tunesmith Bobby Day. Firm, an ASCAP affiliate, had been operated by Wizell for the past six years. The catalog is being put up for sale.

Wizell is now back on the Brill Bldg. beat after a 13-week session with his leg in a cast, result of an accident. He's currently prowling another publishing firm tieup. Before opening his own firm, Wizell had been general professional manager at Famous Music and professional manager of Crawford Music.

## ANNE FULCHINO RECUPING

Anne Fulchino, RCA Victor pop publicist, is recuperating at Ft. Myers Beach, Fla., after undergoing surgery in a Boston hospital. She's been ordered to rest for another month in Florida before returning to her Victor post.

## Roach Exits

## WB Music Co.

J. Tatian Roach, head of Music Publishers Holding Corp.'s standard & educational division for the past five years, is exiting his post Jan. 1.

Roach's resignation stems from "differences of opinion" with Herman Starr, MPHC topper, on major policies of firm's future activity in the standard & educational field.

He came to MPHC (the Warner Bros. music firms) in 1938 from the sales department of Carl Fischer to take charge of sales and promotion in the Midwest, operating out of the Chicago office. Three years later, he was switched to N.Y. to organize a national education program. Roach took over his present post when Bill Wiemann died five years ago.

Starr has not yet decided upon a new topper for the standard & educational division. Roach's plans for the future are indefinite.

## Spier Jr., Belle Nardone To Continue Pubbery

Larry Spier Jr. and Belle Nardone are continuing the operation of the late Larry Spier's music publishing combine. The elder Spier died of a heart attack a few weeks ago.

Both Spier Jr. and Miss Nardone have been associated with the publishing operation in exec capacities for several years. Firm is currently riding with the click, "Two Different Worlds," which was placed in Princess Music. Latter firm was recently set up by the elder Spier in partnership with Nat King Cole.

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# VARIETY Scoreboard

## OF

# TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets  
**Coin Machines    Retail Disks    Retail Sheet Music**  
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

### TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	ELVIS PRESLEY (Victor)	Love Me Tender Don't Be Cruel Love Me Hound Dog
2	2	GUY MITCHELL (Columbia)	Singing The Blues
3	3	JIM LOWE (Dot)	The Green Door
4	6	CROSBY & KELLY (Capitol)	True Love
5	5	FATS DOMINO (Imperial)	Blueberry Hill Dreamboat Comes Home
6	4	JOHNNIE RAY (Columbia)	Just Walking In The Rain
7	7	BILL DOGGETT (King)	Honky Tonk
8	8	PAT BOONE (Dot)	Friendly Persuasion Chains Of Love
9		GEORGE HAMILTON 4th (ABC-Par)	A Rose And A Baby Ruth
10		FRANK SINATRA (Capitol)	Hey, Jealous Lover

### TUNES

(\*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†LOVE ME TENDER	Presley
2	2	*TRUE LOVE	Buxton Hill
3	4	†SINGING THE BLUES	Acuff-R
4	3	†THE GREEN DOOR	Trinity
5	5	†JUST WALKING IN THE RAIN	Golden West
6	6	*BLUEBERRY HILL	Chappell
7	..	*FRIENDLY PERSUASION	Feist
8	8	†DON'T BE CRUEL	Presley-S
9	9	†CINDY, OH CINDY	Marks-B
10	7	*TONIGHT YOU BELONG TO ME	BVC

#### Johnson's Dot-ted Line

Jerry Johnson has joined Dot Records as promotional director of its western division.

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#### VICTOR PACTEE SINGH ORDERED TO LEAVE U.S.

Hollywood, Nov. 27. Kuldip Singh, 23-year-old foreign-born singer who was recently signed by RCA Victor, is in trouble with the immigration bureau here and has been ordered to leave the country. While Singh claims to have been born in Kashmir, immigration authorities say he was born in Trinidad and is not eligible to enter the country on a permanent basis. Singh was studying pre-medicine at UCLA here before joining the Victor roster.

He now plans to go to Mexico with the view of reentering the U. S. with the immigration office's okay.

#### C&W Cokers to Decca

Three members of the Coker Family, a country & western combo, have been inked by Decca.

A special three-pocket package for disk jockeys is being used by Decca to spotlight Al Coker, father of Sandy and Alvadean, each of whom does solo stints.

#### No Rival Ticket For N.Y. Local 802

For the first time in the history of New York's Local 802 of the American Federation of Musicians there will be no organized opposition tickets in the field. Al Manuti, incumbent prez, will be on the ballot with no competition for his post along with veepees Al Knopf and Hy Jaffe. The only person bidding for one of the union's top posts is Andy Pino, who's running as an independent against Aldo Ricci, the incumbent secretary. There are also several contests for the executive board, but on an individual basis.

Election early next month marks the extinction of the Blue Ticket, which for many years ran the union. That group has never been able to get off the ground since Manuti defeated them some four years ago. Several of the Blue leaders, in fact, switched to Manuti's side in recent years and thus have created an unprecedented unity in the leadership.

#### Stein Flair-X R&B'er

Ralph Stein has taken over as head of rhythm & blues artists & repertoire for the recently set up indie Flair-X Records.

He had been a&r topper for Original Records and for many years had arranged for Benny Goodman, Louis Prima, Al Donahue and Billy Butterfield.

#### BG SPELLS BIG GROSS; 38G IN N'WEST FOUR

Seattle, Nov. 27.

Benny Goodman show, with Martha Tilton and band, landed four socko grosses in the northwest—at Orpheum, Seattle; Auditorium, Portland; Georgia Auditorium, Vancouver, B.C., and Coliseum Auditorium, Spokane, for grand total of \$38,600.

Show was handled by Northwest Releasing Corp., impresarioed by Zollie Volchok and Jack Engerman. Their terrific promotion stirred top interest and capacity houses in all four spots.

Portland topped with \$10,000; Vancouver, \$9,500; Spokane, \$9,150; Seattle, \$9,100. All scaled from \$5, except Spokane, \$3.

#### Meyer Davis Vs. 20% Tax in D.C.

Bandleader - contractor Meyer Davis goes to bat in Washington Friday (30) for the American Federation of Musicians' drive against the 20% cabaret tax. He was invited by AFM chief James C. Petrillo to testify before the subcommittee of the House Ways & Means Committee.

The tootlers' union has been claiming that the 20% cabaret tax has increased unemployment among its members. Davis is joining the fight because he feels that the tax is not only creating unemployment for musicians but is affecting others in the entertainment field.

## BMI Check List

OF New RECORD RATINGS  
BY THE TRADE PRESS

	Billboard	Cash Box	Variety
<b>BE MINE TONIGHT</b> (Peer) DUKE MITCHELL (Liberty)	80 (Excellent)	Best Buy	Excellent
<b>CHA CHA ON PARADE</b> (Ejay) SONNY ROSSI (Mardi-Gras)	76 (Good)	B+ (Excellent)	
<b>A CHEAT</b> (Debra) SANFORD CLARK (Dot)	81 (Excellent)	Sleeper of the Week	
<b>DON'T YOU REMEMBER</b> (Peer) JOAN SHAW (ABC-Paramount)	78 (Good)	B (Very Good)	
<b>EVERYBODY LOVES PIERRE</b> (Pamco) DON COSTA ORCH (ABC-Paramount)	76 (Good)	Disk of the Week	Good
<b>GO AWAY WITH ME</b> (Lowery) THE WILBURN BROTHERS (Decca)	C&W Best Buy	C&W Bullseye	
<b>GOODNIGHT, MY LOVE</b> (Pleasant Dreams) (Quintet)			
MINDY CARSON (Columbia) THE MCGUIRE SISTERS (Coral)	Spotlight	B (Very Good) Disk of the Week	Excellent
<b>I REMEMBER WHEN</b> (Regent) LEO DIAMOND (Victor) SIDNEY BECHET ORCH (Coral)	Spotlight 73 (Good)	B (Very Good) B+ (Excellent)	
<b>IF IT'S WRONG TO LOVE YOU</b> (Peer) BETTY JOHNSON (Bally)	76 (Good)	Sleeper of the Week	
<b>I'LL BE GONE</b> (E. B. Marks) LILLIAN BROOKS (Epic)	78 (Good)	B (Very Good)	
HAWKSHAW HAWKINS (Victor)	C&W 77 (Good)	B+ (Excellent)	
<b>I'LL BE SPINNING</b> (Arc) THE CADETS (Modern)	81 (Excellent)	B+ (Excellent)	
JOHNNIE & JOE (Chess)	R&B Spotlight		
<b>MORNING, NOON &amp; NIGHT</b> (Kahl) GEORGIA GIBBS (Mercury)	Spotlight	Disk of the Week	Good
<b>MY HEART BELONGS TO YOU</b> (St. Louis) GALE STORM (Dot)	Spotlight	Sleeper of the Week	
<b>MY JUDGE AND MY JURY</b> (Maggie) THE DIAMONDS (Mercury)	78 (Good)	B (Very Good)	
<b>ON MY WORD OF HONOR</b> (Mr. Music-Antler) B. B. KING (RPM)	R&B Best Buy	R&B Sure Shot	
<b>SINCE I MET YOU BABY</b> (Progressive) MINDY CARSON (Columbia) IVORY JOE HUNTER (Atlantic)	Spotlight Best Buy	Best Bet Sure Shot	
<b>SLOW WALK</b> (Norbay) SIL AUSTIN (Mercury) BILL DOGGETT (Bally)	Best Buy Best Buy	Sure Shot Sure Shot	
<b>STOLEN MOMENTS</b> (Tannen) HANK SNOW (Victor)	C&W Best Buy	C&W Bullseye	
<b>TRA-LA-LA</b> (Snapper) GEORGIA GIBBS (Mercury) LAVERN BAKER (Atlantic)	Spotlight R&B Best Buy	Disk of the Week R&B Award	Best Bet

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## How Much Did Elvis Pull in Toledo— 24 or 28G? Dope-Sheet on 'Flashes'

Toledo, O., Nov. 27.

The highest gross for a single day was racked up by Elvis Presley in the mammoth Sports Arena here on Thanksgiving Day (22). Some 14,000 persons at the matinee and evening show brought in \$28,200, scaled to \$2.50. This broke the former record established by Bob Hope, who grossed \$24,000 for a single show at the Arena, scaled to \$4.20. The night show was a sellout, with a surprisingly large number of mature persons in the audience.

A crew of 20 policemen was on hand to maintain order among the enthusiastic crowds. The show, in addition to getting greater crowds, also drew forth more vocal response from the audience than any other in the Arena's history. It was pointed out that Elvis was seen by more persons than watched Adlai E. Stevenson and Vice President Richard Nixon combined, and these talks were free.

Elvis Presley's take in Toledo, where he did two shows on Thanksgiving Day, was estimated at \$24,000 by objective sources usually reliable. The arena was geared for \$30,000. Diehards and optimists in the trade do not believe that the swivel-hipped singer can sustain more than one or two trips around the one-nighter circuits.

Liberace was also considered to be equally as hot as Presley, and made it only once around the loops. This despite the fact that the candelabra kid was the idol of the geriatric set of females who could more easily afford the higher prices charged on the one-nighters than the kids.

On the other hand, such perennial faces as Gene Autry, Roy Rogers, Nat King Cole, Victor Borge, and a few others can virtually repeat at the arenas year in and year out and still rack up respectable grosses. In some instances, the second appearance in any given town is stronger than the first.

Just what are the factors that determine boxoffice longevity in any of these attractions is hard to determine. In nearly all cases, those that have hit the arena outings as a result of a hit record seem to have been able to make it once around. The same applies to video faves. In either of these cases, when disk sales drop and when Nielsen ratings fall, the personal appearance gate also suffers.

One of the most profitable tours of one-nighters this season was Lawrence Welk's, in which phenomenal grosses were chalked up. Some showmen feel that there's still a wide choice of arenas open to Welk and he'll clean up so long as his Nielsen is in the upper strata.

In most any case, it's felt by showmen, it would be disastrous to have some of the current names stay for more than one day in any given town. It's pointed out that no longer is it possible to exhibit frequently in a vaude house where the kids could get in at 50c and up, and where the weekly allowance could stand only the comparatively modest tabs of the vaudeville. Today, most of the attractions have to be peddled at a minimum \$3 top, and the kids will go for a onetime and then quit for months.

It's argued that the economics of the situation prevent annual appearances, except in a few instances where the appeal is not confined to youngsters or to any one segment of the population.

## GEO. WHITE EYES B'WAY FOR CAFE 'SCANDALS'

Las Vegas, Nov. 27.

A new edition of George White's "Scandals," embracing the cream material from the producer's top shows of previous years, may reach Broadway before the end of the season.

White currently is producing the show for a minimum six-week run at the Riviera Hotel here, opening Dec. 26. If reaction in the nitery setting warrants, White will try to finalize arrangements for a Broadway run.

For Las Vegas, White will use 10 principals, none of them names, a line of 24 girls and a few specialty acts.

## Kids: Cut It Out!

Richmond, Va., Nov. 27.  
Elvis is real gone in Richmond, too.

A large Presley poster disappeared from the Byrd Theatre last week. In its place was a ransom note signed by "Broke."

The youth wrote, "I am a junior high school student with no money and my girl is crazy about Elvis Presley. I will return the advertisement if you will give me two passes to see the (Presley) picture. Please answer in the classified section of the newspaper."

The reply from George Switzer, assistant manager of the Byrd, was duly published in the Richmond newspapers:

"Will give you two guest tickets for the return of the Elvis Presley cutout."

P.S.—Good publicity stunt.

## Miami B'ch Eases 'B-Girl' Statute On Nix of 'Mix'

Miami Beach, Nov. 27.

A watered-down ordinance aimed at B-Girls and clip joints on Miami Beach was voted into law this week by City Council. This followed extensive revision of the original measure proposed some time ago which would have affected top entertainers and hotel operators, if passed as written.

The original proposal would have nixed any mixing with patrons by any employee of an establishment licensed to sell liquor. However, the ordinance was held up from passage after two readings when local AGVA director Jerry Baker, AFM local's Frank Casciola and other union reps protested the latter, if not the intent, of the law. Key hotelmen and their dissatisfaction with the text of the proposed measure, leading finally to a complete rewrite.

Sparked by council members Marcie Liberman, local banker and a former top ballroom dancer in the period after World War I; Judge Bernie Frank, married to songstress Marion Colby, and former Mayor Harold Shapiro, the revised version was drawn up, although they voted against even that draft. It is similar to an ordinance passed by the city of Miami which was enjoined by Circuit Court here in 1955, preventing enforcement of the law.

The ordinance prohibits any "vendor to sell alcoholic beverages for consumption on premises to, or to permit any female employee to solicit or induce any male patron on such premises . . . for purpose of purchasing any alcoholic beverages to be served to such female."

## Salisbury B'ch Would Turn Cafe Into Silo if Name 'Dry Runs' Don't Pan Out

Salisbury Beach, Mass., Nov. 27.

While the hassle over this town's dry vote, which looks to kill the lush beach strip nitery and cafe biz, continues, Dennie Mulcahy, operator of the biggest spot, the Frolics, says he'll bring in packaged musicals and operate as a summer theatre with night club atmosphere if his plans to operate as usual with sked of big name nitery acts don't work out.

The boniface said he would, of course, prefer to operate as he has for past several seasons with a roster of big names.

With no liquor serving allowed, the question now is whether or not the spot, and other Salisbury boites, can serve "setups" with the customers bringing their own bottles. If they can't, it hardly seems that soda pop can pay the freight for such names as Mulcahy, has offered in the past.

Meantime, multiple irregularities in the recount which would re-

Veteran River Showboat Impresario

## Capt. Billy Bryant

recalls the halcyon days, when Capt. Price and Capt. French plied the Ohio and Mississippi Rivers, in an informative piece titled

## Feuding Showboaters

one of the many editorial features in the upcoming

51st Anniversary Number

of

VARIETY

## Jerry Lewis Set To Follow Judy At Palace in '57

RKO Theatres prexy Sol A. Schwartz is mulling whether to spot the Jerry Lewis two-a-day—a misnomer, incidentally, in light of the 8-10 shows-a-week policy—right after Judy Garland closes at the Palace on Broadway in January or wait a few weeks in between for a deliberate cooling-off process. Miss Garland, who has been doing sturdy business, cuts to seven shows a week, eliminating Tuesday night as well as Monday, but retaining the Saturday and Sunday matinees, as well as the night performances.

This has nothing to do with her loss-of-voice two weeks ago when there were refunds for Wednesday-Thursday-Friday. The Wednesday show was half-way through when the star found herself in poor voice and, rather than risk further damage, Schwartz wouldn't permit her to perform. There were few refunds, mostly exchange of tickets.

Comedian Lewis meantime is aligning his supporting show which, to Schwartz, is always an important factor in light of the \$6 and \$7.50 top. Elimination of the Tuesday night Garland show will cut the \$53,000-\$55,000 pace to around \$47,000 capacity.

The proposal for a short legit season for Anna Magnani in a new Tennessee Williams play, utilizing the Palace for a short-term legit policy, now appears cold because of the Italian star's foreign film production commitments. The George Price (prez of AGVA) idea for the Palace Theatre Bldg. purchase is "still just conversation," says Schwartz.

## Long in MCA S.F. Office

San Francisco, Nov. 27.

Music Corp. of America has switched Hank Long from Cleveland to take over as boss of its Frisco office and shifted some publicity and placement functions of the office to Las Vegas and Los Angeles.

Long replaces Hugh Heller, recently moved into New York office.

## Sheraton Chain Capitulates; Tries Novelty Act Idea Around Circuit

## Pitt's New Nixon Cafe To Get Going—Finally

Pittsburgh, Nov. 27.

It now begins to look as if downtown Pittsburgh will get its fancy new nitery, the New Nixon, after all. Tangled financial status apparently has been straightened out after months of doubts and frustrations. The big cafe, designed to seat more than 500, will be unveiled before the holidays.

Room, situated in heart of the Golden Triangle right in hotel belt and next door to a city parking garage, has been beset by money problems almost since its inception. Originally, it was to have opened in May but couldn't raise the coin to complete various phases. In addition, it has been plagued by internal strife.

Just what the eventual ownership-management setup will be is still being worked out by lawyers, but final word is that it'll definitely be opened for business in a couple of weeks.

## AGVA Pressing Chicago Hotels On Basic Pacts

Chicago, Nov. 27.

The American Guild of Variety Artists' battle with midwest hotels over minimum basic agreements is nearing a showdown. Ernie Fast, union's midwest chief, yesterday (Mon.) gave Chicago's Drake Hotel an ultimatum threatening to withdraw performers unless its demands are met. Fast is also seeking to meet with representatives of the Hilton chain's Conrad Hilton and Palmer House hotels here this week.

AGVA's basic conflict with the hotels is over pension and welfare contributions and posting of salary bonds.

In his ultimatum to the Drake, Fast is threatening to prohibit AGVA members from working club dates there as well as to pull performers from the hotel's public rooms. He says this same strategy will be used against other hotels not signed to the minimum agreements and in good standing with the guild.

Fast said that acts also would be pulled from the Black Orchid here unless the nitery meets its welfare payment commitments. The Orchid is a signatory to the unions' minimum agreements but Fast claims it is six weeks delinquent.

First impact of the guild's attack hit the Chase Hotel in St. Louis last week (see separate story).

## New Arena on L.I. 'Glad' About Delayed Opening; Couldn't Fit in 'Cycles'

Commack, L.I., N.Y., Nov. 27.

Cancellation of "Ice Cycles" has worked out advantageously for the Commack Arena here, originally slated to open Dec. 24. It appears that the new showship will not be ready before spring, and it's more than likely that the Arena would not have been able to accommodate "Ice Cycles" if it were going on the road, according to Tony Lockhart, who will manage the new auditorium.

Thus far, nothing has been set for the Arena, and any bookings will depend upon the completion date of the spot. Management can now afford the luxury of more leisurely construction.

Cancellation of "Cycles" was a surprising development, since John H. Harris, producer of "Ice Capades," was to have made "Cycles" the third company of that show. Currently, there are two companies of "Capades" on tour, and third unit was being projected in order to pick up areas not now being served by a major ice show.

New arena will have 4,483 permanent seats and 17,000 square feet of floor space.

The Sheraton Hotel chain may revert to a talent policy angled along novelty ideas. The chain is booking the Talbot Bros. (6), a calypso group, around several of their inns for one-nighters. If experiment works out, there will be other troupes riding the circuit.

The Talbots opened at the Blackstone, Chicago, Sunday (25), where they arrived four hours late because of bad weather. From there, the outfit goes to the Sheraton, also Chicago; Cadillac, Detroit; Sheraton, Rochester; Ten Eyck, Albany; Kimball, Springfield, Mass.; Plaza, Boston; Astor, N.Y.; Biltmore, Providence; Belvedere, Baltimore; Gibson, Cincinnati, and Mayflower, Akron.

For many years, the Sheraton chain has frowned upon name entertainment and has veered toward small groups. One of the reasons is the 20% cabaret tax. A still greater reason is the prices that must be shelled to get headliners. The Sheraton chain has operated on the theory that it cut down considerably on the black ink when shelling out for huge bands and name shows. Although this policy didn't pay off in the prestige department, the Sheraton toppers were quite satisfied because, it kept down expenditures, and red ink was rare in most of their rooms.

However, it's seen that in order to get the huge convention business, which is becoming one of the most lucrative facets of hotel operation, some sort of show policy must be maintained, if they're to get delegates to remain in the hotel for dinner and supper business. For example, at its Sheraton Park Hotel, Washington, a lot of eatery business is lost to the nearby Shoreham Hotel, which now has a name band and an entertainment policy in the smaller room.

The Talbot Bros. booking isn't designed to be a lure to the convention biz, but the chain toppers are testing reactions of both management and customers on acceptability of entertainment.

If idea works out well, it's seen that the chain will try to get unusual bookings so that it will not have to rely on hard-to-get and expensive names. The novelty angle has been working out successfully in many cafes, which find that they can compete more successfully with the larger spots merely on the basis of angled bookings.

## SEEK 200G FOR MASS. RESORT-TRAVEL BALLY

Boston, Nov. 27.

The Massachusetts 1957 Legislature will be asked to create an unpaid state vacation travel development commission to advertise the state's resort amusement advantages and develop its tourist industry.

Under provisos of a bill filed by Norman Cook of the Cape Cod Chamber of Commerce, the state would allow the 11-member commission an annual appropriation and from up to \$25,000 each for eight regional groups to help advertise their own areas. The commission would be placed under the state commerce department but would have its own authority in appointing the director of the division of vacation-travel development.

Three of the members would be appointed by the governor. Eight members would be heads of travel development orgs.

## New Miami B'ch House In Stopgap Vaude Bills

Miami Beach, Nov. 27.

New Variety Theatre here will be on a temporary vaude policy starting Dec. 1, when house starts with a six-act bill. After Jan. 1 it will go into a legit policy.

Caplan interests, which are running this house, operated the Roosevelt Theatre here last year.

## Jerry Lewis'Gaye Aide

Judy Gaye, who worked the Copacabana Lounge, N. Y., has been signed for the Jerry Lewis show at the Sands Hotel, Las Vegas, opening Friday (30).

Comic caught her at the Jules Podell spot during his recent N. Y. visit.

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**LEE MORTIMER**,  
Sunday Mirror.

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**CATHRYN McCUNE**,  
The Tulsa Tribune.

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**EARL WILSON**,  
New York Post.

"... Then they went into a piano rock that really shook the rafters in the high vaulted room and made the chandeliers tremble. And what did the old folks do? They went crazy just like the kids are supposed to do."  
**LARRY LAWRENCE**,  
Milwaukee Journal.

"Those Merry Macs, 3 Guys and a Gal with neat vocalistics."  
**GENE KNIGHT**,  
New York Journal.

**VARIETY**  
"The Merry Macs, playing their first New York date in some time, haven't lost their touch. Associated principally with the late Fred Allen's radio series, the quartet, comprised of three guys and a femme, score with their neat brand of vocalizing. The group starts off with "S Wonderful," move into a few oldies and then switch to a bouncy "Piano Roll Rock" in which one of the males gets in some snazzy sax work. That's followed by a dixie-styled number, complete with canes and strut, followed by "I'm a Lovin' You Rock" for a nifty closer."  
**Jess**

"The Merry Macs were great and the crowd loved their original 'I'm A Lovin' You Rock.'"  
**BILL ROBERTS**,  
Billboard.

"Those Merry Macs — they're swell, not only for us old memory lane geezers, but for the modern as well. The Merry Macs have harmony for all ages. They even span the years to rock and roll, with the second tenor, Dick Baldwin, doing a wow of an Elvis Presley impersonation. The crowd at the Shamrock really made merry over the Macs."  
**MORRIS FRANK**,  
Houston Chronicle.

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## 3 New Cafe Entries in Miami Beach; Motel's 'Keith-Time' Via Vaude Scion

Miami Beach, Nov. 27.

Three additions to the ocean-front hotel-cafe circuit here were made this week with announcement by Golden Gate, Empress and Colonnade of show policies for the winter season.

The Empress, an entry last season, has set Mickey Katz for two dates, Diosa Costello, Lenny Kent, Eileen Barton, Larry Storch and Jerry Lester, all staples on the local route. Colonnade, swank Bal Harbour hostel, is opening with Marion Colby in its Polo Club with other acts now being paced.

The huge Golden Gate Hotel-Motel, located at the northernmost point (Golden Beach) of what can be regarded as Miami Beach, announced conversion of its 1,200-seat convention hall into a theatre-restaurant in which a vaude policy will be installed beginning Dec. 20. Type of acts to be booked will be novelty, acro, song and comedy turns to work a two-show nightly, weekly run. Budget, at present, is understood to be a modest one with upping if the idea clicks.

Producer for the shows is B. Don Keith, former booker for the Hollywood Beach Hotel and a member of the Keith vaude family. Productions will be titled "Keith-Time" in promotion pitch utilization of the name. Tariff will hold to a \$5.75 for dinner with no cover charge, of buffet and four drinks for the price. A name orch is to be added for dancing.

### Henry Hudson's Jazz

The Henry Hudson Hotel, N. Y., has become the only Manhattan inn on a jazz policy that started Saturday (24). Bobby Hackett is on the initial bill.

Outfit includes Ernie Caceres, baritone sax; Dick Carey, piano; Tony Hannan, drums; Tom Gwaltney, clarinet, and John Dengler, tuba.

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### Billy Graham Paces B.O. in L'ville Expo's Setbacks Since Bow

Louisville, Nov. 27.

New \$18,000,000 Fairgrounds & Exposition Center is operating in the red, according to report made by H. Clyde Reeves, chief Fairgrounds exec., to the State Fair Board last week. Expo lost \$18,676 in October, its second month in business. Tony Martin show, on Nov. 3 grossed \$4,167, with total expenses about \$7,703, a loss of around \$3,000.

Biggest moneymaker in October was the Billy Graham revival. Total October revenue was \$48,372. In an economy step, the Fairgrounds will cut the number of guards, and revise rates on some concessions, parking, etc. Some of 50 cleaning men working will be lopped off the payroll. Reeves estimates that November expenses will be considerably less than October's \$67,048, and costs will be held to about \$28,000 in December. December gross is expected to reach at least \$34,000, and may well be over \$50,000, according to Reeves.

Basketball, and other sports events are hoped to bring the take to a point where the Fairgrounds will earn enough to pay off the \$16,000,000 in bonds which financed the project.

### Dietrich, Elsa Mid-Air in Vegas

A couple of Las Vegas commitments are running into difficulties. Marlene Dietrich, booked for the Tropicana preem show tentatively set for around Jan. 1, may not be able to play this date because inn hasn't yet obtained its casino license. Whether she'll hold out for the long period is debatable.

Thus far, Eddie Fisher is being set for the second Tropicana display. However, if Miss Dietrich drops out, Fisher will preside at the premiere.

Difficulties are also being encountered in the Elsa Maxwell booking at El Rancho, originally set for Jan. 3 on the show with Joe E. Lewis. According to the William Morris Agency, operator Beldon Katleman would like Miss Maxwell to come in prior to the Christmas holidays, and they are now trying to clear a couple of previously contracted dates to make this possible. Miss Maxwell was signed at \$5,000.

### Saranac Lake

By Happy Benway

Saranac Lake, N.Y., Nov. 27. This tribute was paid by Ed Davidson to the IATSE about the privilege extended to his wife Grace: "My wife received care that only a millionaire could afford. Grace spent a year at the Will Rogers Memorial Hospital and had the best medical attention; everything, even laundry service was free. Money couldn't buy the attention that the hospital gave her." Charlotte Eiselman, niterie entertainer, received the long looked for medical ok that rated her a greenlight to go home and resume work.

Dr. Homer McCreary, Will Rogers house medico, off to Gotham to attend a symposium of lung specialists.

Write to those who are ill.

### Jimmy Wakely Rodeo?

Hollywood, Nov. 27.

Everett Colburn, veteran rodeo director who handles the equine extravaganzas at Madison Square Garden, N. Y., has been huddling with Jimmy Wakely about a new packaged show for the chute circuit next summer.

Wakely would headline, backed by a corps of cowboys. Trek would encompass the corral circuit, including the Garden.

### Music Hall 3 On Trial By AGVA As 'Rebel' Unit

Three members of the Radio City Music Hall chorus were tried in New York Monday (26) by the executive board of the American Guild of Variety Artists on charges of promoting dual unionism, conduct unbecoming an AGVA member, along with other accusations resulting from the formation of an indie union to be known as Assh. of Radio City Music Hall Chorus Employees.

Findings against Eric Hutson, prexy of the indie outfit; Mary Ann Ray, org's veepee, and Violet Breck, treasurer, weren't revealed pending notification to them. Other members of the organizing choristers will be tried until all members of the "rebel"-outfit are given board trials.

Penalty is possible expulsion. However, it's believed that such an extreme will not be imposed for these defendants. Meanwhile, the trio isn't working although they are still on the Music Hall payroll. Indie union was organized by Irving Goss, a former N.Y. regional director of AGVA who was fired some time ago.

### Rolly Rolls Pounds Piano And Tries to Make Like Borge in Town Hall Bow

Rolly Rolls, on the vaude and niterie circuits for many years as a comedian with the ivories, has tackled the concert circuit with his debut at Town Hall, N.Y., Sunday (25). French performer came in from Washington where he's on a longterm at the Palladium Room of the Shoreham Hotel.

It's fairly evident that Rolls essayed this stand as a test of his prowess as a one-man show a la Victor Borge, who ran several seasons in N.Y. and who is presently one of the hottest perennials on the arena circuit. It was a fullscale audition in front of a paying audience (\$2.50 top) and he played to a three-quarter house, which is quite an accomplishment.

Rolls is not yet a Borge. He follows set routines, which are socked in niteries and whammo in vaude, but is still not quite up to the par for the concert and legit circuits. His work is of too small a dimension, at least in the rarified Town Hall atmosphere.

Rolls is backed by an instrumental group comprising a piano, bass, drum, sax and trumpet. Symphony behind him didn't lend too much dignity or depth of background, and perhaps a different kind of instrumental makeup would be more beneficial.

Rolls' routines are laugh-producers in the vaude and cafe genre. His imitations of old masters, his dissertation on different types of pianists, and some of the old musical gags such as using several melodies in counterpoint at one time, with the symphony in the background, came off well. Solo of "Tea for Two," with the verse and chorus played simultaneously, is an item in the repertoire of too many pianists.

Rolls also exhibited on a tiny concertina for good effect, and there were some straight ivory solos. He's punched out material in cafes and vaude for so long that his serious efforts seem to have taken on a metallic tinge. With the comfortable economic haven of a socko act, Rolls can afford an occasional binge on the longhair circuit and a test of his potential for the tall coin. However, his scope must be enlarged considerably for the swank time. Jose.

### Bolger Bowl Nix Puts Dallas in Fix—No Show

Dallas, Nov. 27.

No Cotton Bowl Week variety show will be seen at State Fair Auditorium this year. Ray Bolger, announced to topline a Dec. 27-31 show, unexpectedly cancelled the date Nov. 15.

Charles R. Meeker Jr., managing director of State Fair Musicals and Texas expo veepee, said he understood the Bolger deal was firm.

"Ray Bolger's unprecedented cancellation left us with no alternative," Meeker said. "We simply can't secure a high-calibre show in so short a time, and we would not consider anything below the standard we have maintained at State Fair Auditorium over the years."

### Vaude, Cafe Dates

#### New York

Peggy Connelly moves into the Latin Casino, Philadelphia, Dec. 6. . . . Bernie Leighton Trio pacted for Peacock Alley of the Hotel Waldorf-Astoria; starting Dec. 3. . . . Trudy Richards into the Zephyr Room, Cleveland, Dec. 3. . . . Jackie Kannon signed for the Balinese Room, Galveston, tomorrow (Thurs.). . . . Lucille & Eddie Roberts return to the Cotillion Room of the Pierre Hotel, Feb. 11. . . . Danny Kaye to entertain at a Brooklyn businessmen's luncheon for the benefit of the Boy Scouts, tomorrow (Thurs.) at the St. George Hotel. . . . Lola Fisher, who dubbed for Julie Andrews in "My Fair Lady," to double between the legit musical and Le Ruban Bleu, Dec. 4. . . . National Arts Club to hold its annual bal masque at its clubhouse, Dec. 1. . . . Page & Bray set for Bimbo's, San Francisco, Jan. 17. . . . Arthur Lee Shapkins starts at the Latin Quarter in March.

Sam Kahl, former Chi rep of the Orpheum circuit and now an insurance broker, in for a quick visit to New York. . . . Bob Sennett rebooked for the Elegante, Brooklyn, Dec. 12. . . . Terry Haven is new at the Kings-Club, Dallas. . . . Gina & Gerardo, who recently competed a Savoy, London, date, to tour Germany and Spain. . . . Hank Henry of the Silver Slipper, Las Vegas, show, signed to William Morris Agency.

#### Chicago

Gloria Van forced to cancel Dec. 10 opening at the Alamo in Detroit because of pregnancy. . . . Al Dehanis at the Brown Suburban Hotel, Louisville, next Monday (3) for two weeks. . . . Mickey Sharp opens tonight (Wed.) at Houston's Club Crescendo for two weeks; Ford & Haines due in for two weeks on Jan. 2. . . . The Houston National Auto Show will feature Jackie Bertell and The Musical Waves, Jan. 31-Feb. 3. . . . Chicago's Flamingo now exclusively booked by Chez Paree Artists. . . . Robert Clary set for the Radisson Hotel, Minneapolis, Jan. 31 for two weeks.

### ACA Presses for Return Of Cerneys to Its Stable

Artists Corp. of America has moved to return the Cerneys to its management. ACA attorney has opened suit in N.Y. Supreme Court asking for a declaratory judgment to determine the length of the contract entered into between the agency and the dance team, and at the same time moved to enjoin the Cerneys from working under any other management.

The Supreme Court ruled recently for the Cerneys against ACA, but the ruling included allowances of 20 days for an amended complaint setting forth a cause of action and permanent injunction.

Dusty Brooks, now under personal management of Eddie Lane, set for return engagement Dec. 5 at the Elegante, Brooklyn.

## St. Loo Chase In AGVA Pact After Blackout

St. Louis, Nov. 27.

Another hassle between Harold Koplar, boniface of the west end Chase Club, and the local branch of the American Guild of Variety Artists that caused the benching of three acts last week was settled after the club was without entertainment for two nights. The acts, comedian Sheeky Greene, illusionist Richardi Jr. and the novelty dance team of McKay & Charles, resumed their chores Friday (23).

The dispute had arisen over Koplar's refusal to pay into the union's health and welfare fund for acts appearing in the room. Koplar agreed to pay \$250 per performer per week into the fund, also posting a week's bond for salaries.

The AGVA move followed on the heels of a decision of Circuit Judge William E. Buder, who denied a permanent injunction against the union after George Hokkins and Enzo Stuarti were withdrawn from the club last August. At that time, Koplar obtained a temporary restraining order and at the same time filed a \$250,000 damage suit against AGVA and its local representative, Murray Becker.

### Betty Hutton to Bow Tuner-Drama Policy In Phoenix Strawhat

Phoenix, Nov. 27.

Sombrero Playhouse here launches its ninth season Dec. 7 with "The Betty Hutton Show". Kicking off a policy change that will see the winter silo alternating musicals with straight dramas. As part of the switch, house will be open five months instead of the customary 10 weeks.

Gene Mann, veteran Hollywood showman and former producer at the Greek Theatre here, will co-produce the musicals with Sombrero producer Richard Charlton.

Mann has signed the Cheer Leaders, the Seven Ashtons and the Moro Landis Dancers to support Betty Hutton in the first of the season's musicals which Bob Perry will stage.

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Stanley Melba  
Leon Newman  
Jack Morton  
Percy Oakes  
Tom O'Connell  
David O'Malley  
Herman Pirschner  
Johnny Pransky  
Charles Rapp  
Lou Ricardo  
John Robbins  
James Roberts  
Stephen Rose  
Sam Ross  
Al Roth  
Al Schenkein  
Tony Sennes  
Gordon Shea  
Eddie Smith  
Gerard Thibault  
Mark Towers  
Frank Tracy  
Al Tyler  
Reginald Voorhees

## Winged Victory Chorus

Director, **JOE BARIS**

Choreography, **BEN WOODWARD**

**Dec. 27th Guest Starring, PAUL WINCHELL SHOW, ABC-TV**

### Past Engagements

AMATO'S, Portland

THUNDERBIRD, Las Vegas

COMMERCIAL HOTEL, Elko

EL PATIO, Mexico City

BEACHCOMBER, Miami Beach

ALPINE VILLAGE, Cleveland

LA PORTE, St. Jean, Que.

SEVILLE THEATRE, Montreal

IBEW CONVENTION, Chicago

GOLDEN JUBILEE FOOD-  
FAIR, Kansas City

and many others.

SAVINGS & LOAN LEAGUE, Phila.

POLICE CHIEF ASSN., Chicago

GENERAL MOTORS, Detroit

LIONS INTERNATIONAL

CONVENTION, Miami

Warmest appreciation to ---  
**STAN SCOTTLAND** and  
**MERCURY ARTISTS** with-  
out whose guidance all this  
would not be possible.



730 FIFTH AVENUE • NEW YORK 19 • JUDSON 6-4500

# Burlesque, 'Rarin' to Go,' Goes Nowhere in Minneapolis

By LES REES

Minneapolis, Nov. 24. Wheel roadshow burlesque here, 1956 edition, undoubtedly the same elsewhere as locally, differs little with what it has been during the past Minneapolis downgrade decade.

If possible, burleycue seems to deteriorate in entertainment quality every succeeding year. In these tv days, when competition for the amusement dollar is stronger than ever, the mystery is how it manages to survive. Its long expected demise just doesn't occur, although for some time it has appeared to be close.

At \$1.50 evening admission this Alvin show caught, called "Rarin' To Go" for no apparent reason, affords the usual established burlesque format of striptease presentations with their bumps, grinds and torso twistings otherwise, along with stale, unsuited off-color patter and ancient comedy routines. The last-named are capable of generating occasional laughter. But the mess in its entirety stacks up, of course, as a very poor amusement buy except, perhaps, for those males who may get some sort of charge from the onstage feminine convulsions.

Lacking is the former chorus of six to eight girls and production numbers. This elimination no doubt is an economy move. Remembering, however, what past lines and staging were like, it should not be put down as any customer loss. The move only serves to lower what impresses as a very small budget—a savings of the salaries of the girls and a producer, and of costumes and scenery rental, and to make principals work longer and harder.

Entire cast comprises five women and three men in this instance. Several of the women work both straight in the skirts and as strippers. Show is presented in three "acts" and runs nearly four hours with intermissions, during which various items of edibles and allegedly wicked gimmicks are hawked.

Star is Miss Po Po, formerly billed as "the original Dagmar." Exhibiting actual dancing talent and artistry in a Japanese number that provides some stunning costuming, lighting and props and that reflects considerable imagination in its conception, staging and execution, the shapely and pleasant-on-the-eyes dainty performer accomplishes colorful effects with two huge fans. Miss Po Po, who divides her time between night clubs and burlesque, and her act seemed out of place in these surroundings and atmosphere.

As far as the comedians are concerned, one difficulty no doubt is that they have so much time to kill. They murder it for the most part. Jack Mann (Greenman) has proved his comedic mettle playing the jailer role in recent Metropolitan Opera "Fledermaus" productions and appearing on Broadway in such offerings as "Peep Show" and "One Touch of Venus." But with the unfunny material he uses here, he is lost. The other comic, Don Lynn, and the straightman, Kenn Capp, suffer similarly; customers, ditto.

Featured strippers are Flip Saunders, "the Mae West of Burlesque," who works "strong," and Ilka DeCava, also a competent "talking woman," Marie Vaughn and Kandy Kane. They strip down to nets, bare derrieres and G-strings and display okay figures and good looks.

## L'Olympia, Paris

Paris, Nov. 27.

Charles Trenet, Germaine Montero, Garçons De La Rue (4), Rob Murray, Christian Merck, Elwardos (3), Tonita & Lil, Mackways (3), Tags Bros. (3); \$2 top.

After the perfection of the Peking Circus, Bruno Coquatrix has wisely gone out and dug up a set of sparkling acts for this follow-through. Result is that West shows up well in its variety of entries bolstered by an array in which dexterity, dynamism, drama and comedy all get their due. Though emphasis is on song, other music hall facets are also well placed to merit the Olympia book—a pat on the back.

Charles Trenet is back with his lighthearted songs bolstered by his savvy delivery and presence. At

a time when most song stints aim for downbeat or frenzy Trenet remains a pleasing anachronism and the public goes for his breezy songalog enlivened by a dash of exhibitionism and poetry. Reception is big and Trenet has the know-how and showmanship to remain a staple, but could use some new songs for stateside returns and a cutting down of the flamboyant (Continued on page 61)

## New Acts

### RENE Puppets

10 Mins.

Chateau Madrid, N.Y.

The monomaniacal Rene is a good technician with the puppets. His manipulations are good and he infuses his dolls with a personality. At this point, he needs only to develop some ideas that will differentiate him from many other practitioners. Of course it's possible that in the time limits allotted him at this Angel Lopez nitery, he couldn't trot out his unusual items, but what he showed seemed orthodox.

Rene's major differentiation is the degree of personality he infuses in the dolls. His line of can-can dolls has charm, and his Negro tapster and strip have a sense of gaiety that comes across. He's okay for most cafe situations and would also fit outdoor and video spots. *Jose.*

### VAREL, BAILLY & PARIS SINGERS

(9)

Songs

25 Mins.

Drap D'Or, Paris

Group of nine has a slick and rhythmic pattern of song with harmonies and choralling mixing French subtlety with the more dynamic U. S. methods to make this an easy-on-the-ears act. Fine production values also give this eye-appeal. On musicianship and the excellent bouncy numbers it shapes good for U. S. chances for both tv and boite spots. Already signed for appearances on the Gary Moore show this month and with Ed Sullivan in December, this troupe should be in for a long stateside session.

Varel and Bailly write their own numbers and standouts are "Le Ciel" (The Sky), a dramatic entry, "Est-ce Ma Faute" (Is It My Fault), a plaintive, catchy tune, plus others. *Mosk.*

### BARTLEY & FLYNN

Dancing

12 Mins.

Gatineau, Ottawa

Bleeka Bartley, tall, slim blonde looker with clicko pipes, and William Flynn, okay male chanter, pair their chirping in a pleasant session of tunes from musical comedies and light operas current and past. Pair are nicely matched in appearance and sound. Stint, called "Memories In Music" and reminiscent of the Eddy-MacDonald style, sprinkles comedy through nostalgia for solid impact.

Good for niteries, television, stage. *Gorm.*

### FLYING DE PAULS

Acrobatic

15 Mins.

Bobino, Paris

Six muscular femmes go through a whirlwind turn in which they flip out each other in tumbling and floppos.

They also team for solid pyramids, with one underling, and do some graceful acrobatics that make this an expert sight act and a good vaude entry with fine possibilities for revue and nitery use. *Mosk.*

### LUIS MERA

Songs

15 Mins.

Chateau Madrid, N.Y.

Luis Mera, Colombian import, has one of the stronger baritone voices currently on the local cafe circuits. Singer makes a good appearance and has a voice that impresses with its volume and frequently rich timbre.

At this point, however, he seems to be concentrating too much on his volume at the sacrifice of shading and color. After having shown the crowd that he can give out without mike, he could go into subtleties in which he's undoubtedly been trained. It would result in greater variety. Yet at this spot he's a crowd-pleaser and gets a maximum response. *Jose.*

### GERMAINE MONTERO

Songs

20 Mins.

L'Olympia, Paris

Germaine Montero can be likened to a vivid streetsinger with her strident, natural timbres and dramatic drive. She sings offbeat, downbeat songs about noble or sad prostitutes, or turn-of-the-century French numbers about the streets which are enriched by her thesp background and interpretation. Well groomed, with a fine stance, she is a good stylized songstress, but limited for the U. S. except for specialized boites.

She looms as a better bet for dramatic musicals in "The Three-penny Opera" tradition where her throaty elegance and drive would be an asset. English is perfect. *Mosk.*

### GOGIA PASHA

Magic

32 Mins.

Gatineau, Ottawa

Using two (femme and male) un-billed assistants, Gogia Pasha, India-type magico, has a class act with enough thrills and comedy touches to collect heavy returns.

Staging is solid, costuming is almost lavish and backing music arrangements are unusual, using even some dixieland for minor stunts. Stint has two standouts. One gets femme assistant into a reed basket beneath a silk shawl, then Gogia Pasha sits and stomps around in the basket and thrusts a long sword through it, finally bringing gal out whole and unharmed. Second has same femme in a trance, head, back and heels resting on the points of mean-looking upended swords. Operator removes swords from back and heels and gal floats there with only her head supported.

This is one of the better magic routines, worthy of attention from television, stage and niteries. *Gorm.*

## Unit Review

### Mickey Mouse Club

Mousketeers

(SAN DIEGO ARENA)

San Diego, Cal., Nov. 20.

A John Harris presentation, stars Jimmie Dodd; features Roy Williams, Cliff Edwards, Clarence Nash, Sharon Baird, Bobby Burgess, Tommy Cole, Annette Funicello, Lonnie Burr, Karen Pendleton, Cubby O'Brien, Ronnie Young, Doreen Tracy, Dennis Day, Darlene Gillespie, Jay Solare, Margene Storey, Sharon Baird, Bob Fields, Leonard Cooperman, Marvin Ash Orch. (11). At San Diego Arena, Nov. 17, '56. \$3 top.

In this tryout for a projected nationwide tour, the "live" presentation of ABC-TV's Mickey Mouse Club unit grossed \$9,500 for two performances, drawing more than 3,500 at each to the 5,421-capacity San Diego Arena. Financially, the show was rated a success, but other factors—such as school hours and attendant problems—may block the tour from materializing.

With a safari in mind, running time should be shaved from the 2 hours 40 minutes of the opener. Although the intermission helped, the gamin audience steadily grew restive even with Jimmie Dodd, a calming influence as the chief "Mousketeer," to hold them in hand.

Although several acts were added, show is largely a replica of what goes on daily on the tv hour, although obviously without the standard cartoon and film fare. Dodd has a nifty flair for handling the children, holding their interest without raising them to fever pitch. Roy Williams, TV's "mousketeer," holds them as well with a chalk-talk routine. The Clarence Nash vocal tricks in creating the Donald Duck characterization is another winner, as is Cliff Edwards, garbed in outrageous Jiminy Cricket suit, singing his "When You Wish Upon a Star" click.

As for the young performers, it's a talented group in sum. They sing and dance with astonishing skill, with blonde Darlene Gillespie a standout chirp and Cubby O'Brien a dazzler at the drums. If there's fault to be found, it's in the substance of most of the songs and dances. It's doubtful whether songs with a love motif, even of the most innocent nature, should be bleated by youngsters not yet 15, or that such stress be placed on rock 'n' roll type dances and on boy-girl relationships in general. In short, the kids have a tendency to act too mature both for their own good as appealing entertainers and for the enjoyment of the smaller fry in the audience. Children aping oldsters in stage deportment is none too appetizing a sight, either, for parents with their own small fry in tow. *Don.*

# VARIETY BILLS

WEEK OF NOVEMBER 28

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

## NEW YORK CITY

**Music Hall (R) 29**  
Rockettes  
Glee-Club  
Ann Gilbert  
Danny Carroll  
Foursome

**Palace (P) 29**  
Judy Garland  
Alan King  
Pomphrey & Thedy  
Wazzan Tr.  
Bobby Williams  
Amin Bros.  
G & F Szony

## AUSTRALIA

**ADELAIDE**  
Royal (T) 3  
Philip Stainton  
Nicolette Bernard  
Richard Beynon  
Noel Howlett  
Heath Joyce  
Frank Taylor  
Gerald Duggan  
Arthur Whitehead  
Margaret Wolfitt  
Stewart Finch  
Carole Taylor

**MELBOURNE**  
Tivoli (T) 3  
Richard Hearne  
Julia  
Nicolas Darvas  
Ross & La Pierre  
Lane Bros.  
Bob Bromley  
The Albans  
Billy Banks

**ASTON**  
Hippodrome (I) 26  
Checker Wheel  
Doreen Denton  
Charles & Jupp  
Gordon & Juanita  
Ray Thorne  
Peggy Beattie  
Tommy Seymour

**BRADFORD**  
Alhambra (M) 26  
Lonnie Doregan  
De Vere Dancers  
Billy Baxter  
Curzon 3  
Mundy & Earle  
Milla McKenzie  
Arral & Meadows  
Griff Kendall

**BRIGHTON**  
Hippodrome (M) 26  
Tommy Steele  
Ballet Montmartre  
Harriott & Evans  
Johnny Laycock  
K & E Winters  
Ray Thompson  
Josephine Ann

**BRIXTON**  
Empress (I) 26  
Penny Nicholls  
Richman & Jackson  
Sparkes 3  
Wadden & Partner  
Emerson Jones  
Kish Valair

**CARDIFF**  
New (S) 26  
Nat Jackley  
S. Skelton  
Desmond Lane  
Dash's Chimps  
Larry Grayson  
Jeanne & Jon  
V & J Carey

**CHELSEA**  
Palace (I) 26  
Edna Savage  
E. & Vaughan  
Group On  
Alec Pleon  
Ron & Rita  
Nu & Wu  
Gillian Lane

**COVENTRY**  
Hippodrome (I) 26  
Jewel & Warriss  
Tommy Cooper

**GLASGOW**  
Empire (M) 26  
Ken Dodd  
Arthur Worsley  
Latona  
Araham & Chadel  
Candier  
Rene Strange  
Mitchell Singers

**DERBY**  
Hippodrome (S) 26  
Art Baxter Co.  
Betty Miller  
Bobby Dennis  
Bernard Landy  
Don & Rayne  
Jackie Allen  
N & P Lundon  
Sydney Shaw

**EDINBURGH**  
Empire (M) 26  
Dave Gray  
Wallis & Beryl  
Sonny Claire  
Cornelia Lucas  
Johnny Gray  
Nutz Gray  
Lillian Brown  
Lena La Vorne  
Sylvia Joseph  
Reece Sils

**FINSBURY PARK**  
Empire (M) 26  
David Whitefield  
K & V Glyne  
Janet Brown  
T & P Derrick  
Albert Burdon Co.  
Jeff & June  
Kendor Bros.

**GLASGOW**  
Empire (M) 26  
Jimmy Young  
Rita Martell  
Golding & Stuart  
Reid 2  
Keppel & Betty  
Ronnie Collis  
Crawford 3  
Donald Hart

**LIVERPOOL**  
Palace (S) 26  
Bill Maynard  
Dawn White Co.

**ALWYN LECKIE**  
Frank Ward  
Daniel Davey  
Lewis Jacob  
Ballet Girls (16)  
George Wallace  
Maurice Colleano  
Jim Gerald  
Jennie Howard  
Queenie Paul  
Milly Duplex  
Morry Barling  
Peggy Mortimer  
Jandy  
Tony Moynihan  
Angela Charles  
Dandy Bros.  
George Nichols  
Jack O'Dowd  
David Steel  
Willes Wheeler  
Flat Tops  
2 Randows

## BRITAIN

**3 King Bros.**  
Julio Dey  
Billy Burdon  
Yvonne Michel  
Erik  
Lotus & Josie  
Cody & Oran  
LIVERPOOL  
Empire (M) 26  
Reg Dixon  
Cooper 2  
A & L Ward  
Angela Charles  
Sally Barnes  
Hackford & Doyle  
Tommy Fields

**LONDON**  
Hippodrome (M) 26  
Shani Wallis  
Andrea Dancers  
Jones & Arnold  
Los Gatos  
Jimmy Lee  
Metropolitan (I) 26  
Smith Bros.  
Jimmy Paige  
Kay & Charles  
Buster Fiddess  
Crochet

**MANCHESTER**  
Hippodrome (S) 26  
L. Lawrence  
Al Koran  
S & M Harrison  
Ward 3  
Nat Gonella  
Lester Gordon  
Harry Bailey  
Gordon & Jay  
Tevarich Troupe  
Toots & Evans

**NEWCASTLE**  
Empire (M) 26  
Tony Crombie Co.  
Maxine Daniels  
Don & Rayne  
Billie Wyner  
Ross & Howitt  
Andy Stewart  
Johnny Dallas  
McKenzie

**NORTHAMPTON**  
New (I) 26  
Jimmy Malbourn  
Basil & Charles  
Gordon's Girls  
Buddy Smart  
Raymond Ray  
P & S Raymond  
Lillian Gordon

**NORWICH**  
Hippodrome (I) 26  
Wilton Family  
Carla  
Michael Roxy  
Tara Naito  
Alexandra & Davina  
Lake & Rose  
Montanos

**PRINCETON OF WALES**  
(M) 26  
Gracie Fields  
Cin Peres  
Don & Rayne  
Terry Scott  
Stan Stennett  
Severn  
Warren  
Devine & Sparks  
Ravie & Babs  
Kelroys

**SHEFFIELD**  
Empire (M) 26  
Eddie Calvert  
Mayfair  
Gerry Breerton  
Vadros Bros.  
Wittaker & Law  
Don Lang  
Londonsairs  
Sylvia Drew

**SOUTHAMPTON**  
Grand (I) 26  
Terry Cantor  
Pauline Penny  
Jack Foy  
Hal Swain Co.  
Red Perrier  
Susan Scott  
Gabielle  
Dale Warren  
Jimmy Noon  
Kenny Gantar  
Saucy Syrens

**SWANSEA**  
Empire (M) 26  
Teddy Foster  
Amazing Zodias  
Frank Preston  
Morlands  
Janette Dufay  
Mandy & Sandy  
Derek Lawrence  
Peter Brian  
R & J Penn

## Cabaret Bills

**Bon Solr**  
Tony & Eddie  
Neighbors  
Jorie Remus  
Jimmie Daniels  
Theresa Davis  
Bruce Kirby  
Warren Vaughan

**Blue Angel**  
T C Jones  
Annette Warren  
Jill Corey  
Eddie Garson  
Marilyn Davis  
& Spouse  
Jimmy Lyons 3

**Cameo**  
Teddy Wilson  
Barbara Carrull  
Chardas  
Anny Kaplanny  
Lili  
Bela Babal Ore  
Tibor Rakossy  
Bul Yeda  
Dick Marta

**Chateau Madrid**  
Raul & Eva Reyes  
Luis Mera  
René  
Al Castellanos Ore

**Copacabana**  
Jimmy Durante  
Karen Chandler  
June Ally  
Tony Reynolds  
Jackie Metcalf  
Nora Bristow  
Michael Dursio Ore  
Frank Marti Ore  
Seren Shaw  
Rudy De Saxe  
Alvaro Dalmar  
No 1 Fifth Ave  
Bob Downey  
Harold Fonville  
Hotel Ambassador  
Chauncey Gray Ore  
Jan Sarkozy  
Willes Wheeler  
Flat Tops  
2 Randows

**QUINTERO RUMBAS**  
Hotel Billmore  
Russ Morgan Ore  
Sande Williams Ore  
Hoff & Hudson  
The Charmers  
Hotel Pierre  
Marguerite Piazza  
Stanley Melba Ore  
Alan Logan Ore  
Joan Bishop  
Joseph Sudy  
Hotel Roosevelt  
Guy Lombardo  
Hotel Taft  
Vincent Lopez Ore  
Hotel S. Regis  
Marguerita Siera  
Milt Shaw Ore  
Ray Bari Ore  
Hotel Statler  
T & J Dorsey Ore  
Lafin Quarier  
B & J Kemi  
Nanci Crompton

**Syncopated Waters**  
Lucienne & Ashour  
Lynn Christie  
Barbours Bros. & Jean  
Dorothy Vernon  
Jo Lombardi Ore  
B. Harlowe Ore  
Hotel Plaza  
Los Chavales  
Trini Reyes  
Ted Strater  
Mark Monte  
Le Reuban Bleu  
Lola Fisher  
Don Adams  
Norton Paris 3  
Harry Noble  
Park Sheraton  
Jose Melis  
Spark Thurman  
Jackie Metcalf  
Harry Belafonte  
Alan Drake  
Augie & Margo  
Burnell Dancers  
Ned Harvey Ore  
Pupi Campo Ore  
Two Guitars  
Kostya Poliansky  
Dores Dauphine  
Leonid Lugovsky  
Eugene & Sonya  
Andre Hamshay  
Versailles  
Dorothy Sayers  
Salvatore Gioe Ore  
Panchito Ore  
Vlennese Lantern  
Vicki Autler  
Dorothy Perry  
Ernest Schoon Ore  
Harold Sandler  
Paul Mann  
Nigel Barn  
Belle Carroll  
Johnny Gilbert  
Jack Wallace  
Danny Davis Ore  
Larry Mahon  
Piete Fute  
Irving Harris  
Village Vanguard  
Barbara Lea  
Milt Shaw Ore  
Steel Band  
C Williams Trio  
Waldorf-Astoria  
Henri Salvador  
Emil Coleman Ore  
Mischa Bor Ore

## CHICAGO

**"Comics-On-Ice"**  
D. Arnold & Mark  
The Boyers  
Nolan Renee  
Paul Duke  
George Simpson  
Paul Gibben  
J. Melendez & D.  
L. Melendez  
Virginia Sellers  
John Keston  
Boulevard-Dears &  
F. & J. Melendez  
Boulevard-Dears &  
Monique Van  
Vooren  
Jimmy Wade Ore  
Richard & House  
Marian McPartland 3  
Ahmad Jamal (3)  
Mister Kelly's  
Peggy Carter  
Fanny Winthrop  
Harry Stottog (3)  
Marx & Frigo  
Frank D'Amico  
Audrey Morris 3  
Jerry Winters  
Eddy Baker 3  
Conrad Hilton

**Black Orchid**  
Don Shirley  
Anne Russell  
Jo Ann Miller  
Renee  
P. Duke  
"Calypso Extrava-  
ganza"  
Princess Abilia  
King Christian  
Lory Lafale  
Lady Angela  
Lady Margaret  
Lady Jeanne  
Lester Gordon  
Emperor Sago  
King Rudolph  
Al D'Lucy Ore  
Blue Note  
Richard & House  
Chris Pares  
The Vagabonds (4)  
Dunhills (3)  
Babe Pierce  
Fanny Eastman  
Elisa Jayne  
Ted Fio Rito Ore  
Cloister Inn  
Audrey Morris 3  
Jerry Winters  
Eddy Baker 3  
Conrad Hilton

## LAS VEGAS

**Ambassador Hotel**  
Billy Goldstein  
Orrin Tucker Ore  
Bar of Music  
Loray White  
Jimmy Shaw  
Felix De Cola  
Jerry Linden Ore  
Eandox  
Billy Gray  
Leo Diamond  
Bert Gordon  
Eddie LeRoy  
Don & Rayne  
Carl Shanton  
Doddie Drake  
Bob Barley  
Ciro's  
Estelita  
Taylor 4  
Geri Gallan Ore

**Felix Martinique Ore**  
Crescendo  
Mills Bros.  
Interlude  
Josephine Premice  
Shobey Bros.  
Rudy Kerpays, Don  
Reyes  
Mocambo  
Sallie Blair  
Frankie Sands Trio  
Paul Hebert Ore  
Moulin Rouge  
Dorothy Sayers  
Frankie Laine  
Wiene Bros. (3)  
Statler Hotel  
Rudy Vallee  
Eddy Bergman Ore

**Desert Inn**  
Ted Lewis  
Cathy Bosic  
Caribbeanes  
Benita D'Andrea  
Elroy Peace  
Art Johnson  
Donn Arden Dncrs  
Carlton Hayes Ore  
Dunne  
Smart & Hayes '57  
Larry Steele  
Leonard Bros.  
Fouchee Dancers  
Rose Hardaway  
Willie Louis  
Flash Gordon  
Sir Lionel Beckles  
Lon Fontaine  
Beige Beauts  
Lucky Henry Ore  
El Cortez  
Mary Beth Hughes  
Bobby Pinkus  
Herby Barr  
Mack Pearson  
Dolores del Rey  
Cirqueettes  
Sirling Young Ore  
El Rancho Vegas  
Lisa Kirk  
Morty Gunty  
Sandra & Sonja  
Warner  
El Rancho Ore  
Renee Molnar Dncrs  
Flamingo  
"First Edition"  
Dick Contino  
Kaye Ballard  
Larry Storch  
Mary Meade  
Elminogiettes  
Lou Baul Ore  
Fremont Hotel  
Genie Stone  
Corley & Boyer  
4 Gens  
Sammy Blank Ore  
Golden Nugget  
Sons of Golden  
West

**Hank Penny**  
Sue Thompson  
Freddie Masters  
Sextette  
Hacienda  
Billy  
Eddie Peabody  
Daryl Harper Show  
Bruce Davis  
New Frontier  
Jack Carter  
Connie Moore  
Henny Youngman  
The Lancers  
Blackburn Twins  
Hubert Castle  
Steve Gibson Red-  
caps  
Gil Bernal  
Venus Starlets  
Garwood Van Ore  
Riviera  
"Frolics of '57"  
Libertage  
Jean  
Helen Wood  
Geo. Liberace Sym-  
phony Ore  
Riviera Dancers  
Ray Sinatra Ore  
Sahara  
Kay Starr  
Stanley Boys  
Star  
Saharum Dncrs  
Cee Davidson Ore  
Sands  
"Ziegfeld Follies"  
Jerry Lewis  
Devoy Trio  
Copa Girls  
Antonio Morelli Ore  
William Briggs  
Clark Bros.  
Morgan Bros.  
Four Voices  
Rounders  
Ernie  
Snowboat  
Oscar Cartier  
Tere Sheehan  
Garr Nelson

(Continued on page 63)

**Boulevard, Queens, N.Y.**

Harry Richman with Kaye Erwin; Herkie Styles, Sharon & Fleming, Johnny Morris Orch.; \$5 minimum.

Harry Richman, a holdover from one of the more glamorous eras of show business, is on the comeback route. He's come out of retirement, seemingly preferring the more profitable aspects of being an entertainer to worrying about feeding his 400 head of cattle during the Nevada drought. As a ranchero near Reno, the spotlights are missing; apparently the show biz magnet seems chronic and Richman's back in business again.

Richman retains vast amounts of the talent that catapulted him to the top during the Prohibition era. He's still a super salesman and the songs that he used to purvey during his height seem to have retained their evergreen qualities. Richman's value is not merely as a relic of the era that produced the Durantes, Tuckers and Valentinos, but that his ability as an entertainer has held up.

Of course, there are occasional vocal lapses, but not enough to detract from the spirit he puts into a number. He's personable, cheerful and talented enough to stand up along with most of the current crop of entertainers.

Of course, there must be some modifications of his modus operandi from the old days. In his current reincarnation, he's assisted by a personable singer, Kaye Erwin, who, at the opening show, seemed to serve merely as a reason to permit Richman to rest his pipes and stay at the piano. The girl suffers from having to follow so experienced and knowing an entertainer as Richman, but she gets along.

As for Richman, the Boulevard rocked to such perennials as "Puttin' On The Ritz," "Sunny Side of the Street," "Vagabond Song," "Walkin' My Baby Back Home," "Birth of the Blues" and many others that appeal to each succeeding generation of cafegoers. The applause was long, loud and deserved. The topper, walking stick and strut, may yet become as trademarked an item as it was during the Club Richman era.

According to Richman's reception at this Abe Goldstein-Arthur Cano spot, he could conceivably take on a stint at a midtownery and in short order occupy a position comparable to his former eminence.

Rest of the bill made par for the course. Comedian Herkie Styles was not doing too well until a lady seemingly in her cups gave him a terrific assist by coming onstage. She should be kept in the act. Sharon & Fleming opened the proceedings with some good terping and the Johnny Morris orch provided sharp showbacking. Jose.

**Drake Hotel, Chi**

Chicago, Nov. 23.

Monique Van Vooren, Jimmy Blade Orch (6); \$1.50 cover weekdays, \$2 Sat.

Belgian import Monique Van Vooren has the equipment to make rather a large splash during her four-week stay at the Drake's Camellia House. Her sizzling alto bilinguals are delivered with verve, taste and poise. And her blonde and bosomy sex appeal blend nicely with the lush settings.

A histrionic flair is enhanced for the class crowd here by the chanteuse's musical ear and her voice, which is not a perfect musical instrument but a facile one interpretively that makes the audience hear the sound she wants them to. Because of this quality the English-language material gets a better reception than the French.

After warming the audience with "Relaxez Vous," the Belgian lands a broadside with "I Can Only Tell You in English What I Think About Him in French." Best of the lot is her wide open "I Like More." Biting tidbits like "Aprez Moi" and "My Man Is Good Now That's He's Dead" go over better than the ballad "If You Love Me."

Jimmy Blade's house band provides ample backing and danceable stuff before and after the show. All in all, a top presentation for the Drake.

After Miss Van Vooren exits Dec. 19, the Camellia house closes briefly, reopening with Marguerita Sierra Dec. 27. Leva.

**Chase Club, St. Louis**

St. Louis, Nov. 20.

Helen Traubel Richiardi Jr., Paul Neighbors Orch (14); \$1-\$1.50 cover.

Helen Traubel, an escapee from the New York Met and one of the few artists to cop a standing ovation in this west end spot, is repeating in this second visit to her native heath. She is responsible

for the gobs of gelt being poured into the coffers of Harold Koplar, maestro of this room. A swell bargain for the customers, she gives 'em plenty for their dough with a repertory that will satisfy any music devotee.

Miss Traubel ranges from grand opera arias, one of them Toreador Song, to pop ditties. Fiestest of the flow of okeys from the check-grabbers comes with her interp of "The St. Louis Blues," which she quipped as "A Folk Song Of My Native Village" and without which her repertory would not have been complete in this burg.

She tees off with "I Could Have Danced All Night" and winds up with Brahms "Lullaby" sung in a sotto voce with the room blacked out except for a baby spot that illuminated only her face. Her miming of Jimmy Durante doing his "Real Piano Player," with a swell assist from her accompanist, is another socko contribution to the layout. Sandwiched in are "Autumn Leaves" and "All At Once."

The management also provides additional entertainment via the American cafe debut of the South American Richiardi Jr., an illusionist of topflight skill and who has made several appearances on Ed Sullivan's show. After a few quick faster-than-the-eye stunts, Richiardi does his smash broom tv illusion in which he hangs a young femme on a couple of household sweepers. All of his trickery is done within a few feet of the ring-siders and scores solidly. The Paul Neighbors tooters contrib nice support for the entire program. Two week stand of Miss Traubel wound up Tuesday (20) and is followed by fortnight span of Shecky Green and McKay and Charles, with Richiardi Jr. being retained for another pair of frames. Sahu.

**Beverly Hills, Newport**

Newport, Ky., Nov. 23.

Johnny Puleo & Harmonica Gang (6), Patsy Shaw, Little Buck, Donn Arden Dancers (10), Don Chastain, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; \$3 minimum, \$4 Sat.

A lively 70-minute floorshow is on tap this fortnight in Greater Cincy's ace bistro. Johnny Puleo, a local fave of long standing, and his Harmonica Gang do justice to headline honors and receive support from two newcomers, Patsy Shaw, singing comedienne, and Little Buck, socko hoover.

Diminutive Puleo carries on in the tradition of Borrah Minevitch, with whose Harmonica Rascals he starred for years. His clowning, which also magnetizes sympathy during frequent rough handling and snubbing by five manly associates, is surefire with viewers of all ages. Nightclubbers in these parts bring along the small fry to see Puleo. The gang's mouth-harp music is equally enjoyable. A kiss signoff by Puleo calms heavy mitting after 25 minutes.

Miss Shaw, statuesque blonde is energetic and loud through a 25-minute cycle of gags, patter, songs and hotsy rhumba takeoff. A hard worker, Miss Shaw receives spotty applause, which might be increased with less effort, slower timing and salty deletions.

Little Buck, a dusky dapper dan, wins immediate favor with a style of dandology all his own. Apparently named for John W. Buck of the famous Negro team of Buck & Bubbles, this youngster keeps the boards warm with tap, softshoe and acro routines and a clincher of imitations of the Step Bros. Solid for 13 minutes. Koll.

**Hotel Radisson, Mpls.**

Minneapolis, Nov. 24.

Connie Towers, Don McGrane Orch (6); \$2.50-\$3.50 minimum.

Playing her second tony Flame Room engagement, blonde songstress Connie Towers again particularly impresses as a good Broadway musical bet. She sings with much dramatic intensity, feeling and fire, makes her numbers crackle with acting touches and she gives out charm, class and warmth. Moreover, she's good to look at as well as pleasant to hear.

Showtunes receive the big play from Miss Towers this time. As a result of her ear-beguiling arrangements and their execution, the appeal undoubtedly misses few tastes. Especially compelling is chirper's finale, a combination of "Love Is a Many Splendored Thing" and operatic "One Fine Day." It's not only showy but gives the performer's fine pipes a good workout.

Don McGrane orch backs her up very well and also turn in the usual job for customer limb-shaking. After Miss Towers finishes her stint here Dec. 5, the Four Coins arrive for their initial Flame Room appearance. Rees.

**Latin Quarter, N. Y.**

"Folies des Femmes," presented by Lou Walters; choreography and staging, Natalie Komeroova; music and orchestrations, Georges Kamerooff; costumes, Freddie Witkop; with Betty & Jane Kean, Lynn Christie, Nanci Crompton, Barbour Bros. (2) & Jean, Syncopated Waters, Jo Lombardi Orch; \$5.50 minimum.

Lou Walters' one-flight-upper continues with the familiar format: flashy production, well constructed femmes al fresco, a few short acts and the name lure. Currently it's an okay layout, just okay.

Betty & Jane Kean, who've worked as singles and together on and off, take top billing in the room but there's need for some changes in their turn. That timid and reaction Thursday (22) night should be the tiptop.

Betty, the mugger, and Jane, the looker, have hit paydirt with their frantic shenanigans, but too much strain is now showing. They're not tired, perhaps, but their material is. Skits about Chinese and baseball and another on the overworked Sergeant Friday and his "Dragnet" are hardly any fun at all. Just no imagination. The gals do get off the ground with a few routines but they're crowding too much into their stint.

Jane Kean scores fine with her Eartha Kitt and Lena Horne vocalizing impressions but her Marilyn Monroe is so-so. Then she's back to register again with "I Could Have Danced All Night" in Julie Andrews' Blimey style. Betty Kean is the comic all the way through and here, again, the material has the performer-laboring for the laughs.

The Keans could complement each other to achieve stronger impact as a Martin & Lewis distaff combo. And if a rewrite job on their script is due, a concentration on fewer but more carefully built routines might be considered.

Up ahead on the LQ card is Lynn Christie, very attractive chirper who belts out a tune alternately with gusto and soft sincerity and makes much, particularly, of "I Love Paris"; Nanci Crompton, who does a fast danseuse turn; the Barbour Bros. & Jean, stilt-dancers who stack up plenty of novelty value for any media with the proper elevation; and the Syncopated Waters, sprays of multi-rued aqua and playing leapfrog with each other.

Jo Lombardi's orch provides expert timing and general backing for the acts and has the floor crowded with customers between shows. Gene.

**Athletic Club, Detroit**

Detroit, Nov. 20.

Margarita Sierra, Florian Zabach, Seymour Hoffman conducting Jerome Tuichell Orch (7); private club, no minimum or cover.

By pairing Margarita Sierra and Florian Zabach, Martin C. Callahan presents entertainment contrasts which are thoroughly appreciated by a capacity audience of sophisticated socialites at the exclusive, member- and guests-only Detroit Athletic Club.

A young and fiery Castilian beauty, Senorita Sierra projects an intense Latin rhythm which reacts on this normally sedate audience like a tamale on the bland taste buds of a proper Bostonian. The applause is crisper than usually is heard here and there are even a few well-modulated shouts and squeals of approbation.

Singing half in Spanish and half in heavily accented English, the full-ranged contralto opens with a sizzling handclapping version of "Jealousy." In "Clavelitos" (Carnations) she plays to a man at ring-side, then gives a bouquet of red carnations to his lady. Fingers snapping, she reveals good phrasing and timing in "Malagueña" and then switches to castanets in "Doce Casa Belles," an amusing story about a horse in which she uses plenty of body (English) Spanish to good advantage.

The audience's enjoyment of Florian Zabach's violin mastery was such that he had to beg off after three encores following numbers which included such diverse selections as "Tenderly," "Fiddler's Boogie" and "Dark Eyes." His first encore was "When Irish Eyes Are Smiling" and "Let Me Call You Sweetheart." Then came "Hot Canary" and "Berceuse" by Godard. Tew.

**Lake Club, Spgfld., Ill.**

Springfield, Ill., Nov. 25.

Meg Myles, Miriam Sage Dancers (6), Jack Perkins Orch (10); \$1.20 admission.

Meg Myles, a singer with acres and acres of sex appeal, has lots of vocal charm too. In the current Lake Club frame her pleasing song style is drawing more patron com-

ment than her demure costumes. The redhead-ringer for Susan Hayward can't help looking sexy, but her thrush uniforms are more conservative than average. On show caught she wore a two-piece salmon pink ensemble of delicate lace until it flared into a full accordion-pleated ankle-length skirt.

Her warbling, however, is more in keeping with her "Phenix City Story" film reputation. She sings a sultry "Lover" and oozes vocal heat on "Thirteen Men and One Gal," her newest recording effort. The calypso beat of the latter is good for a change of pace, but she sells her husky tones with more effect on such standards as "St. Louis Blues," "You Made Me Love You" and "Melancholy Baby."

Expressive rhythmic gestures (with both hands and left ankle) are beneficial when Miss Myles hits her lyric climaxes, but she tends to overdo them earlier. Miming Hayward carbonizing Lillian Roth is visually okay, but it can be assumed Meg Myles wants a career of her own. The torchanteuse has sharp segues with a minimum of talk. These should be sharper as the week's engagement goes along. Jack Perkins' orch does a nice job on most of her numbers, but somebody was asleep at rehearsal on the segue score.

The blues belter creates only one musical "shock." This is when she encores with a soft, sweet and straight "Molly Malone." It is swiftly followed by a final bowoff tune, "After You've Gone." Opening the show, the Miriam Sage Dancers go through a seasonal bit of college rah-rah with abbreviated drum majorette-costumes and beanies. The routine gets sufficient cheers. Wayn.

**New Frontier, Las Vegas**

Las Vegas, Nov. 20.

Jack Carter, Connie Moore, Blackburn Twins, Henny Youngman, The Lancers (4), Hubert Castle, Venus Room Starlets (16), Garwood Van Orch (13); \$2 minimum.

In an effort to execute a half-dozen play-or-pay contracts which expire at year's end, producer Sammy Lewis is confronted with an overlong, topeavy show loaded with supporting acts who have no star to support during the next four frames at the New Frontier.

Lewis more or less baited his own trap by sealing Jack Carter, Connie Moore, the Blackburn Twins, Henny Youngman, the Lancers and Hubert Castle for slotting through the season. But, Lewis was forced to readjust his schedule when, earlier this year, the aforementioned were usurped by 10-week holdover of "Blackouts," then again later bumped by the surprise advent onto the Vegas scene of Judy Garland. Hence Lewis is trying to utilize his leftovers, with the result being a bill bogged down with too much "entertainment."

Each act in the layout is sock when slotted in its proper element. But the anticlimactic aspect to the show is expected to see most "big name" conscious Vegas show shoppers gravitating to the current opposition. The show is rolled out a la two-a-day vaudeville, replete with name placards. Each act scores anticipated response with its individual turn—Carter's lusty comedies, Miss Moore's svelte singing; Blackburns' sophisticated cafe terplings; Youngman's surefire one-liners; Lancers' upbeat harmonizing; and Hubert Castle's offbeat eccentric tightwire nimbleness which shows plenty of Vegas potential.

Venus Starlets led by Joy Roberts, Frank Reynolds and Roy Palmer, launch affair with a snazzy bit of Tiller-capped choreo whipped up by Dorothy Dorbin. Garwood Van's orch handles the entire score superbly. Show is entrenched in the Venus Room until Dec. 16. Alan.

**Ottawa House, Ottawa**

Ottawa, Nov. 22.

Dorothy Ashby Trio. Yvonne Trio; no admission or cover.

The Circus Lounge of Ottawa House gathers prestige as it books. Currently, jazz harpist Dorothy Ashby, with drummer and bass, is sending beautiful music through the small room and collecting big returns in mitting and business. The novelty of a jazz trio featuring a femme harpist who also exhibits socko pipes and 88ing gets the word around, and Miss Ashby's quality jazz makes the customers buy every item she offers. With her are John William on drums and Ray McKinney on bass, both suited in style and method to their leader's playing.

Between the Ashby Trio's appearances, Circus Lounge table-sitters get the okay music of Yvonne Trio, a permanent fixture. Show stays to Dec. 1. Gorm.

**Cocoanut Grove, L. A.**

Los Angeles, Nov. 27.

Billy Eckstine, Los Romeros & Rosita (3), Orrin Tucker Orch (12); \$2-\$2.50 cover.

With his easy style, sure phrasing and on-key delivery, Billy Eckstine will have no trouble pleasing those who yep good singing during his two-week stint in this large hotel room. After 12 songs at his opening, the medium turnout of cover-payers were still asking for more, indicative of the quality of his nitery turn.

Eckstine showmanly mixes ballads and faster tempoed tunes, even injecting a couple of dramatic numbers, and sells everyone for plenty of palm-pounding. There is something for everyone and his begoff piece, a special material number calling for imitations of other pop musical figures, are especially solid. Vaughn Monroe, Perry Como, Sammy Davis Jr. and Louis Armstrong, latter both vocally and on trumpet, are aptly aped. Particularly sock among his songs are "Moonlight Love," "Poor People of Paris," "Laugh, Clown, Laugh," and "I Apologize." Eckstine even fakes some fancy footwork to "Soft Shoe" for added variety to his act.

Los Romeros & Rosita, Latin terp trio, prove satisfactory as the opening act. Two males and girl work up a lather with their toe and heel work but are around a little too long. Orrin Tucker and his 12 sidemen cut the beat for dancing. Brog.

**Hotel Roosevelt, N. Y.**

Guy Lombardo Orch (14) with Kenny Gardner, Bill Flannigan, Cliff Grass, Twin Pianos (Fred Kreitzer & Buddy Brennan); Al Conte Quartet; \$1-\$2 cover.

In a world in flux, Guy Lombardo's baton is a symbol of solidity and stability. Everything else changes, but Lombardo, his orch and his music keep right on going as they have been for the past 30 years or so without changing the beat or confusing the clientele.

That undoubtedly accounts for the Lombardo b.o. magic in the Hotel Roosevelt's Grill Room. The customers know what they want and Lombardo unfailingly gives it to them. The only variation in the script this fall is that Lombardo came back to his Roosevelt roost much later than usual after giving various points between Las Vegas and Boston a taste of his "sweetest music this side of heaven."

Except for that, the Lombardo status is absolutely quo. Brothers Victor, Carmen and Lebert are still blowing in the band; the tuba is back; Kenny Gardner and Bill Flannigan handle most of the vocals with an assist from Cliff Grass; Fred Kreitzer and Buddy Brennan are dueling at their respective piano; and, above all, the music is still neat and sweet.

Lombardo personally fits into the Roosevelt Grill like he owned it—his permanent lease here amounts to the same thing. Besides wielding the baton with that easy motion, Lombardo is the affable host to everyone in the room and manages to keep up a steady flow of chatter with each of the hoofers as they swing past the bandstand.

Lombardo, of course, is the best friend the Grill Room waiters ever had. From band-time starting at 7 p.m., the tables are loaded straight through the night. Lombardo buffs, moreover, are slightly better heeled than the rock 'n' roll fans.

For this stand, the Al Conte instrumental combo is the relief crew for Lombardo. Herm.

**Gay Nineties, S. F.**

San Francisco, Nov. 21.

Bee & Ray Goman, Ray K. Goman, Allie Lorraine, Joy Healy Dancers (6), Elliston Ames, Wally Rose Orch (6); \$1 cover.

The Gomans, oldtime vaudevillians, have moved out of the honky-tonk International Settlement block into a full-fledged night club operation, but they're still serving up the same old schmalz.

Ray Goman is a personable emcee and plays his banjo with a flourish, and Bee Goman does her quota of naughty-nice songs like a minor league Sophie Tucker. But the performer rating the biggest hand and the loudest yocks is son Ray K., who has developed into a good standup comic, sings acceptably and projects his pleasant personality very well.

Far less satisfactory is blonde singer Allie Lorraine, with such oldies as "Bill Bailey, Won't You Please Come Home?" and "Loneliest Gal in Town."

Elliston Ames is unobstructive on the piano and the Joy Healy 'n' e is fair enough. Stef.



## Shows on Broadway

### Happiest Millionaire

Howard Erskine & Joseph Hayes production of comedy in two acts (five scenes), by Kyle Crichton, suggested by the book, "My Philadelphia Father," by Cordelia Drexel Biddle and Crichton. Stars: Walter Pidgeon, Diana Van der Vlis, George Grizzard, Katharine Raft, Ruth White, Lou Nova, Martin Ashe, Ruth Matesson. Co-directed by Erskine and Hayes; setting and lighting, George Jenkins; costumes, Audre. At Lyceum Theatre, N.Y., Nov. 20, '56; top (\$9.20 opening).

Emma ..... Kate Harrington  
John Lawless ..... Martin Ashe  
Livingston Biddle ..... Don Britton  
Joe Mancuso ..... Rocco Bufano  
Tony Biddle ..... Dana White  
Cordelia Biddle ..... Diana van der Vlis  
Charlie Taylor ..... Joe Bishop  
Anthony J. Drexel Biddle ..... Walter Pidgeon  
Mrs. Biddle ..... Ruth Matesson  
Aunt Mary Drexel ..... Katharine Raft  
Cousin Lucy Rittenhouse ..... George Grizzard  
O'Malley ..... Lou Nova  
Mrs. Benjamin Duke ..... Ruth White  
Footman ..... Mark Allen

With the theatre so dedicated to psychology these days, it's something of a relief to sit down with a cast of good old fashioned ex-troverts. If for that simple reason alone, "The Happiest Millionaire" should be a success. It's a comedy about likable people, and it hasn't a single psychos in its giddy makeup. On that basis, it seems a natural.

Walter Pidgeon, back on the stage after 20 years in Hollywood, should provide additional boxoffice draw for this Quaker City version of "Life With Father." He's portraying a sort of male Auntie Mame, the late Anthony J. Drexel Biddle, fabulous hero of "My Philadelphia Father," the best-seller biography by Cordelia Drexel Biddle and Kyle Crichton, as dramatized by Crichton. The play, adapted by Crichton, is presented by Howard Erskine & Joseph Hayes, who last season produced Hayes' thriller, "The Desperate Hours." It should demonstrate for them the superior b.o. potential of comedy over melodrama.

The late Tony Biddle, by all accounts, was an almost unbelievably spectacular eccentric, a rich, socially prominent, adventure-loving individualist who lived in a state of unrestrained elation. He served with distinction as an officer in the Marines in World War I, made a fetish of physical activity, boxed with professional fighters and gave lessons to his adored and adoring daughter and two sons, organized and conducted Bible classes, kept live alligators in the conservatory of the family mansion on Philly's smart Walnut St. and enthusiastically managed the lives of everyone around him.

The hero of "Happiest Millionaire" is all of that, but he is also a protagonist who lets the propulsive central action of the play get away from him. So while the millionaire himself remains strenuously in motion and unmistakably happy, the crux of the yarn, a very small crux, involves other characters more directly.

The plot hinges, in fact, on nothing more profound than whether, in spite of all their clan-conscious relatives, Cordelia is going through with her marriage to Angier Duke, the tobacco heir and scion of New York (of all places) society. Emphasis on ingenue romance has become a bit antiquated on the stage, especially when it leaves the leading character on the inconsequential fringe of things, and on that basis "Happiest Millionaire" has a dated look.

Despite that, however, the comedy is good fun in a slap-happy sort of way. There are plenty of laughs, the easy, loud kind, without pretense of subtlety, and only an old grouch would be persnickety enough to become impatient with such a disarming group as the perennially adolescent millionaire and his family. Ignoring the inherent anachronism of the show in this complex day and age, list this as a pleaser for average audiences and a sock prospect for films.

Pidgeon is excellent as the celebrated, unself-conscious Philadelphia aristocrat, presenting not only a skillful performance but a surprisingly warm and relaxed one, and giving the character stature and a genuinely winning quality. As he plays him, Tony Biddle is a wise guy.

Notable in the large company that frolics through George Jenkins' artfully cluttered World War I era living room setting are Diana van der Vlis as the handsome, spirited Cordelia; George Grizzard as her initially awed but indomitable suitor Angier Duke, who proves himself with jiu-jitsu and ultimately takes over the situation; Katharine Raft as a tribally haughty dowager aunt, and Ruth White as the sardonic Mrs. Duke, who finds Quaker City folklore every bit as incredible as reputed.

There are also agreeable performances by Ruth Matesson as the resolutely cheerful Mrs. Biddle, Dana White and Don Britton

as the Biddle boys, former heavyweight boxer Lou Nova as Biddle's pugilistic crotch whose conversation is limited to how he once went two rounds with John L. Sullivan, and Martin Ashe as the imperturbable butler who calmly slams the front door on the foot of a reporter reckless enough to inquire about what the Biddles regard as a private matter.

The producers have collaborated on the pell-mell staging, having taken over from Guthrie McClintic during the extended-for-revisions tryout tour.

Hobe.

### Cranks

Richard Charlton & John Krimsky production of revue in two acts (30 numbers), written and directed by John Cranko, music by John Addison, Decor, John Piper; musical supervision, Anthony Bowles; set supervision and lighting, Paul Morrison. At Bijou Theatre, N.Y., Nov. 26, '56; \$5.75 top (\$6.90 opening).

Cast: Hugh Bryant, Anthony Newley, Annie Ross, Gilbert Vernon.

Whatever else may be said of it, "Cranks" is different. It's a highly original, animated, swiftly paced and, at least for limited public, diverting revue. On the negative side, it's spotty in quality, uncomfortably chi-chi and unvarying in approach.

A combination of two factors make it a likely payoff bet. One is the chicken-feed production cost and operating nut. The other is that there's a definite, if small, public for this sort of super-precious entertainment. It's an ardently, almost hysterically devoted following that makes a fetish of the very, very latest, smartest rage.

On the other hand, "Cranks" is a cinch to irritate the sort of public that likes "popular" entertainment, with clear definition and virile punch. Probably the general public will remain disinterested and even unaware of this novelty revue. But the small coterie of enthusiasts will likely stir helpful confab.

"Cranks," with a cast of four unknowns from London, a few simple settings, approximately a suitcase of basic costumes, plus a pit crew of five, is apparently the lowest-budget production Broadway has seen in years. The show was written by Sadler's Wells choreographer John Cranko, on a challenge, after he'd remarked that most revues lack inspiration. He recruited film-score composer John Addison to write the music. The orchestra includes piano, harpsichord, harp, clarinet and bass.

The revue certainly has inspiration, but also various failings. With few exceptions, it's unconventional. The numbers tend, not surprisingly, to stress dancing, with an element of pantomime, tuneless songs and an underlying flavor of offbeat humor. There are relatively few sketches in the orthodox sense of lampooning standard targets like politics, advertising, domestic strife, and current books, plays and films. Much of the material is on the surrealist side and nearly all is inconclusive.

The cast of three men and a girl are onstage virtually throughout and all do pretty much everything, although each specializes a bit. For example, Annie Ross gets tossed around in various styles of dancing and participates in panto-accenting skits, but is at her best as a singer of deadpan comedy songs. Similarly, Anthony Newley emphasizes soberfaced comedy sketches, Hugh Bryant is a singer somewhat in the manner of Harry Belafonte and Gilbert Vernon stresses dancing.

All the numbers are agreeably brief and although nearly all are performed by the entire company, some of the standouts are singles. Among the latter are Miss Ross singing "Don't Let Him Know" and "Blue." Similarly, Newley gets laughs with "Present for Gilbert." Bryant almost manages to uncover a melody in "Sea Song" and Vernon panto-terps "L'Apres-Midi de Gilbert."

"Cranks" was an off-West End hit in London and although it's by no means everyone's dish, it should get by long enough here to outlast the announced "limited" engagement. By way of extra potential, excerpts from it offer possibilities for television and nitery bookings, and there could conceivably be a real gone record album from its extemporized-sounding score.

Hobe.

### The Glass Menagerie

N.Y. City Center Theatre Co. Jean YVES, director; revival of drama in two acts, by Tennessee Williams. Stars: Helen Hayes; features James Daly, Lonny Chapman, Lois Smith. Staged by Alan Schneider. Jo Mielziner's original scenic designs and lighting adapted by Peggy Clark; original music, Paul Bowles. At City Center, N.Y., Nov. 21, '56; \$3.80 top. Mother ..... Helen Hayes  
Son ..... James Daly  
Daughter ..... Lois Smith  
Gentleman Caller ..... Lonny Chapman

After striking out the first time up, the N.Y. City Center has made a fine recovery with the second

## 2 Birds With 1 Needle

Costumer Miles White, busily preparing his Thanksgiving turkey for the oven in his New York apartment last Thursday (22), had just finished putting in the stuffing and stitching up the bird when the telephone rang. Sticking the needle and thread in the lapel of his jacket, he answered the call, a hurry-up summons from the management of the Latin Quarter, N.Y., where Betty and Jane Kean were to open that night in an act garbed by him.

When the costumer arrived at the nitery he quickly sized up the difficulty, involving a few alterations in Kean sisters' costumes. He did the sewing job himself, with the same needle and thread he'd used for the turkey.

show of its fall drama season. The equalizer is a revival of Tennessee Williams' poignant "The Glass Menagerie," and it wipes out the disappointment left by the opening bill, a mediocre presentation of "Teahouse of the August Moon."

This is a skillful, moving and in some ways surprising revival of the play that won the N.Y. Drama Critics Circle Award of 1944-45 and established the author's reputation. Although the values are substantially altered in the present edition, "Menagerie" remains a tender, heart-rending work, despite the handicap of being presented in the barnlike acoustically faulty City Center. Also, the revival offers interesting evidence of how Williams' writing has changed in the 11 years since the play was first done.

When "Menagerie" was originally produced on Broadway, a few holdouts insisted that the triumph was in the late Laurette Taylor's virtuoso performance rather than the Williams script. But this revival demonstrates how wrong they were. For even with its changed values, the play's wistful, poetic beauty is undeniably touching.

He' en Hayes, who made her only London stage appearance in the part in 1948, plays the mother, Amanda, in this revival. She gives it a strikingly different quality, making the character more positive, more direct and quicker than the soft, fumbling, helpless creature Miss Taylor created.

Miss Hayes is an accomplished artist, one of the great actresses of our time, and her performance is deft and expert, with the lightning transitions, the blend of humor and heartbreak, and the little touches that are her unique trademark. But no degree of artistry can obscure the transparent fact that Helen Hayes is a highly intelligent, practical and capable woman. Practically the opposite, in fact, of the character she's endeavoring to project.

Despite that disconcerting limitation, the show is believable and breathtakingly lovely. It is given valuable impact by James Daly's forceful, clearly defined and nicely varied performance in the dual part of the Commentator and Son. There are also stunning portrayals by Lonny Chapman as the cheerful, self-deluding Gentleman Caller and Lois Smith as the pitiful, affecting Daughter. Their second-act scene together is a theatrical gem, with throat-catching gentleness and warmth.

Alan Schneider's direction artfully underscores the tremulousness of the emotional scenes and the contrasting passages of irritation between the Mother and Son. Peggy Clark's scenery and lighting, adapted from Jo Mielziner's original blueprints, provide eloquent background and Paul Bowles' incidental music helps establish the rueful mood.

The production will continue through next Sunday (2), with "Mister Roberts," starring Charlton Heston, due Dec. 5 as the finale of the three-show series.

Hobe.

## Top Broker Calls

Based on a survey of several leading New York ticket agencies, the following are the most-in-demand Broadway shows, in the order of preference:

Musicals  
My Fair Lady  
Most Happy Fella  
Straight Plays  
Auntie Mame  
Long Day's Journey Into Night  
Separate Tables

Hurd Hatfield will appear with Geraldine Page in "The Immoralist," opening Dec. 25 at the Studebaker Theatre, Chicago. David Pressman will direct.

## Inside Stuff—Legit

Referring to VARIETY's recent story about producer-theatre owner complaints of occasional opening-night drunkenness of critics and columnist-commentator misuse of press seats and "borrowing" money, N.Y. Journal-American drama critic-columnist John McClain commented in part last week, "There is no thought here that any of the veiled accusations were aimed at me. There is also no thought, in light of all this and deference to my colleagues, that I shall ever again devote any time to VARIETY's annual poll of the critics' opinions. 'Who wants to read what a lot of soaks want to say?'"

The recent obit on Hassard Short, crediting the late actor-producer-director with using the first revolving stage, has been disputed by Arthur S. Wenzel, of the Mirror-News, Los Angeles. Wenzel claims the first "for sure" revolving stage was used in 1910 by the Ye Liberty Stock Co., Oakland, Cal., for the play, "On Trial." Wenzel, at that time, was manager of the nearby Macdonough Theatre.

## Shows Out of Town

### Protective Custody

New Haven, Nov. 21.  
Anderson Lawler (in association with Will Lester Productions) production of melodrama in three acts, by Howard Richardson and William Berney. Stars: Faye Emerson; features Fritz Weaver, Thayer David. Directed by Herbert Berg. Settings and costumes, Peter Larkin; lighting, Lee Watson. At Shubert Theatre, Nov. 21, '56; \$4.50 top.

Attendants: ..... Howard Wierum, Mitchell Erickson  
Marc Bradley ..... Fritz Weaver  
Dr. Steidl ..... Thayer David  
Helen Merrick ..... Olga Bielinska  
Dolly Barnes ..... Faye Emerson  
Robert Fuller ..... Barbara Lester  
Oliver Berg

After gathering dust for some 16 months, this Howard Richardson-William Berney melodrama premed here as a novel treatment of an absorbing theme. Combining tense atmosphere with good acting and direction, "Protective Custody" seems a strong bet for Broadway acceptance.

Dealing with brain-washing, play lends itself to suspense, intrigue, defection, and an assortment of emotions ranging from bravado to mental disintegration. It's a large package, but seems likely to be securely wrapped up by its scheduled late December opening in New York.

Laid in a hospital for "mental re-education" in central Europe, the script has a femme American political columnist spirited across a border by Commie agents who plan to "reform" her thinking and then turn her back to her own people so she will "repudiate" all she had written against leftists. Faye Emerson is a revelation as the fourth estate. She does a tremendous job as the cocksure writer whose convictions are progressively shaken until she reaches the brink of capitulation. The cycle of her cerebral journey from self-assurance to submission and back is handled in tiptop fashion.

Fritz Weaver and Thayer David make a fine pair of antagonists representing the different schools of mental torture. Weaver has convincing suavity as a former British legioner, and David is impressive as an ex-Gestapo exponent of the bull-whip technique.

Barbara Lester injects considerable interest into the part of a hospital "nun," Alga Bielinska does well as a "reformed" American patient, and cast is efficiently rounded out by Oliver Berg as a fake American embassy man and Howard Wierum and Mitchell Erickson as hospital attendants.

Peter Larkin's set should be listed in the cast of characters. If ever an inanimate object performed an animate function, this setting is it. Composed of two concentric turntables, with outer circle operating in audience view, it not only adds to the interest of staging, but actually conveys a symbol of the mental gyrations taking place within the mind of the confused victim. It is combined with a lighting pattern having as many cues as a musical.

Scripters have produced an opus that clarifies absorbingly such items as techniques of brain-washing and reasons why vulnerable individuals betray their countries. The show is well staged by Herbert Berghof.

### Survival

Hollywood, Nov. 14.  
Jandria Inc. production of a drama in three acts (five scenes), written and directed by Alexander Ramati. Stars: John Alderson, Karen Verne, John Milford. Features: Edith Angold, Wayne Tucker, John Mylong, David Kasday, Michael Bachus, George Voellmer, Masha Kochergin. Setting, Robert Webster; costumes, Jerry Gebel; hair, Kerin Light; Justus Fox; production assistant, Miss Stewart; folk tunes selected and sung by Adela Gebel; harmonica, Jerry Hilliard; accordion, Eliakum Shapiro. At Ivar Theatre, Hollywood, Nov. 13, '56; \$3.50.

Zdenek ..... John Alderson  
Kubelkova ..... Edith Angold  
Vierka ..... John Milford  
Stepan ..... Wayne Tucker  
Helena Weiss ..... Karen Verne  
David Weiss ..... John Mylong  
Janek Weiss ..... David Kasday  
Germans ..... Michael Bachus  
Voellmer, Mich ..... Masha Kochergin  
Eva ..... John Mylong  
Little Girl ..... Masha Kochergin

Although the material in "Survival" is said to be authentic, the

drama is disappointing. The play contains powerful moments, but author-director Alexander Ramati's technical shortcomings outweigh his obvious earnestness. The writing is in graceless prose, haphazardly episodic in form, and the direction evokes an old fashioned acting style verging on travesty.

The story, somewhat paralleling "Diary of Anne Frank," deals with a Jewish family hiding out in a Nazi-occupied Czech village (the locale has been shifted from Poland, where the author's family underwent a similar ordeal). Considering the difficulties, there are commendable acting attempts by John Alderson as a Czech peasant of wavering sympathies; Karen Verne as a last-minute sub for the appendicitis-stricken Didi Ramati in the role of the Jewish mother; Joan Stewart as a flighty girl, and Wayne Tucker as a cousin.

Robert Webster's cutaway setting of the peasant's hut and barn is cleverly conceived and executed.

Kove.

### The Tormented

Hollywood, Nov. 15.  
James Logan-Lynn Gibbs production of a drama in three acts (16 scenes) written and directed by Brice Knox. Sets, Dine Williams; costumes, Paul Zastupnevich and Willie Charles. At Las Palmas Theatre, Hollywood, Nov. 14, '56; \$3.50 top.

Bill Brown ..... Vern Taylor  
Thorn Kelly ..... Bob Carlson  
Allie Beasley ..... Gail Kobe  
Mort Bentley ..... John Milford  
David Clark ..... John Brinkley Jr.  
Autumn Stark ..... Alix Nagy  
Mel Steur ..... R. C. Kaller  
Man Long ..... Rod Bergman  
Sailor ..... Streeter Flynn  
Rita Romaine ..... Vicki Bakken  
Bartender ..... Bob Hafner  
Suzy ..... Lizabeth Ross  
Halliday ..... Bob Hafner  
Swanson ..... Streeter Flynn  
T. D. Judson ..... Rod Bergman  
Joan Long ..... Joan Pearce  
Jim Dawson ..... Norman Sturgis  
John Hartrick ..... Henry T. Delgado  
Gifford ..... Ted Roter

This ambitious project, whether considered as an expose of Hollywood, three vignettes of failure, or an anti-communist tract, is unsatisfying theatre.

Disregarding the ragged opening, the play badly needs cutting, the last act flounders, both in scripting and delivery. This portion, an anti-red sequence, is a static political tract, as grating and boring as a Commie propaganda piece. Moreover, the implied threat of blacklisting, favorably presented by one character, seems a questionable solution for Commie problems.

Author-stager Brice Knox, has constructed this tale about Hollywood dramatic hopefuls in three acts, each dealing with one aspect of failure in the pic colony. First, played by John Brinkley Jr., is a lazy, misfit dreamer who settles for married life and job outside the industry.

Second, played by Bob Carlson, has talent, but also a psychotic quirk which leads to several sex murders and eventual self-destruction. Third, a promising director, done by John Milford, is abruptly seduced into Communism by a Machiavellian writer and winds up in the hospital, blinded during a red-inspired riot.

Among the large cast, the three principals are impressive, especially the tall, goodlooking Carlson and the dynamic Milford. Also good are Gail Kobe as Milford's wife, Alix Nagy, as a nympho, Vicki Bakken as a barroom tramp, R. C. Kaller as a Stanislavski devotee, Joan Pearce in a romantic role, Henry T. Delgado as the sinister Commie writer, and Norman Sturgis as a Southern-accent dramatic aspirant.

Knox's direction is uneven in quality, with flashes of insight.

Kove.

Tom Ewell and Philip Langner have optioned Stanley Barron's novel, "Facts of Love," for Broadway production. It's the second book tagged by the duo, who previously acquired Peter De Vries' "Comfort Me With Apples," which Robert Emmett is dramatizing.

## Delay Show Tour Legality Cases; Seek Remedy for Statute Block

The hinterland - Broadway legit tour business is still on tenterhooks.

The scheduled hearings this month of two cases, testing the legality of the package operations in New York, have been adjourned. Meanwhile, a committee spearheaded by Richard C. Patterson Jr., Commissioner of the N. Y. Dept. of Commerce & Public Events, is continuing to study the situation in an effort to offset the threatened extinction of the package business.

The situation involves the stand taken by Bernard J. O'Connell, N. Y. City Commissioner of Licenses, that the legit tour operations are functioning without broker's licenses. He does not license the agencies, however, on the theory that a ticket broker cannot participate in any other business, since that makes an accounting of the markup virtually impossible. The law prohibits the resale by anyone other than licensed ticket brokers of admission ducats to theatres and other places of amusement.

The committee, launched by Patterson and comprising representatives of the League of N. Y. Theatres, hotels, restaurants, airlines, railroads and other businesses connected with the package operations, is working on a two-point objective. One is to seek a method of practice which "would not violate the statute as it stands" and the other, if the first is impossible, is to "search for a formula, agreeable to all, for amending the statute."

The test cases involve criminal charges brought by O'Connell against Theatre Trains & Planes and Paul Tausig & Son.

## Row Over 'Conflicting' Reviews of 'Fanny' In London Daily Express

London, Nov. 27.

The Daily Express, which last week revamped its review of "Fanny" between editions, came under fire in commercial tv's news feature program, "This Week," when the commentator stated that the two opinions were in conflict. The paper replied by defending its theatre critic, John Barber, and publishing comparative highlights from the versions of the notice.

In the earlier editions, Barber's praise of the scenery was headlined. He wrote, "It swings you liltily into deepest France," and added, "The show itself swings a'long more liltily." The paper claimed that the first sentence was singled out and quoted as if it had referred to the show itself.

In the later edition Barber said the audience reception at the Drury Lane Theatre was "chilly," and that no song was encored. The headline read, "Alas, What Sad Days At The Lane." Barber himself added, "I use words like lumpy, straggly, appalling . . . and they call it a rave notice."

## 'BUS STOP' PAID 300% PROFIT ON 60¢ ANTE

"Bus Stop," which closed its two-company Broadway and road operation last spring, had piled up \$358,349 profit as of a recently-released Aug. 31 accounting. Of that amount, \$356,000 had been distributed. On the basis of the regular 50-50 profit split between the management and backers, that gives the latter a 300% return thus far on their \$60,000 investment.

Income on the Robert Whitehead-Roger L. Stevens production includes operating profit on both companies, stock and foreign royalties, film coin on the sale of the William Inge play to 20th-Fox (\$75,000 down, plus weekly payments on profit stanzas up to a \$250,000 ceiling) and sundry other revenue.

The net profit represents the take after deduction of director Harold Clurman's 5% share, in addition to his 2% of the gross on both companies.

## Screenwriter Has Play About Starr Faithfull

Hollywood, Nov. 27.

The unsolved murder of Starr Faithfull, beautiful demi-mondaine of a generation ago, has been used by screenwriter Robert Bleas as the basis for his first play, "The Girl Nobody Knows," which he plans to produce on Broadway next season. Case was one of the major New York mysteries of the pre-depression era.

Bleas hopes to get Shelley Winters for the leading role, subject to her current appearance in the Broadway show, "The Girls of Summer."

## UA Has \$49,000 Stake in 'Tables'

The Broadway production of "Separate Tables," presented by the Producers Theatre, in association with Hecht-Lancaster, involves a three-way participation deal. The management gets the usual 50% cut, with the backers splitting the balance on a 10-40 basis.

That's revealed in the limited partnership agreement. Of the \$85,000 invested in the venture, \$49,000 was contributed by United Artists through its general counsel, Seymour M. Peyser. The remaining \$36,000 was put up by members of the Hecht and Lancaster families.

For its stake, the film distribution company will get 10% of the profits on the Terence Rattigan double-bill. Hecht-Lancaster, incidentally, own the screen rights and UA will release the picture. The partnership agreement called for an original \$24,000 investment by UA, with provision for \$25,000 overall, which was exercised by the producers.

The partnership terms also stipulate that the film company be repaid its entire investment before any coin is returned to the other investors. "Tables," costarring Eric Portman and Margaret Leighton, has been playing to sellout business at the Music Box Theatre, N.Y., since Oct. 25.

## Pfeiffer Gets Rights For Chi 'Waltz' Troupe

Chicago, Nov. 27.

Jules Pfeiffer has acquired rights for a Chicago production of "Anniversary Waltz" and will open the comedy Dec. 24 at the Blackstone. Original touring version of "Waltz" ran here for six weeks last season. He took over "Witness for the Prosecution" at the Harris last month from producers Gilbert Miller and Peter Saunders.

## 255% Payoff To 'Pajama' Backers

Backers of "Pajama Game," which ended a 133-week Broadway run last Saturday (24), have thus far received a 255% profit on their \$250,000 investment. That represents their 50% share of the distribution from the Broadway and road companies to date.

According to an Oct. 27 accounting, the total net profit on the two-company operation was \$1,348,804. Of that, \$1,250,000 had been distributed, with an additional \$25,000 going out Nov. 2. For the four weeks preceding the date of the audit, the Broadway company earned a \$25,832 operating profit on grosses ranging from \$38,561 to \$42,923.

During the same period, the national company picked up \$6,390 on a \$37,303 take for a week at the Ford's Theatre, Baltimore; \$2,405 on a \$39,636 gross for a week at the WRVA Theatre, Richmond, and \$933 on the first two frames of a four-week stand at the Forrest Theatre, Philly, with the grosses running \$34,594 and \$33,527.

## Toronto Crest to Do Priestley's 'Glass Cage'

Ottawa, Nov. 27.

Crest Theatre, Toronto, will world-prem J. B. Priestley's new play "The Glass Cage" early next March. The author, who will be on a lecture tour of Chile at the time, will fly in for the opening, according to Murray Davis, Crest's president.

"Cage" was written specially for the Crest, with lead roles for Davis, his brother Donald Davis and sister Barbara Chicott, as two brothers and a sister. Priestley met them while lecturing in Canada last spring, and noted that they'd had a big success with his "When We Are Married."

## Choate & Rosen Production Setup For Concurrent Touring Repeats

### 'Ghosts' in Mexico City As Memorial to Ibsen

Mexico City, Nov. 20.

Players, Inc., local English language group, has scheduled a Dec. 11 staged dramatic reading of Ibsen's "Ghosts" in observance of the 50th anniversary of the Norwegian playwright's death. The Norwegian consul has been invited to attend the offering, which will be directed by Edward Estes. "Ghosts" was the first Ibsen play to be performed in Mexico.

## 'Journey' Payoff After 11 Weeks

"Long Day's Journey Into Night," the Leigh Connell, Theodore Mann & Jose Quintero production of Eugene O'Neill's autobiographical drama, is expected to recoup its cost within its first 11 weeks, or by the third week in January. Although the show plays only six performances a week, it's earning about \$6,000 operating profit. It cost about \$68,000-\$69,000 (without bonds) to bring to town.

The venture was financed at \$80,000, and the provision for 20% overall was not exercised (in the prospectus sent to potential backers, the producers estimated that it would cost \$70,000 to do the show, and added \$10,000 to the budget for reserve). The tryout tour just about broke even, despite the cancellation of four performances in Boston because of the illness of Florence Eldridge, costarring with her husband, Fredric March.

"Journey" opened with an advance sale of around \$200,000, including between 30 and 40 theatre parties and about \$30,000 in mail orders. Since the opening, Nov. 7, the window sale has been running around \$9,000-\$10,000 a day, and the mail order advance has been building.

Despite the 7:30 starting curtain, there are few latecomers, presumably because of the extensive publicity about the late-rungup, plus an apparent desire not to miss any of such a highly touted O'Neill work.

A new production setup involving production of touring companies concurrent with or immediately after the Broadway opening has been worked out by Edward Choate and Albert H. Rosen, in an informal arrangement with producer-theatre owners Huntington Hartford and Randolph Hale. The project is geared to do shows for a fraction of the New York cost, and recoup in a few weeks of Coast engagements.

Besides the novel angle of producing the touring entries as soon as possible after the Broadway opening, the project also involves the use of star leads and strong supporting casts. Choate & Rosen's first such venture was "Anastasia," costarring Eugene Leontovich and Viveca Lindfors, and the second was "Chalk Garden," costarring Judith Anderson and Gladys Cooper, the latter being succeeded after several weeks by Ruth Chatterton.

A third venture, "Sleeping Prince," costarring Francis Lederer, Shirley MacLaine and Hermione Gingold, played a four-performance break-in at the Lobero, Santa Barbara, then moved last Thursday night (22) at the Hartford Theatre, Hollywood, where it continues through Dec. 15. After that it plays a split week and then is booked for a run at the Curran, San Francisco, with a subsequent national tour contemplated.

That will be followed by "The Master of Thornfield," a dramatization by Hartford and John F. Math-

## Shirley Booth Vetoes Surprise Press Stunt For 'Desk Set' in Frisco

San Francisco, Nov. 27.

Shirley Booth, starring in "Desk Set," cut the ground from under one of the show's publicity stunts last Wednesday (21) at the Curran Theatre here. The comedy's pressagent, Ed Parkinson, had set up a brief walk-on for San Francisco News reporter Jack Loughner, near the end of the second act, but the star nixed it.

Loughner, who was rehearsal pianist for Ballet Russe and Ballet Theatre in the early 1940's, was to have done a 30-second piano-playing bit, then write a feature on how it felt to play on same stage with Shirley Booth. With the scribe ready to go on, Miss Booth refused to allow it. According to witnesses, the actress said, "If a newspaperman were to come on and play a bit as a newspaperman, I'd have no objection. But for someone to come on without rehearsal and do a bit like that—well, I think it's unprofessional. The place for publicity is outside, not in the theatre during a performance."

Backstage interpretation of this philosophy, however, was that Miss Booth hates surprises, at least during a performance. Through a management goof, no one had told her that Loughner was going on in place of regular man.

Parkinson logically would have been the person to tell her of the switch, but show's producers, Jack Present and Harry Zevin, had ordered him not to deal with the star directly, but to channel all his business with her through director Harry Ellerbe. The p.a. sold Ellerbe on the scheme and the stager said he'd notify Miss Booth. But apparently he didn't.

Loughner commented good-naturedly, "I've been done in by Shirley Wilkes Booth."

## NEW ARENA STAGE, D. C., SETS 'TARTUFFE' NEXT

Washington, Nov. 27.

Arena Stage, which got off to a sock start in its new location, has skedded Moliere's "Tartuffe" as its second offering, beginning Dec. 9. Current show, a revised version of Arthur Miller's "View from the Bridge," has been extended two weeks beyond its original three-week run. Biz has been consistently big since the Nov. 7 preem, with frequent sellouts in the 500-seat theatre-in-the-round.

Continuing its policy of hiring for lead roles, Arena has inked Jim Harwood and Gerry Jedd to star in "Tartuffe."

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Shows Abroad

The Devil Was Sick

London, Nov. 14.

E. P. Clift & Anne Deere Wiman presentation of a comedy in three acts by Kenneth Horne. Stars Marie Lohr; features Charles Heslop. Wyndham Goldie. Staged by Richard Bird; decor. Robert Lush. At Fortune Theatre, London, Nov. 13, '56; \$2.20 top.

As the curtain descends on the first act of this farcical comedy, it's obvious that the author will not be able to sustain the standard he has set. That prediction is accurately confirmed as the audience witnesses a progressive deterioration through the succeeding acts. Marie Lohr's outstanding performance may help the boxoffice for a while, but on its merits "The Devil Was Sick" can only anticipate a limited run.

Kenneth Horne has assembled some incongruous characters in the conventional setting of a country vicarage and involved them in an overly complicated plot. The relative calm scene is disturbed by the arrival of a grandmother with a prison record, who has decided to reform when a doctor tells her she has a short time to live.

She is the legal wife of the vicar's father who later committed bigamy, and it turns out that the cleric is illegitimate. But apparently the old gal has been deceived by her doctor. She isn't really going to die; but he adopted this ruse to help the granddaughter to get married.

The one notable feature of the production is the quality acting. Miss Lohr has the happy facility of making even commonplace dialog sound like comedy gems. Her presence, delivery and timing are beyond reproach.

Charles Heslop, as the doctor who had been struck off the medical register for improper conduct, also rises above his script. Wyndham Goldie is given fewer opportunities as the vicar, but Mark Daly gives an amusing, blustering performance as the chair-ridden bigamist. Francis Matthews and Anna Steele are a conventional romantic team; but Lesley Nunnerley shines as a sexy maid.

Richard Bird's staging keeps the action lively, and Robert Lush has designed a typical vicarage interior.

Myro.

La Bugiarda

(The Liar)

Rome, Oct. 23.

ETI presentation of a Carlo Alberto Cappelli production of comedy in three acts, by Diego Fabbri. Stars Rossella Falk, Romolo Valli, Annamaria Guarnieri; features Mario Maranzana, Italia Marchesini, Nino Marchesini, Enrico Lucchietti, Gino Pernice. Directed by Giorgio DeLullo. Set, Orfeo Tamburi; music, Fiorenzo Carpi. At Teatro Quirino, Rome; 2.50 top.

The Teatro Quirino has a hit in its first seasonal presentation, a new three-acter by Diego Fabbri, as acted by the "Compagnia dei Giovani," a group which has risen to national attention during the past year. Despite occasional digressions into such topical problems as divorce and annulment in Italy, the play is essentially comic and as such it comes off handsomely.

It also provides a varied and colorful vehicle for its young female star, Rossella Falk, who shows an exceptional range of talent in her impersonation of the woman whose lies involve an already complicated amorous situation. The essence, plot finds the heroine marrying a colorless teacher to guarantee her "future," while still hoping to keep her

aristocratic (and married) lover in the dark about her hitch.

Though her lies satisfy everyone temporarily, the lover's wife triggers a complicating meeting of the two men. Unexpectedly, they unite against the liar until her final drastic lie, a faked suicide, re-establishes her dominant position.

Plot is fragile but amusing, except in one instance in which the lover's character develops unsatisfactorily (perhaps because of a disagreeable hint of homosexuality). Direction by Giorgio DeLullo's never misses a chance to point up the script.

The acting, besides the starring role, is topnotch. Romolo Valli plays the lover with ease and good humor, while Annamaria Guarnieri steals her difficult scenes as his prissy but clever wife. Rest of cast, including Mario Maranzana (subbing for Giorgio DeLullo's never misses a chance to point up the show caught) backs the leads ably.

Hawth.

Touring Shows

(Nov. 26-Dec. 9)

Anniversary Waltz (Russel Nye, Marjorie Lord)—Geary, S.F. (26-8). Arsenic and Old Lace (Gertrude Berg)—Colonial, Boston (28-9). Boy Friend—Blackstone, Chi (26-1); American, St. L. (3-8). Build With One Hand (tryout) (Elliott Nugent, Geraldine Fitzgerald)—Ford's, Balto. (28-1) (Reviewed in VARIETY, Nov. 14, '56).

Canadian Players—Cleveland (O.) U. Club (27); Delaware (O.) U. Aud. (29); Taft, Cincy (29); Huntington (W. Va.) College Aud. (30-1); Edgeworth Aud., Sewickley, Pa. (3); Indiana (Pa.) College Aud. (4); Erie (Pa.) College Aud. (5). Cat On a Hot Tin Roof (Thomas Gomez, Marjorie Steele, Alex Nicol)—National, Wash. (26-9).

Chalk Garden (Judith Anderson, Ruth Chatterton)—U. of Wisconsin, Madison (28); Pabst, Milwaukee (27-1); Hanna, Clevel. (3-8).

Demn Yankes (2d Co.) (Bobby Clark)—Shubert, Chi (26-8).

Great Sebastians (Alfred Lunt, Lynn Fontanne)—Murat, Indpls. (26-1); Victoria, K.C. (3-8).

Happy Hunting (tryout) (Ethel Merman)—Shubert, Bost. (28-1) (Reviewed in VARIETY, Oct. 24, '56).

Heart of Rain (Vivian Blaine)—Shubert, Del. (26-8).

Inherit the Wind (2d Co.) (Melvyn Douglas)—Nixon, Pitt. (26-1); Shubert, Boston (3-8).

Janus (Joan Bennett, Donald Cook, Romney Brent)—Alcazar, S.F. (26-8).

Lark (Julie Harris)—Forrest, Philly (26-8).

Time for Sergeants (2d Co.)—Erlanger, Chi (26-8).

Pajama Game (Larry Douglas, Bunter West, Betty O'Neill)—Palace, Youngstown (28-9); Paramount, Toledo (29-1); Shubert, Cincy (3-8).

Protective Custody (tryout) (Faye Emerson)—Wint, Philly (26-8).

Sleeping Prince (Francis Lederer, Shirley MacLaine)—Hermione Ginkgold—Hartford, L.A. (24-8).

Speaking of Murder (tryout)—Shubert, New Haven (28-1); Plymouth, Boston (3-8).

Uncle Willie, Golden. (12-20).

Plymouth, Boston (26-1); Locust, Philly (3-8) (Reviewed in VARIETY, Nov. 21, '56).

Will Success Spoil Rock Hunter (Eddie Ficker)—Shubert, Wash. (26-1); Nixon, Pitt. (3-8).

Witness for the Prosecution—Harris, Chi (26-8).

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Night of Auk, Playhouse (12-3). Build With Hand, Royale (12-5). Happy Hunting, Majestic (12-6).

Speaking of Murder, Royale (12-19). Uncle Willie, Golden. (12-20).

Trouble & Cressida, Wint. Gard. (12-26). Protective Custody (1-7).

Waiting for Godot, Booth (1-9). Clearing in Woods (1-9).

Small War, Barrymore (wk. 1-14). Hidden River (1-16).

Light a Penny Candle (1-16). Waltz of Toreadors (1-17).

Chalk Garden (1-24). Catch Falling Star (1-24).

Luna (wk. 1-27). Potting Shed, Bijou (1-29).

Renaud-Barraut Co., Wint. Gard. (1-30). Visit Small Planet, Booth (2-7).

Holiday for Lovers (2-14). Hole in Head (2-27).

Ziegfeld Follies (2-28). Orpheus Descending (3-21).

First Gentleman (4-11). Measure for Measure, Phoenix (1-22).

Taming of the Shrew, Phoenix (2-13). Duchess of Malfi, Phoenix (3-19).

OFF-BROADWAY

9 by Six, Open Stage (12-4). Lady From the Sea, Tempo (12-4).

Eagle Has Two Heads, Actors (12-13). Good Woman at Setuzan, Phoenix (12-18).

Purple Dust, Cherry Lane (12-27). Shhh, Chanin (12-28).

Volcano, Rooftop (1-3). River Line, Carnegie Hall (1-3).

Shadow Years, Open Stage (1-9).

Easter, 4th St. (1-15).

Measure for Measure, Phoenix (1-22).

Taming of the Shrew, Phoenix (2-13).

Duchess of Malfi, Phoenix (3-19).

Stock Review

Stalin Allee

Dallas, Nov. 7. Ramsey Burch production of comedy in three acts (four scenes) by Albert Mannheimer and Frederick Kohner. Features Edwin Whitner, Ruth Amos, Harry Bergman, Ailsa Dawson, Stacey Burch, technical direction, James Pringle; costumes, Sarah Cabell Massey. At Theatre '56, Dallas, Nov. 5, '56; \$3 top.

Gretchen Becker ..... Joyce Ann Boyd  
Gustav Grothe ..... Edwin Whitner  
Dieter Grothe ..... Richard Banks  
Frau Holle ..... Ruth Amos  
Ingrid Grothe ..... Ailsa Dawson  
Frau Becker ..... Tommie Russell  
Ludwig Becker ..... Ronnie Claire Edwards  
Arthur Nations  
Rassman ..... Nathan V. Roth  
Max ..... Bob Mullen  
Bruno Poeltz ..... Jerry Hall  
Bowie Coyle ..... Harry Bergman  
Col. Igor Kubitschew ..... John O'Leary  
Karl Binderer ..... J. Frank Lucas  
Russian Soldiers ..... George Hopkins.

Dog ..... Clytemnestra  
Becker Girls ..... Daria Joyce Chick, Debbie Bennett, Sherry Barton, Jane Shaw, Susan Warner, Ann Richardson, Susan Wichman, Margaret Starr.

Ramsey Burch, in his second year as Theatre '56 managing director, has a rollicking hit in "Stalin Allee" to launch the 30-week 14th season. Film writers Albert Mannheimer and Frederick Kohner have fashioned a neat three-acter that sags in dialog only in the closing minutes of the second act. Otherwise, a competent cast ably keeps the laughs rolling.

Plot, in a 36-hour time span, details the oppression of a German family housed in a sordid tenement under Russian jurisdiction in East Berlin. Defiant grandma and granddaughter joust with Soviet security officers, while the son-and-father succumbs to Red offers to become assistant finance minister so he can live on fashionable Stalin Allee. Aided by a stalwart American, who plots the Russians into becoming turncoats against the USSR, the German family scrams for the U.S.

Ruth Amos scores as the back-talking grandma, Edwin Whitner is a believable, pussyfooting father looking for a safe deal and Ailsa Dawson is granny's staunch backer in the distaff romantic lead. John O'Leary makes the most of his Russian colonel role, with Jerry Hall only slightly behind as a stuffy security officer. J. Frank Lucas, in only two brief entrances, mops up as a Communist "over-the-shoulder" informer, while Harry Bergman registers as the defiant American businessman.

Comedy rates larger stages, and is a good bet for film fare. Burch's direction is fruitful. The solo set by James Pringle serves surprisingly well, and the costumes are excellent.

Bark.

Legit Followup

The Sleeping Prince

(HUNTINGTON HARTFORD, HOLLYWOOD)

Hollywood, Nov. 22.

This touring edition of the current Broadway entry, "The Sleeping Prince," offers fine entertainment. While there is little to Terence Rattigan's script, it has been skillfully directed by Richard Haydn and is well played, especially by Shirley MacLaine and Hermione Ginkgold.

The show is a triumph for Miss MacLaine, and stamps her as a bright comedy talent combining perception and variation to create a character that lives and sparkles. She also reveals an appealing gamine personality.

Miss Ginkgold, in her first cost legit appearance, displays exquisite timing and an uproarious comedy touch. She is laughably majestic as a regal consort, making a standout of the juicy supporting role. Costar Francis Lederer is slow establishing the character of the Prince Regent, but finally scores on charm and technical adroitness.

What there is of Rattigan's fable concerns an American chorus girl invited for supper with the Prince Regent, but it serves as a vehicle for the diverting performances.

David Lewis is standout as a British Foreign Office fixer, Darvy Anders shows promise as a Balkan princess and Hilda Plowright shines as a Continental archduchess.

Haydn's direction plays the script as fairly tale, and the promise gains support from the fine set by Richard Shoemaker and the costumes by Frank Thompson.

Both locally and on the road, "Prince" will have to overcome the critical rap of the New York edition, but word of mouth should be favorable and the comedy should build to financial success.

Hope Abelson will independently produce Molly Kazan's "The Egghead," to be staged by Hume Cronyn.

Pressagentry Never Dies

Arthur Cantor, Broadway pressagent, apparently wasn't unduly discouraged by his recent wine-gift exploitation stunt for "Most Happy Fella." Although it presumably paid off in free space and editorial goodwill, the unforeseen headaches in the form of complicated liquor laws in the various states the Most Happy Wine was sent had the p.a.'s staff on the verge of rebellion.

Undaunted, Cantor has come up with a new promotion gimmick for the Frank Loesser-Sidney Howard musical, in the form of a tieup with the White Owl Cigar Co. for a filmed television blurb for Most Happy Panatellas. The singing spots, with featured performers Robert Weede, Jo Sullivan, Art Lund, Susan Johnson, Shorty Long and Mona Paulae of the "Most Happy Fella" stage cast, was produced by Young & Rubican, ad agency for White Owl.

Off-Broadway Shows

Another Part of the Forest

Equity Library Theatre revival of drama in three acts by Lillian Hellman. Staged by Adrian Hall; settings, Robert Motley; costumes, Warren Travis. At Lenox Hill Playhouse, N.Y. Nov. 14, '56. Admission by contribution.

Cast: Ann Wedgeworth, Carroll Howe, Marguerite Lenert, Mary Rio Lewis, Ford Rainey, Gordon Barnes, Jim E. Harty, Burton Mallory, Burt Edwards, Katherine Helmond, Dan Legant, Howard London, Barbara Wilkin.

Since Lillian Hellman pens meaty parts for actors, "Another Part of the Forest," her second play about the Alabama Hubbards and Bagtrys, ought to be a good Equity Library Theatre showcase. Due to faulty casting and leasured direction, the present revival seldom realizes the pungency of the drama, only portions of the second act showing hints of envenomed vitality.

While not the match of "The Little Foxes," which is later chronologically but earlier in the Hellman canon, "Forest" contains sufficient pith and moment for a tense evening of theatre. At ELT, however, the company has a regrettable tendency to play it heavy, the trend toward melodrama occasionally becoming the real thing. The result is lack of credibility and more laughter than the author obviously intended.

Two disparate performances are very good. As Birdie Bagtry, who must bury pride for money, Katherine Helmond has revealing honesty, laying accurate groundwork for the older Birdie of "Foxes." Barbara Wilkin has the juicy morsel of the spirited prostie who reads the Hubbard clan off, and her zesty appearance is brief but memorable.

Ford Rainey's portrait of a declining patriarchy is consistent and Marguerite Lenert is pathetic as the mentally falling wife and mother. The three Hubbard children are played disappointingly, Gordon Barnes missing the callous drive of the older brother Ben, Burt Edwards relying mostly on an overdone cackling laugh for Oscar, and Ann Wedgeworth's young Regina being played with the accent on "sashay."

Maybe Adrian Hall's staging might seem better if the cast kept pace with Misses Helmond and Wilkin, but by the end of the evening life with the Hubbards is getting powerful dull.

Geor.

The Misanthrope

Stephen Porter revival of comedy in two acts by Moliere, as translated by Richard Wilbur. Staged by Porter; costumes, Althea Douglas. At Theatre East, N.Y., Nov. 12, '56; \$3.45 top.

Cast: Ellis Rabb, Robert Blackburn, Arthur Malet, Jacqueline Brookes, Kelton Garwood, Sada Thompson, William Shust, William Ball, Max Sisk, Olive Dunbar, Dino Narizzano.

Moliere's observations on the human race in "The Misanthrope" are as coolly detached as an icicle, and as brittle. Listening to his sallies at hypocrisy and sham, it's hard to realize that 290 years have passed since the play's initial production.

There's a handsome production in the diminutive basement Theatre East, with a melodic translation by Richard Wilbur, and a number of crisp performances that do the French satirist justice. Chief difficulty with Wilbur's couplets is that it's so easy to outguess him as to what the rhyming word will be. Although some of the actors are guilty of over-stress, the distraction is in the adaptation.

As its title implies (and as presumably everybody knows), Moliere is treating of a man who feels impelled to denounce flattery, subterfuge and counterfeit to its face, to whomsoever the face may belong. Since such excesses of social grace are indulged in freely by his beloved and her coterie, the young man's life is not a happy one.

As the lady of fashion who will not join him in his misanthropy, even when her world has found her out, Jacqueline Brookes comports herself with a frigid beauty well calculated to frustrate designing males. With sardonic smile, tilted

chin and a voice filled with hauteur, Miss Brookes epitomizes the unruffled coquette.

As the hater of mankind who worships at this unlikely shrine, Ellis Rabb is bustlingly troubled and self-righteous and consigns himself to exile with supercilious consistency.

It's often interesting that the distaff side fares better in a costume piece, and there's no exception here. Sada Thompson as a woman of integrity who could have loved the young man, and Olive Dunbar as a worldly-wise woman ready with comfort are much more direct and at ease than the male contingent.

Among the latter, however, Robert Blackburn, whose mustachioed periwigged dignity nearly brushes Theatre East's uncommonly low ceiling, wisely confines himself to straightforward performance, disregarding his costumed furbelows.

Producer-director Stephen Porter has mounted his production tastefully. The infinitesimal stage almost defies laws of physical space, though, when eight persons occupy it simultaneously. More than in some arena staging, the actors' backs become a familiar sight. But Althea Douglas' costumes befit the occasion, and there's always Miss Brooke's tranquil assurance for added distinction.

Geor.

British Shows

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53). Chalk Garden, Haymarket (4-11-56).

Devil's Disciple, Wint. Gard. (11-8-56). Devil Was Sick, Forts. (13-56).

Doctor in House, Vic. Pal. (7-30-56). Doctor's Dilemma, Saville (10-4-56).

Double Image, Savoy (11-14-56). Dry Rot, Whitehall (31-56).

Fanny, Drury Lane (11-15-56). For Amusement Only, Apollo (6-5-56).

Good Woman at Setuzan, R.Y. Ct. (10-31-56). House by Lake, York's (9-9-56).

Kismet, Stoll (4-20-56). Le Misanthrope, Palace (11-14-56).

Likely Tale, Globe (2-22-56). Moussetier, Ambassadors (11-25-52).

Mr. Boofy, Aldwych (8-30-56). No Time to Stay, Her. Maj. (8-23-56).

Nude With Violin, Globe (11-7-56). Palama Game, Coliseum (10-13-55).

Plaintiff in Hat, Duchess (10-11-56). Plume de ma Tante, Garrick (11-3-55).

Rainmaker, St. Mart. (8-31-56). Reluctant Deb, Cambridge (5-24-55).

Renaud-Barraut Co., Palace (11-12-56). Repertory, Old Vic (9-7-55).

Romanoff & Juliet, Piccadilly (6-17-50). Rosalinde Fuller, Forts. (13-56).

Sailor Beware, Strand (2-16-55). Salad Days, Vaudeville (8-5-54).

Sorcerer's Apprentice, New Lind. (10-2). South Sea Bubble, Lyric (4-22-56).

Ten Min. Alibi, Westminster (11-2-56). Towards Zero, St. James's (9-4-56).

Under Milk Wood, New (9-20-56). View From Bridge, Comedy (10-11-56).

Waltz of Toreadors, Critteron (3-27-56). Zero Hours, St. James's (9-4-56).

SCHEDULED OPENINGS

United Nations, Adelphi (11-28-56). Diary Anne Frank, Phoenix (11-29-56).

O'Only Carle, Prince's (12-3-56). Touch of Fear, Aldwych (12-5-56).

Way of World, Saville (12-6-56).

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# Philly Spotty; Judy Wow \$57,300, Douglas \$24,200, 'Build' Sad \$5,000

Philadelphia, Nov. 27.

Philly's lone opening last week, "Everybody Loves Me," took a drubbing from all three critics (Murdock, Inquirer; Sensenderfer, Bulletin, and Gaghan, News). Public likewise shied off, although the First-Night Club helped dress the house. Show folded Saturday night (24).

Two newcomers are in this week. Julie Harris, starring in "The Lark," arrived at the Forrest last night (Mon.) with its two-week run virtually sold out in advance. It's on Theatre Guild subscription. Faye Emerson in "Protective Custody" begins a tryout at the Walnut tonight (Tues.).

Local legit then takes a dive until the holidays, with only one other show in prospect, Menasha Skulnik's "Uncle Willie," slated for the Locust next Monday (3).

## Estimates for Last Week

Inherit the Wind, Forrest (D) (2d wk) (\$4.80; 1,760; \$35,000) (Melvyn Douglas). Road company version of the courtroom play was well received; drew \$24,200 on the hold-over; previous week, \$19,200 for seven performances; left town Saturday (24).

Bells Are Ringing, Shubert (MC) (2d wk) (\$6-\$7.20; 1,870; \$56,000) (Judy Holiday). Guild subscription held down gross, but standees every performance. Grossed \$57,300 for the second stanza, after \$49,800 on the previous week's seven performances; moved out Saturday (24) for Broadway.

Build With One Hand, Walnut (D) (2d wk) (\$4.80; 1,340; \$32,000) (Elliott Nugent, Geraldine Fitzgerald). Tryout never got off the ground here; weak \$5,000 last week, following the \$8,500 opener; exited Saturday (24) for Washington.

"Everybody Loves Me," Locust (C) (1st wk) (\$4.20; 1,548; \$30,000) (Jack Carson). Tryout was roasted by the critics and ignored by the public; slim \$8,600 gross; folded here Saturday (24).

# 'Cat' Hot \$29,600, 'Auk' \$16,400, D.C.

Washington, Nov. 27.

Biz was uneven in Washington last week. It was up strongly at the National Theatre, where "Cat on a Hot Tin Roof" opened a three-week run. It was down at the Shubert for the second week of Broadway-bound "Night of the Auk."

"Will Success Spoil Rock Hunter" opened at the Shubert last night (Mon.) for a single-week stand. House will then go dark for a week and reopen Dec. 10 with Faye Emerson in "Protective Custody." Julie Harris in "The Lark" comes into the National the same night.

## Estimates for Last Week

Night of the Auk (Shubert) (D) (2d wk; 1,500; \$3.85; \$31,785) (Claude Rains, Wendell Corey, Christopher Plummer). Business fell off during the second and final D.C. week of this tryout, with only \$16,400 in the till; previous week, \$19,500.

Cat On a Hot Tin Roof (National) (D) (1st wk; 1,600; \$4.45; \$37,000) (Thomas Gomez, Marjorie Steele, Alex Nicol). Fat \$29,600 for the initial week of three, and building.

# 'Success' Modest \$11,900 On Breakin' Week, Balto

Baltimore, Nov. 27.

Manny Davis' touring edition of "Will Success Spoil Rock Hunter" opened its road trek at Ford's Theatre here last week with a mediocre \$11,900. Gross potential at \$3.50 top for the Eddie Bracken starrer was \$38,000.

Elliott Nugent and Geraldine Fitzgerald in the tryout of "Build With One Hand" is current at the house, with "Cat On a Hot Tin Roof" set to follow on Guild-ATS subscription Dec. 10. Gertrude Berg in "Arsenic And Old Lace" is booked for the week of Dec. 25.

# 'Hatful' \$20,300 in Cleve., Despite Press Strike

Cleveland, Nov. 27.

Despite the local newspaper strike, "Hatful of Rain," starring Vivian Blaine, grossed a nice \$20,300 at the Hanna Theatre last week.

The drama is current at the Shubert, Detroit.

# SHIRLEY OKAY \$21,600, 'JANUS' 13G (7), FRISCO

San Francisco, Nov. 27.

Comedy relit all three Frisco legit houses last week, but business was slim, with Thanksgiving holiday and Stanford-California football game blamed, in part.

"Anniversary Waltz," in the fifth frame of its return engagement at the Geary, made relatively the best showing, because of its low breaking point.

Shirley Booth in "Desk Set" demonstrated only so-so draw power at the Curran, possibly because house is scaled high, and "Janus" at the Alcazar took a beating from the reviewers.

## Estimates for Last Week

Desk Set, Curran (1st wk) (\$4.40-\$4.95; 1,752; \$44,000) (Shirley Booth). Fair \$21,600 (figures include 10% tax slice, which stays with promoter, the non-profit Artists Embassy).

Janus, Alcazar (1st wk) (\$4.40; 1,147; \$29,000) (Joan Bennett, Donald Cook, Romney Brent). Passable \$13,000 for first seven performances.

Anniversary Waltz, Geary (5th wk) (\$3.85; 1,550; \$32,000) (Russell Nype, Marjorie Lord). So-so \$10,200; previous week, \$11,200.

# Merman \$55,300, 'Willie' \$9,500, Hub

Boston, Nov. 27.

Three shows are on the local boards this week. New arrival, the touring "Arsenic and Old Lace," starring Gertrude Berg, opens at the Colonial tomorrow night (Wed.) for two and a half weeks in its initial breakin. "Uncle Willie," starring Menasha Skulnik, opened last week to mixed reviews, and continues through Saturday (1). The sold out "Happy Hunting," starring Ethel Merman, ends its three-week stay at the Shubert the same night.

New bookings are "Inherit the Wind," starring Melvyn Douglas, at the Shubert next Tuesday (4) for three weeks, and "Speaking of Murder," set for the Plymouth next Monday (3) for two weeks.

## Estimates for Last Week

Happy Hunting, Shubert (MC) (2d wk) (\$6.25-\$4.95; 1,717; \$55,582) (Ethel Merman). Clean again with over \$55,300; the previous week, \$47,600 for seven performances; sold out for this week's finale.

Uncle Willie, Plymouth (C) (1st wk) (\$3.85-\$3.30; 1,241; \$28,680) (Menasha Skulnik). Tryout opened to two raves (Durgin, Globe; Hughes, Herald); two fairs (Maloney, Traveler; Melvin, Monitor); and two nixes (Doyle, American; Norton, Record). Nabbed a so-so \$9,500 and continues through next Saturday (1); then moves on to Philly.

# 'CUSTODY' FAIR \$14,900 FOR 5 AT NEW HAVEN

New Haven, Nov. 27.

Premiere of "Protective Custody" at the 1,650-seat Shubert Theatre grossed a fair \$14,900 in five performances at \$4.50 top last Wednesday-Saturday (21-24), despite a generally good reception. Faye Emerson starred.

A breakin of "Speaking of Murder" opens tomorrow (Wed.) and plays through Saturday (1), and will be followed by tryouts of "Small War on Murray Hill" (Dec. 12-15) and "Eugenia" (Dec. 19-22). A previously scheduled tryout of "Hidden River" has been pushed back to the first week in January.

# Lunts Vigorous \$35,200 With 'Sebastians,' Cincy

Cincinnati, Nov. 27.

The Lunts in "The Great Sebastians" grossed a tall \$35,200 last week in the 2,000-seat Shubert. Top was \$4.52. Only slow night was Thursday (22), traditionally Thanksgiving low in Cincy.

Theatre is dark this week. "Pajama Game" opens Dec. 3, followed by Vivian Blaine in "Hatful of Rain," Dec. 10.

Bob Herget has joined Alex Romero in staging the dances for "Happy Hunting."

# 'Chalk' Healthy \$20,000 For Single Week, Mpls.

Minneapolis, Nov. 27.

In the face of tough weather, the touring "Chalk Garden," starring Judith Anderson and Ruth Chatterton, came through with a good \$20,000 for six nights and two matinees last week on subscription, at a \$4.40 top at the 1,850-seat Lyceum, where the potential was approximately \$44,000.

It was the season's second local legit booking. Next on list here is "Janus," due the week of Jan. 28 on subscription.

# 'Yankees' \$41,200, 'Sergeants' 32G, 'Boy' \$23,200, Chi

Chicago, Nov. 27.

Business was mixed in the Loop last week with the Thanksgiving holiday and the season's first foul weather blamed. "Boy Friend" ends its stay next Saturday night (1) to continue its tour.

Revival of "Anniversary Waltz" is logged for the Blackstone, Dec. 24. "Matchmaker" is slated for the Harris, Jan. 7, for four weeks, on subscription, to be followed by "Janus," Feb. 4, for the same subscription run. "Arsenic and Old Lace" comes to the Great Northern, Feb. 11.

## Estimates for Last Week

Boy Friend, Blackstone (MC) (10th wk) (\$5.50; 1,450; \$40,583). Over \$23,200; previous week, \$20,200; resumes tour next Saturday (1).

Damn Yankees, Shubert (MC) (4th wk) (\$5.50; 2,100; \$58,000) (Bobby Clark). Nearly \$41,200; previous week, \$43,900.

No Time for Sergeants; Erlanger (C) (11th wk) (\$4.95; 1,335; \$35,495). Over \$32,000; previous week, \$33,400.

Witness for the Prosecution, Harris (D) (\$4.95; 1,000; \$29,347). Over \$12,100; previous week, \$10,300.

## Miscellaneous

Month in the Country, Studebaker. Stock revival opened Nov. 27.

# 'PRINCE' SO-SO \$7,900, FIRST 4 TIMES IN L.A.

Los Angeles, Nov. 27.

Despite generally favorable notices, the touring "Sleeping Prince" got off to a slow start in its first four performances last Thursday-Saturday (22-24) at the Huntington Hartford Theatre.

In for a three and one-half week run, the Terence Rattigan comedy pulled a slow \$7,900, with the top \$4.95 weekends at the 1,024-seat house. The show stars Francis Lederer, Shirley MacLaine and Hermione Gingold.

# Julie in 'Lark' \$31,500, Holdover Week in Det.

Detroit, Nov. 27.

Second and final week of "The Lark," starring Julie Harris, grossed a good \$31,500 at the Shubert, with Guild subscription cutting into the take. Previous week drew \$28,500. Potential capacity at the 2,030-seater was \$34,000. Current is "Hatful of Rain," starring Vivian Blaine, in for a fortnight.

Upcoming is "Will Success Spoil Rock Hunter," starring Eddie Bracken, beginning Dec. 9 at the Shubert. The 1,482-seat Cass relights Monday (3) with "The Chalk Garden," starring Judith Anderson and Ruth Chatterton, for a single week.

# 'Pajama' Rumped \$18,300, Akron-Columbus Split

Columbus, Nov. 27.

"Pajama Game," starring Larry Douglas, Buster West and Betty O'Neil, grossed a depressing \$18,300 in eight performances last week, split evenly between the Goodyear Theatre, Akron, and the 1,634-seat Hartman here.

The Monday-Wednesday (19-21) take at the rarely-booked Goodyear was \$6,000, while the local Thursday-Saturday (22-24) gross was \$12,300. The Hartman, scaled to a \$4.60 top, drew capacity business when the musical played an initial one-week stand here last year.

Marc Connelly's "Hunter's Moon" is slated for Broadway production by Rita Allen and her husband Milton Cassel, with Monty Shaff as general manager.

# B'way Slides, But 'Abner' \$58,100, Pidgeon \$23,800, Shelley \$16,500, Hayes \$38,400, Fella' 57G, Deb' 21G

Broadway buckled last week, with most shows registering substantial drops. Business, downbeat the early part of the week, made a post Thanksgiving Day comeback.

The capacity lineup included "Auntie Mame," "Li'l Abner," "Long Day's Journey Into Night," "Major Barbara," "My Fair Lady," and "Separate Tables." Openers were "Girls of Summer," "Happiest Millionaire" and "Glass Menagerie," the latter at the City Center.

## Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and s.a.r.s. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Apple Cart, Plymouth (C) (6th wk; 44; \$5.75; 1,062; \$34,000) (Maurice Evans). Previous week, \$28,500; last week, almost \$24,500.

Auntie Mame, Broadhurst (C) (4th wk; 29; \$6.90-\$5.75; 1,182; \$43,000) (Rosalind Russell). Previous week, \$43,500; last week, same.

Child of Fortune, Royale (D) (2d wk; 15; \$5.75; 994; \$29,000). Previous week, \$10,800 for first seven performances; last week, almost \$10,800. Closes next Saturday (1).

Damn Yankees, 46th St. (MC) (82d wk; 652; \$8.05; 1,297; \$50,573) (Gwen Verdon). Gretchen Wyler replaced Miss Verdon last Monday (26). Previous week, \$48,600; last week, over \$41,700.

Diary of Anne Frank, Cort (D) (60th wk; 477; \$5.75; 1,036; \$28,854) (Joseph Schildkraut). Previous week, \$24,400; last week, nearly \$22,000.

Fanny, Majestic (MD) (108th wk; 860; \$7.50; 1,625; \$62,968) (Billy Gilbert). Moves next Tuesday (4) to the Belasco Theatre and exits that house Dec. 16, to tour. Previous week, \$39,000 on twofers; last week, almost \$36,200 on twofers.

Girls of Summer, Longacre (D) (1st wk; 8; \$5.75; 1,101; \$29,378) (Shelley Winters). Nearly \$16,500 for first eight performances.

Happiest Millionaire, Lyceum (C) (1st wk; 7; \$5.75; 995; \$25,000) (Walter Pidgeon). Opened Nov. 20 to three favorable reviews (Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post) and four unfavorable (Donnelly, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); almost \$23,800 for first seven performances and one preview.

Inherit the Wind, National (D) (71st wk; 566; \$5.75-\$4.60; 1,162; \$32,003) (Paul Muni). Previous week, \$26,000; last week, same.

Li'l Abner, St. James (MC) (2d wk; 12; \$8.05; 1,028; \$58,100). Previous week, \$40,700 for first four performances and two previews; last week, almost \$58,100.

Long Day's Journey Into Night, Helen Hayes (D) (3d wk; 16; \$6.90; 1,039; \$30,000) (Fredric March, Florence Eldridge). Previous week, \$30,000; last week, nearly \$30,100.

Loud Red Patrick, Ambassador (C) (8th wk; 61; \$5.75; 1,155; \$36,500) (Arthur Kennedy, David Wayne). Previous week, \$29,100; last week, almost \$22,600.

Major Barbara, Morosco (C) (4th wk; 31; \$6.90; 946; \$37,500) (Charles Laughton, Burgess Meredith, Glynnis Johns, Eli Wallach, Cornelia Otis Skinner). Moved last Monday (19) to the Morosco Theatre. Previous week, \$43,134 for new house record at the Beck Theatre; last week, nearly \$37,300, with party commissions cutting into the take.

Matchmaker, Booth (C) (51st wk; 408; \$5.75; 766; \$25,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, \$19,700; last week, almost \$18,900. Miss Herlie is due to leave the show soon, with Patricia Cutts set as her replacement.

Middle of the Night, ANTA (D) (34th wk; 769; \$5.75; 1,185; \$39,116) (Edward G. Robinson). Previous week, \$39,100; last week, over \$34,400.

Most Happy Fella, Imperial (MD) (30th wk; 236; \$7.50; 1,427; \$57,875). Previous week, \$58,400; last week, almost \$57,000.

Mr. Wonderful, Broadway (MC) (36th wk; 279; \$7.50-\$6.90; 1,900; \$71,000). Previous week, \$49,000; last week, nearly \$45,600.

My Fair Lady, Hellinger (MC) (37th wk; 291; \$6.05; 1,551; \$67,696) (Rex Harrison, Julie Andrews).

Previous week, \$68,700; last week, same.

New Faces, Barrymore (R) (24th wk; 188; \$7.50-\$6.90; \$38,577). Closes Jan. 12, to tour. Previous week, \$23,700; last week, almost \$25,600.

No Time for Sergeants, Alvin (C) (58th wk; 460; \$5.75-\$4.60; 1,331; \$38,500). Previous week, \$37,100; last week, over \$33,800.

Old Vic Co., Winter Garden (Repertory) (5th wk; 39; \$5.75; 1,494; \$45,000). Previous week, \$36,700 split between "Richard II," "Romeo and Juliet" and "Macbeth"; last week, almost \$34,700 on same three shows.

Reluctant Debutante, Miller (C) (7th wk; 54; \$5.75; 946; \$27,100) (Adrianne Allen, Wilfred Hyde White). Previous week, \$24,100; last week, over \$21,000.

Separate Tables, Music Box (D) (5th wk; 36; \$5.75; 1,010; \$31,021) (Eric Portman, Margaret Leighton). Previous week, \$31,300; last week, same.

Sleeping Prince, Coronet (C) (4th wk; 28; \$6.90; 1,001; \$36,500) (Michael Redgrave, Barbara Bel Geddes). Previous week, \$33,200; last week, nearly \$25,200.

## Miscellaneous

Glass Menagerie, City Center (D) (1st wk; 7; \$3.80; \$45,000) (Helen Hayes). Opened last Wednesday (21) to six affirmative notices (Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post) and one yes-no (Donnelly, World-Telegram); over \$38,400 for first seven performances and one preview.

## Closed Last Week

Diary of a Scoundrel, Phoenix (C) (3d wk; 24; \$3.85; 1,150; \$25,000). Previous week, \$7,000; last week, around \$6,000. Closed last Sunday (25).

Pajama Game, Shubert (MC) (133d wk; 1,052; \$6.90; 1,453; \$50,000) (Fran Warren). Previous week, \$32,600; last week, over \$31,800. Closed last Saturday (24) at an approximate \$1,325,000 Broadway and road company profit thus far on a \$250,000 investment. The touring production has been out since January, 1955.

## Opening This Week

Cranks, Bijou (R) (\$5.75; 603; \$19,000). London revue by John Cranko, imported by Richard Charlton & John Krinsky on a \$50,000 capitalization. Opened last Monday night (26) to two favorable reviews (Chapman, News; McClain, Journal-American), three unfavorable (Atkinson, Times; Coleman, Mirror; Kerr, Herald Tribune) and two yes-no (Donnelly, World-Telegram; Watts, Post).

Saint Joan, Phoenix (D) (\$3.85; 1,150; \$26,000). Cambridge Drama Festival revival of Bernard Shaw drama began two-week return stand at the Phoenix last night (Tues.).

Bells Are Ringing, Shubert (MC) (\$7.50; 1,453; \$55,039) (Judy Holiday). Musical with book and lyrics by Betty Comden & Adolph Green, music by Jule Styne; production financed at \$360,000 (including 20% overall cost about \$40,000 to bring in and can break even at around \$40,000 gross. Opens tomorrow night (Thurs.).

Candido, Beck (MC) (\$8.05; 1,290; \$52,000). Musical based on the Voltaire satire, with book by Lillian Hellman, music by Leonard Bernstein and lyrics by Richard Wilbur, John Latouche and Dorothy Parker; production capitalized at \$300,000, cost about \$340,000 to bring in, including an approximate \$35,000 out-of-town loss, and can break even at around \$36,000. Opens Saturday (1) night.

## OFF-B'WAY SHOWS

Arms & Man, Downtown (10-1-56).

Escorial & Lesson, Tempo (10-2-56).

Hamlet, St. Ignatius Church (10-27-56).

Joeman Cometh, Circle-in-Square (5-8-56).

Me Candido, Greenwich Mews (10-15-56).

Misanthrope, Theatre East (11-12-56).

Sable Brush, Royal, (11-27-56).

Shoestring '57, Barbizon-Plaza (11-5-56).

Take a Giant Step, Jan Hus (9-22-56).

Thor, With Angeles, B'way Congregational Church (10-14-56).

Threepenny Opera, de Lys (9-20-55).

Closed Last Week

Three Premieres, Cherry Lang (10-28-56).

## Chicago's Lyric Opera Grosses \$449,349, Up From Last Season

Chicago, Nov. 27. Lyric Opera ended its six-week season at the Opera House Saturday night, Nov. 17, with a total gross of \$449,349 for the 25 performances of 10 operas. During the '55 season the intake was \$428,426 for the same number of performances.

Although the dollar volume was slightly higher for the just-completed season, the figure represented 83% of maximum capacity, compared to the previous season's

gross which was 88% of a complete sellout. The \$8 top was the same as last year, but other sections at the 3,600-seat Opera House were scaled slightly higher, increasing the maximum potential by nearly \$55,000.

The season's deficit is still to be officially tallied. Last year's operating loss was approximately \$199,000, of which all but \$56,696 was covered by contributions.

Lyric's '56 boxoffice response is considered encouraging for two

reasons. First, it was accomplished despite the defection to N. Y.'s Metropolitan of Maria Callas, the star attraction of the Chicago opera's first two seasons.

Secondly, the present Lyric set-up with Carol Fox as general manager got off to a late start in organizing the fall season because of a six-month legal wrangle over control of the company. The bitter battle finally was resolved late in June when the predecessor Lyric Theatre was dissolved and supplanted by the Lyric Opera. Miss Fox was retained as chief of the new organization, but her antagonists in the frontoffice wrangle, Lawrence V. Kelly, secretary-treasurer of the original company, and Nicola Rescigno, its musical director, were ousted.

## Italian Peasant Superstition at Met?

Old world, especially Italy-derived, superstitions continue intermittently to be reported from the inbred world of the Metropolitan Opera. The latter's principal tenor Richard Tucker (from Brooklyn, U.S.A.) got an assorted box of strange items upon opening Nov. 21 in "La Boheme." Subsequently, his Italian barber "identified" the symbolism which seemed related to a fan's desire to avert "Malocchio" (the evil eye).

Included were horseshoes and lemons, a package of needles, grains of rice, packet of salt, blue beads, bouquet of radishes and red onions and a coral charm.

When the tenor observed that the Metropolitan Opera House was subject to no witchcraft, no demons, no piercing glances and laughed that it was "whammy" stuff from a Broadway musical comedy, his barber said Tucker's laughter was good. A fearless laugh destroys the evil eye.

## Concert Reviews

### Ernani

(Met Opera—With Ballet)

Verdi has been the great stock-in-trade of the Bing reign, the number of old works given new production at the Met now being expanded to include "Ernani." This opera lacks the full talent and technique present in the more mature works of the same genius, but there are lots of singing opportunities for the four principals and—it should be added—plenty of Italianate hambone for the men to chew on.

In this libretto, derived from Victor Hugo, there is a magic horn. Because of a vow to kill himself if the horn blows, Ernani must plunge the dagger in the sight of his bride and die on the steps—first carefully falling into position to emit one of those oldstyle operatic expirations in which the corpse was never in better voice. Ernani is Mario Del Monaco. In picking out a comfortable spot on the steps, he was more tenor than actor, but as the not-tiny Zinka Milanov bent over his prostrate form the need for Del Monaco being well-positioned to support both his voice and his stage bride was obvious.

If this death scene avoids absurdity, thanks to the popularity of the tenor and the diva and the sheer good will of the spectators, and if in other respects "Ernani" rates as creaky Verdi, it is Verdi nonetheless, and there is a good deal to enjoy, especially Leonard Warren as King Carlo of Spain. Alone of the four principals, he seemed from start to finish not only in exquisite artistic coordination but "up" in the part and the score. Milanov, Del Monaco and Cesare Siepi started uncertainly even tightly, and seemed much enamoured of the prompter. However, all had scoring innings later. (Mitropoulos conducted).

Standeers and other characters in the opera house last Friday (23) sported "Viva Zinka" buttons (possibly not to be outdone in loyalty by the clamorous youth up the street at the Paramount film palace who are currently displaying "I Like Elvis" buttons in honor of another singer). However, this was not one of Milanov's great nights or roles, the soprano here being passive rather than catalytic in both the plot and score.

"Ernani" is much brightened by a ballet in the fourth act and Melissa Hayden aroused spontaneous outbursts of recognition as a disciplined dancer of sure command and prima quality. Since she was substituting for the injured Moylan, the Met program gave courtesy credit to the New York City Center Ballet. Possibly because he was not accustomed to working with Miss Hayden, Pierre Lacotte was insecure in his lifts. When performing alone he was not always with it (the music) and seemed more technically proficient than artistically sharp. Zachary Solov's choreography, working with the staircase and somewhat cramped stage space, exhibited freshness and novelty values. This was probably the best showing to date of the Met ballet. Land.

### Pittsburgh Symphony

Pittsburgh Symphony (conductor William Steinberg) paid Manhattan a visit on Nov. 18 introducing German soprano Inge Borkh. San Francisco and Chicago have heard latter sing opera and she has been a guest with major orchestras all over the country but singer was new to N. Y. Other "first" on the program was Third Symphony by Ernst Toch. This one employs all sorts of extra instruments such as two organs, a vibraphone, a rotarion (octagonal box with wooden balls rotating in it) and something called a hisser which is a tank with carbon dioxide in it released by a valve—latter two played offstage. There didn't seem to be any urgent need for it all.

Soprano sang Beethoven's aria

"Ah, perfido" to which her Italian diction as well as her whole style didn't seem to be as well suited as to the Alban Berg aria "Der Wein" a difficult 12 tone work based on three poems by Beaudelaire translated into German by Stefan George. Handsome Miss Borkh has an equally handsome voice which is well handled and should prove even better on an opera stage than a concert podium.

Steinberg conducted with assurance and ease, the orchestra appeared well trained, resonant, if more polished in the shining string section than in the brasses and as a whole ranks among the first ones of U. S. Goth.

"Aida" at the Met (13) had three, not one—meaning debuts. If the Trinidad dancer Geoffrey Holder in the third act triumphal scene is counted. Holder was a venture in off-norm ballet casting and resulted in a choreographic hodgepodge (teamed with prima-ballerina Maryellen Moylan) more suitable for vaudeville than opera. As to the dancing, not too memorable so far this season, the dance of the little boys not only amused Pharos but the audience. Zachary Solov choreographs.

In Antonietta Stella (Aida) the Met has found an interesting singer with much dramatic instinct whose voice in the high register suffered a little from debut-nervousness but nevertheless clearly showed her promise to rank among the celebrated primadonnas the Met is fond of calling its own. Carlo Bergonzini (Radames) is essentially a lyric, not dramatic, tenor and he was pushing his voice at times. Neither his figure nor his acting is very fortunate but he does show delicate phrasing and musicianship. Fedora Barbieri (who has lost some of her former weight but none of her voice) was a glowing Amneris and George London an excellent Anonastro. Fausto Cleva's conducting was Competent.

Both the new singers were enthusiastically acclaimed—so much so that not a single aria-ending could be fully enjoyed—but they deserved it. Goth.

Geza Anda, Hungarian-born Swiss pianist, opened a new swing of stateside concerts bearing on his back Bartok's Concerto No. 2. The comment is arbitrary. It is subject to musical rebuttal since there is no law of "taste" but it could hardly be argued that a foreign artist trying to endear himself to average music lovers this side is doing it the hard way with a work of this raucous "new music" nature. With the N. Y. Philharmonic (22) all his brave style and nimble fingering, all the force of his personality and musicianship are burdened (not defeated) and instead of complete audience satisfaction the customers remark, "He's probably great but—"

Paul Paray, the French conductor from Detroit, had no such liabilities with Cowell's Fugue, Schumann's Fourth and Ravel's crashing "Daphnis et Chloe." These made good Thanksgiving fare. Land.

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# Literati

## Lowell Thomas Anthology

Excerpts from Lowell Thomas' news broadcasts over a 25-year period, starting in 1930 when he was chosen to replace Floyd Gibbons on a daily network news program, have been compiled in a book, to be published in late February, by Doubleday.

With a foreword by CBS board chairman William S. Paley, Thomas authored the book as a day-by-day report of history in the making.

## Shavian Tidbit

"My Dear Dorothea," George Bernard Shaw's first serious effort at writing, has been dug out from his papers and appears in Maclean-Hunter's monthly *Chatelaine* (Dec.) Shaw wrote it at 21 to a little girl he knew.

*Chatelaine* is edited by John Clare, ex-Toronto Star and w.k. for his short stories in U.S. slicks.

## Another James Dean Biog

Ballantine Books, making capital of the James Dean craze, is publishing a biog written by William Bast, due Nov. 29. Bast and Dean met as UCLA undergrads and later shared a Hollywood and N. Y. apartment.

"James Dean, a Biography" will appear in a \$2.75 hardcover and a 35c paperback.

## Esquire Sales Up, Net 'Red'

Though Esquire, Inc. had its best sixmonth net sales figure in the last three years, the publisher turned a net loss. Half-year fiscal sales figure, ending Sept. 30, was \$7,428,540 as compared to the \$7,386,303 for the same 1955 period. But there was a net profit of \$131,181 last year while the loss for the last period was \$87,750.

Esquire, in its stockholder report, disclosed that the first six-monther is "usually operated close to the break-even basis, either slightly up or slightly down." First six months of the new fiscal year reflect net amount spent to launch new Esquire Club division. Current consolidated assets are \$4,301,878 versus liabilities of \$2,346,191. Last year sixmonth assets were \$4,129,661 and liabilities \$1,668,511.

## K.O. Saroyan Suit & Countersuit

Breach of contract suit brought by A. A. Wyn Inc. against author William Saroyan was tossed out last week in an opinion handed down by N. Y. Supreme Court Justice Thomas A. Aurelio. At the same time the court dismissed Saroyan's counterclaim for \$7,500.

Case involved a June 9, 1952, agreement under which Saroyan was to write a book, "Growing Up in America," and deliver the script to Wyn on or before April 1, 1953. A \$1,250 advance was to be made on inking the pact while another \$1,250 was to be paid Saroyan upon delivery of the 60,000-70,000-word work.

Both payments were made to Saroyan, Justice Aurelio noted, although Wyn claims he hadn't delivered an "acceptable" manuscript. Thereafter the publisher sued to recover the \$2,500 advance and also asked another \$2,500 in damages.

In tracing the background of the case Justice Aurelio pointed out that "Growing Up in America" was to be part of a series to be published by Wyn and written by well-known authors about experiences of their youth in America. "It was contemplated," the court wrote, "that the series would be sold to schools and similar institutions to provide inspiration to young Americans."

Similar contracts were made with Katherine Ann Porter, Manuel Komroff and Mackinlay Kantor. But, it was noted, the Porter and Kantor manuscripts either weren't sent in or not accepted and Komroff's book, "Big City, Little Boy," wasn't a success. Accordingly, Justice Aurelio observed, the Porter and Kantor pacts were abandoned and the project "proved a failure."

This may have been the reason, the court opined, why Wyn on recommendation of its editor of the series agreed to drop the 60,000-word minimum and fixed no minimum length at all. In finding for Saroyan, the ruling held that the publisher's refusal to accept the recommendation was unreasonable . . . and approval was withheld because the project was a failure.

In regard to Saroyan's \$7,500 counterclaim, Justice Aurelio noted that since there was no evidence as to how much the script would bring via sale to some other publisher, damages obviously could not be computed.

## CHATTER

Harold Rosenthal, N. Y. Herald Trib baseball scribe, coming up with a piece on the game's road secretaries in Elks mag.

Your Tomorrow Inc. authorized to conduct a publishing business in Buffalo, capital stock of 1,000 shares, no par value. Daetsch, Pfeiffer, Ryan, Datesch & Leshep, Buffalo, filing attorneys.

Wilton Vaughn, former political editor of the suspended Boston Post, is slated to become press secretary to Massachusetts' new Gov. Foster Furcolo (D), who takes over Jan. 3. Job is tagged at \$9,000 a year.

An up-to-date guide for today's bride has been penned by Elizabeth Stewart Weston, bridal editor of Good Housekeeping magazine. The Doubleday book, to be published in early March, is titled "Good Housekeeping's Complete Wedding Guide."

Montreal-born novelist Lionel Shapiro ("Sixth of June") is off to the Middle East for Weekend Magazine, large Sunday insert published in Montreal, as a "war" correspondent. Its owner, John G. McConnell, recently bought North American Newspaper Alliance.

"The Festival of Opera," written by Henry Simon, and containing a preface by Dario Soria, head of Angel Records, is being published in February by Doubleday. The stories of 129 famous operas, ranging from Monteverdi (1594) to Walton (1954) are included in the book, which also is spotlighted by 51 full-page drawings by Fritz Kredel.

## House Reviews

Continued from page 54

### L'Olympia, Paris

gestures with more in the song interpretation. However, he is still one of the main troupers here.

Germaine Montero has a natural timbre and drive in her downbeat rep, plus a thespic stance. These put her over in her first music-hall stint, after pix and legit, to rate her a New Act tag. Garçons De La Rue (4), dressed in the turn-of-century street garb of striped jerseys and melon hats, give out with a good range of novelty tunes revved by hep choral work and production aspects making them one of the top pop singing groups on the boards.

Christian Mery is a dialect comedian with an amusing delivery and stock of tales about Corsicans, their lazy life, irritability and gangster aspects. He ends with a savvy takeoff on the failing-type pop singers to make him one of the up and coming young comic-impressionists here.

Rob Murray trots out his perfect juggling number underlined by his recalcitrant reactions to his own workmanship, to make this a unique and risible act heavily applauded. Elwardos add a whirlwind acro bit as they hop up a staircase on one hand, flip-flop and acro agilely for an excellent opener or filler. Tonita & Lil are lookers who have devised an eye-catching act. They tread the slack wire for a series of perfectly coordinated splits and movements in a number that has fine stateside vaude and video possibilities. Mackways (3) are two bouncy girls and a male who do a fine trick bicycle stunt. He unders on long unicycles or bikes as the two girls cavort around him. Fine sight act for U.S. situations.

Only weak spot in this excellent bill is the extra added attraction, Tag Bros. (3), who do a record mime act. Unimaginative aping and reaction to Anglo-worded disks make this only alternately amusing. It needs plenty of work.

Mosk.

### Empire, Glasgow

Glasgow, Nov. 21.

Harold Fielding presents "The Charlie Chester Show" with Charlie Chester (supported by Len Lowe, John Cartier, "Jeeves," Bernard Bedford, Norman McGlen), Medlock & Marlowe, Marian Miller, Patti Carol & Carol Monk, Leslie Roberts Television Dancers (8), Bobby Dowds Orch.

Charlie Chester, genial London comedian, uses friendly, casual style of patter to good effect as star and emcee of this layout, liberally sprinkled with giveaway items. As a vaude bill it is extremely thin and mediocre fodder, but audience participation in com-

munity songs and stage competitions aids considerably.

Chester errs in offering the well-worn sketch "Not tonight, Josephine!", seen hereabouts too often to be welcome again. It's surefire slapstick, but should be duly laid aside and buried.

In sketches and gags the cheerful comedy star is supported by a team of stooges, while two tall and stately lovelies, Patti Carol and Carol Monk, grace the aud-participating bits with glamor. Bernard Bedford does a pleasing piano stint and tickles the ivories for a guess-the-tune spot.

Standout act is Medlock & Marlowe, mixed team who dance on and off in topical masks. This honey of a vaude and tv act has brought itself right up to the minute with masks of Liberace (complete with candelabra), Sir Laurence Olivier and Marilyn Monroe, Peter Brough, Dickie Valentine and Johnnie Ray. The Bette Davis and Marilyn Monroe masks are most lifelike amid other top likenesses.

Song spot is confidently filled by Marian Miller. The eight Leslie Roberts Television Dancers are an attractive line.

Giveaway contests include getting male customers to garb themselves in balloons and then burst 'em, asking other males to dress up as femmes and see who's first, and getting lady customers to take part in a race with china plates. Prizes on offer range through tv sets and washing machines to handbags and folding chairs.

Showbacking is by the resident Bobby Dowds house orch. Layout is presented by Harold Fielding, London impresario. Gord.

## Prince of Wales, London

London, Nov. 20.

Gracie Fields (with Jimmy Bailey), Les Cinq Peres, Jon Pertwee, Terry Scott, Stan Stennett, Saveen, Warren, Devine & Sparks, The Kelroys (4), Ravic & Babs, Harold Collins Orch.

Gracie Fields is one of the few artists who can claim and boast a stout audience loyalty, particularly in Britain. In small measure this may be attributed to patriotic pride, but in the main, it's a tribute to an artist who reached the top many years back and has discovered the simple formula for staying there. Miss Fields has always been herself—and that's the main secret of her success.

In almost every way she's remained the Lancashire lass who endeared herself to the hearts of British audiences. There's no "side" to her manner and there's no false veneer to her personality. That's even more evident than usual in her current stint in which she reveals that she cannot only hit and hold the highnotes but can also still hold her audience. Her performance, which begins with a trio of numbers from "The King and I," and includes a couple of her traditional Lancashire songs, is reinforced by a delightful recitation number about a boy's birthday party and a vivacious rock 'n' roll entry with an Irish flavor. She ends with a stout audience participation medley of oldtime tunes.

Les Cinq Peres, doubling with their Palladium revue commitment, have a sock brand of vocal orchestral impressions. Their songalogue, which includes a Mozart entry, an interpretation of "The Barber of Seville" and "Flight of the Bumblebee" is surefire entertainment. Jon Pertwee, who emcees the two-week bill, is one of the few comedians with an original approach. His "fairy story" reading turns out to be one of the highspots of the program.

Terry Scott, best known for his tele appearances, emerges as a bright and promising comedian whose material is worthy of the West End and who has obviously taken care in prepping his act. His schoolboy impression and his exaggerated interpretation of the dagger soliloquy from "Macbeth" are sure laugh-raisers. Stan Stennett, on the other hand, misses badly. Much of his gab is dated and even the newer bits lack subtlety. Saveen, the ventriloquist, who uses a quartet of dummies, plus a live dog, never fails to win the right reaction. This time around his act seems better than ever.

There's a new femme partner in the act of Warren, Devine & Sparks, but otherwise their knockabout routine is unchanged. The Kelroys achieve some fancy acrobatics on trapeze and trampoline to enthusiastic mitting, and Ravic & Babs provide quick thrills with their highspeed roller skating tricks on a miniature portable rink. Entire program is neatly backgrounded by Harold Collins' resident orch. Myro.

# SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Nov. 27.

Long arm of coincidence, often chided for its mileage in pix, must have reached an all-time record in the timing of the release of Cecil B. DeMille's "Ten Commandments."

Here is a story dealing with the life-and-death differences between Egyptians and Jews and though set 3500 years ago could be shot this afternoon and be essentially the same differences between the same two peoples.

I remember about 40 years ago when only 12 persons were supposed to have understood the Einstein Theory and were trying to explain it to the Herr Doktor so that he, too, would know what he was talking about. They used the figure of a person being projected so rapidly into space that he would see past history. Thus if he traveled fast enough he would be able to catch up with the parting of the Red Sea, watch Moses and the Hebrews crossing it and observe Rameses and the hated Egyptians in hot pursuit, drowned as the sea closed over them.

This theory remained in the realm of plausible fantasy until a few weeks ago, when a pilot in a jet plane fired his 20m cannon toward the ocean and was traveling so fast he caught up to his own shots and had his plane riddled with them. He thus succeeded in shooting himself down and suffered three broken vertebrae and a fractured leg—a new twist to the phrase "self-inflicted wounds."

## Arrive Before You Leave

This one closed all doubts as to whether it would ever be possible some morning to leave New York at sunrise and arrive in California to watch it rise again. As the earth's rotation is not much more than 1,000 m.p.h., it is easy to see that a jet traveling at 2,000 m.p.h. might leave New York, say, at 7 a.m. and arrive in California the same morning at 5:30 a.m. In other words, by Greenwich time at least, the plane would arrive long before it left.

Such computations are confusing to one trying to check through the Old Testament for the accuracy of time as presented in "The Ten Commandments." There in the Old Testament was recorded as A.M. (Anno Mundi.) According to this, Moses was born in the year 2433 and died in the year 2553. Sacred scholars working backward from the time of Christ put the birth of Moses at 1532 B.C. and his death at 1452 B.C. Either way he lived about 80 years. The Exodus took place in 1492 B.C. when Moses was middle-aged. He spent the next 40 years with his people wandering around the desert. It is agreed he did not cross the Jordan with them into the Promised Land but was buried in a secret place in the Valley of Moab.

## Those 'Lost' Years of Moses

The major liberty DeMille took with history was to fill in the years between Moses' youth and his return to Egypt as the favored warrior to succeed the aging Pharaoh, and in this DeMille leaned on two ancient historians who filled in the "lost" years to DeMille's liking.

Charles Montague Doughty in "Travels in Deserta Arabia" wrote that "never had so many people fought so long for so little." He was writing this of the Near East of 80 years ago. However, the phenomenal growth of Israel in the last 10 years has changed the area to an almost unbelievable degree.

What Moses was fighting for and what his descendants are fighting for today were essentially the same things. He was fighting to free them from bondage and to mould them into a nation guided by timeless moral values. Whether he succeeded in this may not satisfy the majority of delegates to the United Nations at the moment, but they, of course, are not the final judges of history.

## Circles With Sense

That the Jews have done more in less time to turn a desert into a land promised them 3,500 years ago cannot be questioned. Six miles from Nazareth they have a modern village on reclaimed land, the first smallholders' cooperative settlement in Palestine. Residents live in a circular formation and tend the land strips radiating from their circular frontage.

This is an intelligent use of design and, though it overlaps a planned economy, is no more communism than the vast cooperatives of the middle west is this country. That Arab neighbors hate to see self-help succeed, preferring either their own nomadic existence or in getting a piece of the oil money profits (discovered, dug and pumped by outsiders), can't be held against the Israelis, who are making progress the hard way.

## The Wunderkinder Of The Century

Nobody is claiming that Chaim Weizmann was another Moses, but he and his followers have given similar hope to the same people. There were half a million people involved in the Exodus and about 2,000,000 form the present independent Jewish republic. In population it is pathetically small as compared to 22,000,000 Egyptians and our own 168,000,000. But size only impresses people conditioned by boxcar figures. What they do with what they have is the big issue, and the Jews in Israel have been the wunderkinder of the 20th Century.

Given a fraction of the understanding and help that we have extended to nations which were trying to destroy us completely 15 years ago, they would be light years ahead of where they are. And even without it they are doing fine.

They really love liberty and this love obviously never died during all the years they were held in bondage building pyramids for the glorification of people who held them in slavery and seem sorry even to this day that they ever let these people go.

DeMille has tried hard to keep a message out of "The Ten Commandments" but in the issue as to whether men shall be ruled by the whims of a dictator or whether men are free souls under God's law, he has left no doubt in which direction his sympathies lie.

## No Chance For Encore

"The Ten Commandments" is going to be hard to follow. There is no possible encore. It wipes out the memory of most of Hollywood's bad ones and the good ones will have to give it top priority in the world market for a long time to come. Even the master could not top it, and at his age he's too smart to try.

It's hard to forget the man in this masterpiece. It was his Five Year Plan and it came off. When you set such a course at 70 and bring it to port at 75, you are living another miracle in a picture that's loaded with them.

## Grown-Up Gratitude

That the picture will cost \$15,000,000 before it brings in a dollar will impress the boxcar-minded, but this, after all, is only proof that bankers believe that DeMille can be trusted to bring back a profit on an investment.

He knows he lives in a world where most people do not know eternal values. They can only suspect what a thing is worth by what it costs. He has to take a profit to assure Par, its bankers and the whole capitalist-communist world that he is not trying to put an H-bomb under the system that reared and enriched him.

But at his age the profit-motive is no longer the driving force behind his efforts. So he is detouring his tale into the DeMille Foundation, the first to my knowledge of this sort of grown-up gratitude to come out of Hollywood.



## Broadway

Ed Morey, Allied Artists v.p., is back from an AA board meeting and two weeks of studio talks.

Rossano Brazzi, Italian star, came in from London yesterday (Tues.), heads for the Coast tomorrow.

Frank King, in from the Coast, off to Europe shortly to talk up his "Brave One" film production. Allied Theatre Owners, of New Jersey holding its annual beef-steak dinner in Passaic, N. J., on Dec. 13.

Maurice "Red" Silverstein, Metro liaison with indie producers, took off for Europe to confer with indie producers.

Dimitri Tiomkin readying the score for the newest Cinerama entry, Lowell Thomas' "Search for Shangri-La."

N. Y. Assn. of Characters, organized by Harry Singer, is throwing a dinner at \$10 per skull at Toots Shor's Jan. 16.

Bev & Jack Palmer booked for the Town Casino, Buffalo, Nov. 26 and not in Philly as erratum in a recent VARIETY issue.

Olga Albizu, RCA Victor secretary in the Red Seal department, exhibiting a group of paintings at the Panoramas Gallery Dec. 10.

Lamb's Club tendering a dinner Dec. 2 to the Old Vic Company in its clubhouse, now that the West 44th St. hq is open to the femmes for special functions.

Mary Stanton of the Broadway cast of "Pajama Game" off to the Coast to join other members of the show who will recreate their roles in the screen version of the musical.

Joni James and her personal manager Tony Acquaviva being married Dec. 1 at St. Patrick's Cathedral with a reception at the Starlight Roof of the Hotel Waldorf-Astoria to follow.

Bob Hope making a special trip from the Coast to toastmaster the 18th annual Motion Picture Pioneers dinner honoring Robert J. O'Donnell, the "Pioneer of the Year" for 1956 Friday (30) at the Waldorf-Astoria.

Gregory Peck off to Madrid this week to see producer Sy Bartlett and screenwriters Fay and Michael Kanin concerning "Thieves Market," to be made in the Spanish capital under Peck's indie production company banner.

Thomas F. O'Neil, prez and board chairman of RKO Teleradio Pictures, named honorary chairman of the Police Athletic League benefit football game between the N. Y. Giants and Washington Redskins Sunday (2) at Yankee Stadium.

Edward Harrison, film importer and distributor, will discuss "The Content and Form of the Offbeat Film" Monday (3) at the New School for Social Research. He'll be guest lecturer in the script-writing clinic directed by Flora Rheta Schreiber.

The Russian Nobility Assn. in America Inc. is staging a \$4-a-head tea dansant Dec. 2 at the Sherry-Netherland's Carnival Room, sparked by Alexandre (Sasha) Tarsalsky, long with Col. Serge Obolensky, and now in publations on his own.

"Mexican Jumping Bean" Pepe Romero, from the Mexico City columnist's book title of the same name, has been going in for painting, and has a one-man show slated for March at the W. Ward Eggleston Gallery in N.Y. Romero is currently in Gotham on a fortnight's visit.

Frank M. Folsom, president of RCA, who was to have made the pre-Xmas trip with Cardinal Spellman to Tokyo and Korea, which is annual visit from the prelate to the GIs, has had to cancel out; too much business pressure at home to get away on Nov. 23, the scheduled departure date.

At the Lucullus Circle dinner last week—Gotham gourmets' inner circle, which is sparked by the Waldorf-Astoria's Claude C. Philippe—Commissioner Richard C. Patterson Jr. made a surprise presentation to the Waldorf's veepee of an official Silver Medallion from the City of N.Y. in honor of the hotel exec's silver jubilee at the hostelry.

Mrs. Louis A. (Maud Proctor) Callis, state historian, District of Columbia, Daughters of the American Revolution, has written to California for permission to affix a DAR marker to the marble slab of Elsie Janis in her family tomb at Forest Lawn, Glendale, Calif. "The Sweetheart of the AEF" (World War I) would be so honored by the DAR.

Agent-manager Barron Polan, himself one of the Turtle Bay residents, adds to a recent VARIETY listing of writers, showfolk et al. in the sector; E.B. and Katherine S. White, Creighton Churchill, Jay Richard Kennedy, W. Montgom-

ery Jackson, Gardner Botsford, John Goodwin, Russell Wright and several top architects, including Morris Lapidus and William W. Lescaze. Mabel Demold and her son, Peter, manage the Turtle Bay Holding Co.

Former Mayor William F. O'Dwyer was "fall guy" at the Circus Saints & Sinners' monthly shindig last week and the kiddies gave him the "full treatment," which he took in stride, topping with a sentimental and touching speech about what this city means to him despite his Ambassadorship to Mexico and his lucrative law practise in Mexico City. It was also the peak turnaway turnout in years. The decor matched the "El Rancho Dwyer" motif in the grand-ballroom of the Waldorf.

Milton Berle, Betty and Jane Kean, Dagmar, Elaine Malbin, Joey Adams, Phil Foster, Gene Baylos, Harvey Stone, George DeWitt, Toni Arden, Smith & Dale, Chez Chase, Trudy Adams and The Cernays among the performers who will appear at the 31st annual benefit for the Actors Temple at the Majestic, Dec. 16. Actors Temple, at 339 West 47 St., has been in existence for 39 years, of which Rabbi Bernard Birstein has officiated for 32 years. Nat Abramson is chairman of benefit committee.

Elia Kazan and Budd Schulberg, who have just completed producing "A Face in The Crowd" for WB release, based on Schulberg's story, shot a scene, with a phoney VARIETY page one headline, at VARIETY's Rogowski Press last Tuesday at makeup. For some reason Kazan didn't want a montage; the action called for Larry (Tyronne) Casazza and Willie (Marlon) Feibel, two of the Pearl St. vets, to peel the pseudo-P. 1 off the chaise. And while the boys fluffed their lines a few times, they did all right; probably won't be the same now until WB releases the pic next spring. Feibel "guarantees" the film will leadoff Film Reviews that week.

## Paris

By Gene Moskowitz  
(28 Rue Huchette; Odeon 4944)

Micheline Presle back to films in a staff role in "Les Louves" (The Wolves).

Ingrid Bergman's sudden appendectomy holding up opening of the legit "Tea and Sympathy" at the Theatre De Paris.

Erich-Maria Remarque here to write Anglo version of his hit German play, "The Last Station," due for Broadway next season.

Next Cannes Film Festival will be held May 2-17. New ruling has only one pic per country, but there may still be specially invited films.

Film accord recently signed by France with North Vietnam will allow Gallic pix back to these markets, and France will take one Vietnamese pic per year.

Brigitte Bardot to get \$85,000 for a stint in an Anglo pic based on a Georges Simenon novel, "In Case of Trouble," and then does a film here, "La Parisienne," before taking a long vacation.

Allain Bernheim pouring for visiting musical comedy writers Alan Jay Lerner and Fritz Loewe. Pair were in London to pick-interpers for the Anglo version of "My Fair Lady." They were with producer Herman Levin and director Moss Hart.

Boxoffice toppers are now the Gallic "Gervaise," "Trapeze" (UA), "Rains of Ranchipur" (20th), "Man Who Knew Too Much" (Par), "Elena Et Les Hommes," "En Effeuillant La Marguerite," with Brigitte Bardot; "Picnic" (Col) and "Red Balloon."

Four Andre Roussin plays will be brought to screen here, with "Les Oeufs De L'Autruche" (The Ostrich Eggs) with Pierre Fresnay; "La Femme, Le Mari Et La Mort" (Wife, the Husband and Death), with Fernandel; and "Nina" and "Bobosse." All will be French-Swiss coproductions. R. Vauban is Swiss producer.

## Chicago

Al and Jim Meo took over the Villa Venice from longtime operator Papa Bouche.

Dick Hochman exits Mayer & O'Brien public relations firm to become Ruthrauff & Ryan's p.r. chief.

Charles Leonardi and Jack Schneider, owners of Old Hickory, launched a new key club, tagged the Beau Monde.

Singer-guitarist Johnny Janis working two-week stint on WBBM-TV's "In Town Tonight" while regular vocalist Len Dresslar guests on CBS Arthur Godfrey shows.

## London

(Temple Bar 5041-9952)

Sydney (Bill) Linnit, who died last August, left more than \$128,000.

Don Murray and his wife Hope Lange arrive here Dec. 10 on a delayed honeymoon.

Val Parnell signed Brian Tesler, currently a BBC-TV producer, to staff of Associated TeleVision.

Harry Morris, boss of Colony Restaurants, Berkeley Square, to N.Y. to gander cabaret talent for New Year.

Charles Goldsmith, Metro's managing director in Britain, named a veepee of Cinematograph Trade Benevolent Fund.

Ramon Novarro, who was a guest at Variety Club's nomination lunch, sent a \$100 donation to Tent's Christmas Toy Fund.

Anna Deere Wilman off to Bermuda on a short vacation prior to heading for N.Y. in search for new American plays to present in London.

Associated British Pictures signed Carole Lesley to long-term; first assignment will be with Anna Neagle in "Those Dangerous Years."

John D. Phillips, formerly with the Pye-Nixa and Phillips groups of companies, joined record division of EMI as sales promotion executive.

Shirley Bassey, current topper at the Cafe de Paris, makes her American bow at the New Frontier, Las Vegas, opening Jan. 21 for three-week run. This will be followed by a five-week date at Ciro's, Hollywood.

Steven Pallos, indie producer, who has just completed "Sail Into Danger" with Dennis O'Keefe for Grand National release, planned to N.Y. last weekend; he is due to make second film with the same star in February.

## Miami Beach

By Lary Solloway

Nat Tashman took over publations post for Eden Roc hotel.

Charlie Farrell opened three-month date in Castenet Lounge of Seville Hotel.

Colonnade Hotel installing shows in its Polo Club, Marion Colby set for first one-framer.

American Savoyards presenting "The Mikado" at Coconut Grove Playhouse for next two weeks.

"Cinerama" takes over Roosevelt Theatre this week with first performance a benefit for Miami U. Medical School.

N.Y. Times tossed luncheon for advertising and hotel fraternity at the Sans Souci with Sunday ed Lester Markel principal speaker.

N.Y. Mirror columnist Lee Mortimer, at Eden Roc hotel, stayed over to catch opening of Sirat at L'Aiglon before heading for Havana on short stay.

Peter Lind Hayes and Mary Healy will open the winter-run of Fontainebleau's La Ronde at Xmas time if the duo's tv commitments can be rearranged.

Mike Todd and Elizabeth Taylor, accompanied by his p.a. Bill Doll and his wife, at Eden Roc, for special preview benefit showing of "Around World In 80 Days," parted the press at big shindig (16).

## Frankfurt

Tala Birell, former Hollywood screen actress, now director of entertainment for Command Z of U.S. Army in Europe, at Orleans, France.

Latest American play to be performed in Frankfurt is John Patrick's "A Very Special Woman," which just opened at Theater am Rossmarkt.

20th-Fox awarded an "outstanding" verdict from German Film Classification Board for "King and I," meaning theatres that play it get a tax reduction.

Colored American singer Kenneth Spencer winning great acclaim in Germany for his lead in new German film, "Mein Bruder Joshua" (My Brother Joshua).

The Gerhart Hauptmann stage play, "Rose Bernd," to be filmed by Bavaria Farbfilm, starring German stage actress Kaethe Gold with Marie Schell and Raf Vallone.

Ingrid Bergman due in Germany for her first personal appearance in more than a decade, in connection with opening of "Anastasia" (20th) early next year at Turmpalast here.

Top German actor O. E. Hasse to play Kaiser Wilhelm II in French film, "Adventures of Arsene Lupin," with another German star, Liselotte Pulver, playing role of German countess.

Hungarian-American concert pianist Andor Foldes now touring South America. He'll be in New York for concerts in December, and returns to Germany for European playdates in March.

German actress Ingeborg Schoener signed to play opposite Vittorio de Sica in new Cinecitta

film production in Rome, as soon as she finishes her stint in "Rulers Without Crowns," with O. W. Fischer, now shooting in Geiselsberg.

With new German musicals a rarity, it's news when a pair of them open. "Liebe und Sardinen" (Love and Sardines) has just started in Leipzig, East Germany while at Heidelberg, West Germany, there's another new one. "Ein haessliches Maedchen" (A Homely Girl).

## Pittsburgh

By Hal V. Cohen

Stripper Bubbles Darlene is the wife of Frank Lachimia, a local furrier.

Marjorie Thoma named p.a. and Bernard Novak biz manager for Catholic Theatre Guild.

Boogie Woogie Sherman, vet entertainer, and his wife celebrated their 19th wedding anni.

Betty Creech in town beating drums for Clark Gable picture, "King and Four Queens."

Ankara ice skaters Alice Farrar and Jimmy Carter going to Jack Valentine's club in Fort Lauderdale, Fla., for winter.

Al Butler in town ahead of "Will Success Spoil Rock Hunter?" and Allen Lester ditto "Cat On a Hot Tin Roof."

Local comic Marty Allen and his partner, Mitch DeWold, set for Cole-Basie-Fitzgerald stage show at Paramount in N.Y.

## Rome

By Robert F. Hawkins

(Archimede 145; tel 800211)

Dino DeLaurentiis bought pic rights to Zola's "Lourdes."

Dear Film will release Mike Todd's "Around World In 80 Days" in Italy.

Betty Box at the Excelsior to look into an upcoming Anglo pic location in this country.

Carlos Thompson signed by Carlo Ponti for film that Giuseppe Benati will start in January.

Bricktop decided to stay in Rome, reopening her Via Veneto spot after extended visit to U.S.

Capriccio, show biz' favorite eatery in Rome, reopened in new location near the Excelsior Hotel.

Robert Ruark off to Nairobi. Currently he is prepping six stories for filming in Spain as "Robert Ruark Presents."

Abbe Lane just finished her stint in "Parola di Ladro," and heads for Spain and "Susana Y Yo" for Benito Perojo.

Irwin Shaw in Rome for huddles with Dino DeLaurentiis on final script for "Sea Wall," which Rene Clement directs out of Saigon this winter.

Luigi DeLaurentiis and Bruno Todini are already in Indo-China for advance work.

## Reno

By Mark Curtis

Holiday Hotel near completion. Gambling and entertainment till a question.

Fred Shields moves from Riverside publicity to Chamber of Commerce; Nick Bourne replaces Shields.

Although shows have closed out at Harrahs Club, Lake Tahoe, a holiday lineup starring the Andrew Sisters is planned.

"Wide, Wide World" beams out of Reno Dec. 9 on its "American Campus" show. Reno will get largest segment of show, and the cost for the live telecast will total \$35,000.

## Cleveland

By Glenn C. Pullen

Dark for week, legit Hanna reopened last week with Vivian Blaine in "Hatful of Rain," one one-week stand.

Leo G. Carroll to guest-star in "Late George Apley" for recently-formed University Heights Community Theatre.

Crew Cuts, managed by Cleveland's Fred Strauss, playing return date at Statler which inked Hildegarde for early January.

Shirley Fishman, who did Musicarnival publicity, handling group party promotion work for Paramount and "Ten Commandments" at Loew's Ohio.

## Atlanta

Rise Stevens, Metropolitan opera mezzo soprano here for appearance last week with Atlanta Symphony Orchestra.

Ballet Russe de Monte Carlo appeared Wednesday (21) night at City Auditorium on All-Star Concert Series.

Dame Ninette de Valois, director of Sadler's Wells Ballet, lectured here Nov. 25 at Women's Club Auditorium. Part of proceeds went to provide new roof for Sadler's Wells School in England.

## Hollywood

Gene Raymond on two days of active duty at March Field.

Stuart Millar returned from N.Y. confabs about "Stage Struck."

John Ford back from two-week cruise with U.S. Naval Reserve.

Ricardo Montalban left for Madrid, to complete "Son of Sheik." Elena Verdugo to Denver to appear in benefit for Multiple Sclerosis campaign.

Ginger Rogers joined Bob Hope's troupe to bring Christmas cheer to service men in Alaska.

Edith Terry returned from N.Y. Richard Denning to Mexico City to appear in a picture.

Hal Rosson presented with a gold certificate for his 25-year membership in American Society of Cinematographers.

Irving Starr, Joseph Hoffman, Lou Breslow and Harold Greene joined the Screen Producers Guild, making a total membership of 184.

Deborah Kerr, Natalie Wood, Ernest Borgnine and Charlton Heston nominated for Golden Apple Awards by Hollywood Women's Press Club.

Cecil B. DeMille enjoyed a double-header in L.A. City Council, with one citation for "Ten Commandments" and another as "Mister Master of Filmdom."

## Boston

By Guy Livingston

Jackie Gleason in Monday (26) for charity p.a. on Boston. Common.

Robert Q. Lewis in to address Advertising Club of Boston meeting at Hotel Statler.

Al Capp appointed state chairman of the annual drive for Mass. Assn. for Retarded Children.

Vaughn Monroe, with Larry Green and Four Moon Men, current at Meadows in Framingham through Dec. 1.

Jack Yorke, Shubert general manager, and Louis Cline, Colonial manager, new members of the Boston Press Club.

Allan Ross, manager Boston branch Decca, hosts press and VIPs at special advance screening of "Written on the Wind" at Universal screening room this week.

Margaret Whiting here for disk jock visits on her latest disk quested by Stanley Blnstrub who had his orch maestro, Mike Gaylord, play a set of her late father's tunes.

Variety Club Tent 23 guested by Judge James Dooley, president, Narragansett Park, R. I., with free daily double ticket, buffet luncheon in the Terrace Club and transportation by special Variety Club train.

## Philadelphia

By Jerry Gaghan

Emy St. Just and her dance company made first local appearance at Art Alliance last week.

Bobby Roberts, mambo bandleader, planned to Miami to play at birthday party for food chain store magnate.

Linda Lynch, daughter of Fred Lynch, publicity director of Radio City Music Hall, appearing at Latin Casino with dance trio.

Robert Jaffe, son of clefter Moe Jaffe, has a lead in Pennsylvania U. Mask & Wig Club production, "Ring Around Rosie," at Erlanger.

Norman Black's Arco-Arts Sinfonietta to present free concert (Dec. 2) at Logan Square Library with Carlton Cooley, first violist of the Philadelphia Orchestra, as soloist.

## Madrid

By Ramsay Ames

(Castellana Hilton; 372200)

French import Giselle Robert at Club Morocco.

Diane Meyer (Mrs. John M.) back to the Coast and their infant son last Saturday.

Carmen Seyilla, star of Paramount's "Flamenco," back here after a trip to U. S. and filming in Cairo.

Producer Sy Bartlett due back from a three-day trip to Paris. He still hasn't decided on femme lead for his "Thieves Market," which rolls here in February.

Newest Flamenco dancing star is teen-ager Tere Amoros, daughter of one-time famous matador Miguel Amoros. Her recent recitals at Teatró de la Zarzuela scored.

Director Terence Young, of Metro-Warwick Productions, "Action of Tiger," here, enroute from Granada to London, where the "Tiger" company, through with location shooting in Spain, resumed filming at the Metro studios there. "Torero," Mexico's film on the life of an ace matador, Luis Procuna, still doing big business in second week at cinemas Carlos III and Roxy A.; ditto Sophia Loren starrer "River Girl," at the Capitol. "Don't Trust Your Husband" is in its second session at the Palacio de la Musica.

# OBITUARIES

**GRADWELL L. SEARS**  
Gradwell L. Sears, 59, former president of United Artists and veteran film distribution executive, died at his home in Harrison, N.Y., Nov. 21 of lung cancer.  
Details in film section.

**TOMMY DORSEY**  
Tommy Dorsey, 51, top bandleader for the past 20 years, died at his home in Greenwich, Conn., Nov. 26.  
Details in the Music Section.

**ANTONIO FERRO**  
Antonio Ferro, 61, playwright, author and journalist, died recently in Lisbon. Founder of a weekly and an experimental theatre for which he wrote plays, he became one of Portugal's most celebrated figures in artistic and literary circles.  
Ferro, who was named director general for information and tourism in the 1930s, retired from the post in 1949 to become Minister of Portugal in Berne. He later was appointed Ambassador to Rome. In the course of his diplomatic duties he was credited with bringing about an exchange of artists and authors between Portugal, Switzerland and Italy.  
Surviving are his wife, writer

## JOSEPH BURSTYN

NOVEMBER 30, 1953

Fernanda de Castro, and two sons, Antonio Quadros and Fernando Ferrer, both of whom are journalists.

**GUIDO CANTELLI**  
Guido Cantelli, 36, Italian conductor, died Nov. 24 in Paris. A passenger on an Italian airliner bound for New York, he was killed when the plane crashed soon after its takeoff from the Orly airfield in Paris.  
Cantelli made his debut as an opera conductor in 1942 at the Teatro Coccia in Novara, Italy. Arturo Toscanini brought him to N. Y. in 1948 to lead four broadcast concerts with the NBC Symphony. Since then he had appeared with leading U.S. Symphony orchestras. Cantelli also conducted at the La Scala in Milan and at N. Y.'s Metropolitan. Recently he had been appointed permanent conductor at La Scala.  
Wife and son survive.

**ELIZABETH DEWING**  
Elizabeth Dewing, 43, legit and tv actress, died Nov. 26 in New York after a brief illness. At her death, she was rehearsing for the forthcoming Playwrights Co. production of "Small War on Murray Hill."  
Her first Broadway assignment

## IN LOVING MEMORY

### WILLIAM F. PETERS

Composer  
Dec. 1, 1938  
His Devoted Wife.

was in "Stage Door." Her legit credits also included "Biography," "Rain," "The Joyous Season," "Town House" and "Peepshow." She had worked in summer stock and was a member of the Theatre Wing.  
Daughter and mother survive.

**WILLIAM A. IRELAND**  
William A. Ireland, 85, manager of the Broadway in Denver from 1900 to 1915, died Nov. 18 in Van Nuys, Cal. He represented the American Tobacco Co. in Denver before becoming manager of the Broadway, then joined the original "Birth of a Nation" company after its showing at the Tabor, Denver, touring the west as orchestra manager. He was controller of race tracks at Santa Anita, Tanforan and Bay Meadows before retiring in 1950.  
Surviving are four nephews and two nieces.

**THEODORE KOSLOFF**  
Theodore Kosloff, 74, former ballet and silent picture star, died Nov. 22 in Los Angeles. Born in Russia, he was a member of the Russian Imperial Ballet before coming to the U.S. in 1912.  
Kosloff was seen in many silent films appearing with such stars as the late Wallace Reid, Geraldine Farrar, Elaine Hammerstein and

others. After retiring from the screen, he opened a ballet school in Hollywood and presented ballets in the Hollywood Bowl and elsewhere.  
He is survived by Alexis Kosloff.

**HARRY N. STONE**  
Harry N. Stone, manager of Hamrick's Temple Theatre in Tacoma, Wash., died recently in that city. A native of Los Angeles, he operated his own commercial art studio in Tacoma for several years before moving to Butte, Mont., in 1928 as district manager for Fox Intermountain Theatres. For a time Stone was with the L.A. branch of National Screen Service but returned three years ago to Tacoma to manage the Temple Theatre.  
Surviving are his wife, a brother and a sister.

**HARRISON ATWOOD**  
Harrison Atwood, 70, vice chairman of the board of McCann-Erickson, advertising agency, died Nov. 22 in New York. One of the founders in 1912 of the H. K. McCann Co., a predecessor of McCann-Erickson, he established the business on the Coast in 1913 and returned to N. Y. in 1920. For the next 20 years, Atwood was particularly active in the development of the agency in Latin American and Europe.  
Wife, three daughters and a sister survive.

**PETER MANOS**  
Peter Manos, 56, partnered with his brothers in operating several theatres under the corporate name of the Monessen Amusement Co., died in Indiana, Pa., Nov. 9 of cancer after an illness of six months. A brother, Jack Manos, Ellwood City, Pa., showman, had preceded him in death by only a few weeks, succumbing to a heart attack in the lobby of his theatre there.  
He leaves his wife, a son, two daughters, five brothers and three sisters.

**ROBERT HOOD**  
Robert Hood, 58, a singer over WJAS in Pittsburgh in the early days of radio and for the last few years assistant manager of Garden Theatre on city's Northside, died there Nov. 19. Stricken with a heart attack in his home, he died in a police ambulance en route to the hospital. After his broadcasting days, he continued to perform professionally in clubs and for organizations under the professional name of Bob Lewis.  
He leaves a daughter.

**ALEX C. SULLIVAN**  
Alex C. Sullivan, 71, former New York city newspaperman who turned lyricist shortly after World War I, died in Los Angeles Nov. 20 of a heart attack.  
Sullivan was a top reporter on the N.Y. World before he shifted his activities to Tin Pan Alley in 1922. Among the songs he lyricized were "Georgia Rose," "Kisses," "Florida Moon" and "I Can't See the Good in Goodbye."  
His wife survives.

**TAY E. BRIGHT**  
Tay E. Bright, 55, assistant manager in charge of sales of KTRH, Houston, died Nov. 19 in that city. He was with the station for more than 21 years. Prior to that he was a member of the advertising department of the Houston Chronicle.  
Bright also served as manager of KLEE, Houston for a year during the late 1940s.

**B. O. SULLIVAN**  
B. O. Sullivan, 59, a national advertising salesman for the New York Daily News, died Nov. 21 in Scarsdale, N. Y. He joined the News in 1927 and was the first commercial manager of its tv station WPIX. He returned to the News' advertising dept. in 1949.  
Wife, daughter, brother and two sisters survive.

**ALMA WHITAKER**  
Alma Whitaker, 75, a columnist and feature writer for the Los Angeles Times for 30 years before retiring from active writing in 1944, died Nov. 23 in Glendale, Cal. She was well known in Hollywood for her barbed wit and at one time was a favorite luncheon speaker in film groups.  
Surviving is a son.

**PAUL COTTON**  
Paul Cotton, 50, tv columnist for the Des Moines Register, died of a heart attack Nov. 17 in that city. He had been with the Register and Tribune since 1928 and was city editor of the Tribune from 1931 to

1950, when he became tv reviewer and columnist.  
His wife and mother survive.

**Craig McDonnell Kenney**, 49, veteran radio actor, died Nov. 24 in New York. Known professionally as Craig McDonnell, he appeared on many radio serials, including "Greatest Story Ever Told." Wife, son and daughter survive.

**John (Skip) Fawcett**, 27, Warren, O., drummer, was killed Nov. 10 when his car hit a bridge abutment while he was returning from a recording studio in Buffalo, where he reportedly had cut some records with the Al Belletto Sextette, with which he was working.

**Gerhard Ebeler**, 79, one of Germany's most noted pop song composers, died Nov. 12 in Cologne. Best known of his many tunes was "Du Kannst Nicht Treu Sein," translated into English as "You Can't Be True, Dear."

**Mother**, 79, of tv singer Marilyn Hare, died Nov. 22 in Hollywood. She was the widow of Ernie Hare of radio team of Jones & Hare ("The Happiness Boys").

**Ralph Reid**, 54, NBC radio engineer for the past 25 years, died Nov. 20 of a heart attack in Hollywood.

**Jay G. Grace**, 55, violinist with the Wayne King orchestra, was fatally wounded Nov. 22 by an attacker's bullet in Chicago.

**W. A. Langan**, 62, manager in Longview, Tex., for East Texas Theatres for the last 13 years, died there recently.

**Brother**, 56, of Arthur Landman, president of Statewide Drive-In Theatres, died recently in San Antonio.

**Pier Maria Rosso Di San Secondo**, 67, Italian playwright and novelist, died Nov. 22 in Camiori, Italy.

**Prof Konstantin A. Zubov**, producer and director of Moscow's Maly Theatre, died Nov. 22 in Moscow.

**James A. Morgan**, 49, longtime orchestra director, died Nov. 22 in Fort Wayne, Ind.

## Zanuck's 'Island'

Continued from page 2  
seven weeks location at Granada, near Barbados, and there would remain only about two weeks interiors to be lensed in a British studio. Their transportation bill alone amounted to more than \$360,000 and so great was the risk that Lloyds of London had declined to insure their equipment, which included four major generating sets.

He thought they had undertaken one of the biggest location jobs ever in the industry and apart from the hefty crew, they had 14 principal players and as many as 3,000 extras. The crowd, who were drawn from the local population, Zanuck said, "took direction like trained Hollywood extras" but were frequently carried away by the scenes they were enacting. This was particularly evident in a political debate in which, James Mason was the principal figure.

At his press conference Zanuck said he had made his first independent film in Britain because it was a British subject by a British author and the cast had to be predominantly British. He added that he had turned independent in order to revert to a creative job; as an executive producer he was tied to a desk working out complicated percentage deals. He believed that the switch had, in fact, converted him into one of the majors; the studios were gradually becoming releasing outlets for the output of independent producers.

As executive producer at 20th-Fox, his salary plus his dividends as a substantial stockholder, totaled around half a million dollars a year, but the tax man collected some 92% of that total. Since the end of World War II, because of his rise in standard of living he had ended up every year in the red.

Zanuck confirmed that his next indie venture would be his Stalin biopic, which would trace the story of the Red leader from his youthful days in a seminary in Georgia until his 52nd year. He was aware that the project might be boycotted in various markets where the Com-

munist had a substantial membership or wielded considerable influence, but he was determined to go ahead. Locations would probably be filmed in Northeast Turkey and casting of the title role was now being actively considered. Among the names put forward were those of Yul Brynner, Kirk Douglas and James Mason. He added that many actors had sent photographs of themselves with superimposed drooping moustache to indicate a personal likeness to the Red dictator.

That project would, in turn, be followed by a story of the U.S. Marines, based on the court martial of a sergeant following the death of six draftees on an all-night endurance march. Both of those subjects would be made as American productions, but as and when the story demanded, he would make additional films in Britain.

## Variety Bills

Continued from page 54

**Showboat Girls**  
Mike Werner Ore  
Silver Slipper  
French Folies  
Hank Henry  
Artie James  
Barbara McNair  
Yasmina  
Sparky Kaye  
Cliff & Judy Ferre  
Mac Dennison  
Jimmie Cavanaugh

## MIAMI-MIAMI BEACH

**Ball & Chain**  
Coleman Hawkins  
Terry Gibbs 4  
Eden Roc  
Jackie Miles  
Barry Sisters  
Elaine Deming  
Mal Malkin Ore  
Chue Reyes Ore  
Fontainebleau  
Nelson Eddy  
Gail Sherwood  
B. C. Robinson  
Al Navarro Ore  
Sacasas Ore  
Leon & Eddie's  
Can-Can Girls  
Toni Rave  
Terry Rich  
Denise  
Atoma  
Malayan  
Rivero Quintet  
Bimini Mama  
Pierre Duval  
Lad Richards Band  
Muri & Franklin's  
Roy Sedley  
Anne Marie  
Murray Franklin  
Sandra Barton  
Billy Mitchell  
Fred Thompson  
Nautilus  
Dick Hall  
Phyllis  
Tony Gyle  
Hal Fisher

## HAVANA

**Sans Souci**  
T & R Rodriguez  
Joan Leslie  
Sonia Calero  
Victor Alvarez  
Ortega Ore  
Nacional  
Caprice Chantal  
Jose Arvelo  
Grippe  
Magic Violins  
W. Reyes Ore

## RENO

**Mardi Gras**  
The Jesters  
Blue Chips  
Mapes Skyroom  
Ink Spots  
Skylets

**Ed Fitzpatrick Ore**  
Rivgeside  
Sportsmen  
Starlets  
Bill Clifford Ore

## Brit. Gas Rationing

Continued from page 2

Without such support, their life and prosperity could be severely restricted.

As of the moment, the Ministry of Fuel and Power, who will be responsible for allocating gas rations to private-hire bus companies, are unable to indicate the extent of the cuts they'll be obliged to introduce. There is the possibility that existing contracts may be honored and, in any event, the charter companies, like private motorists, will be given a basic fourmonth allocation in advance, which can be used well within that rationing period.

There is no doubt that, however, generous the Ministry may be in its supplementary allocations to the bus companies, that they will have to cut down on some of their long-distance trips. If the situation becomes more acute, many of them will have to be eliminated altogether.

Quite apart from the organized bus parties, all the arenas are outside the centre of London and off the beaten track. It is questionable, therefore, whether the private motorist, with an allocation permitting a maximum of 200 miles in a month, will wish to use his limited gas allocation for such trips. As all these entertainments are family shows, there is always the problem of taking a party of children on crowded public transport.

## MARRIAGES

Carol Ohmart to William Preston, San Francisco, Nov. 22. Bride is a screen actress.

Joan Bergman to Robert Berry, Pittsburgh, Nov. 24. Bride's a sister of Gloria Okon, who does commercials on Ray Bolger's "Washington Square."

Kathleen M. (Kathy) Maguire to Thomas G. Cody, Newton Center, Mass., Nov. 17. Bride, daughter of a former major league baseball star, conducts "Taste Time" on WRGB-TV, Schenectady.

Alice Joy Martin to Neal Merritt, San Antonio, recently. He's a disk jockey on staff of KONO in that city.

Mae Williams to Victor Perry, Nov. 23, Portland, Ore. Both are nitery performers.

## BIRTHS

Mr. and Mrs. Syd Barrett, daughter, Los Angeles, Nov. 20. Father is a film editor.

Mr. and Mrs. Robert C. Dennis, daughter, Hollywood Nov. 20. Father is a tv writer.

Mr. and Mrs. Gordon Smith, son, Fort Worth, Nov. 20. Mother is "Ann Alden," fence of a daily show on KFJZ-TV there.

Mr. and Mrs. John Pickowicz, son, Yonkers, N.Y., recently. Father is head of Metro's photostat dept.

Mr. and Mrs. Jack Sterling, daughter, Stamford, Conn., Nov. 23. Father does the daily waker-upper show at WCBS Radio, N.Y., and also emcees CBS-TV's "Big Top."

Mr. and Mrs. Russell Stoneham, son, Hollywood, Nov. 20. Father is an assistant tv producer.

Mr. and Mrs. Ed Roden, son, Hollywood, Nov. 21. Father is an assistant screen director.

Mr. and Mrs. E. Lapidus, daughter, Pittsburgh, Nov. 19. Mother's former Playhouse actress, Esther Schwartz, and a sister of Sammy Schwartz, an actor.

Mr. and Mrs. H. G. Jeffers, son, Killeen, Tex., Oct. 23. Mother is the former Avril Couper, Scot dancer.

Mr. and Mrs. H. Taylor Vaden, son, Philadelphia, Oct. 25. Father is sales promotion director at WCAU-TV.

Mr. and Mrs. Leonard Mosby, son, Jacksonville, Fla., Nov. 19. Father is production manager of WMBR-TV in that city.

Mr. and Mrs. David Carlile, daughter, Burbank, Cal., Nov. 22. Father is an actor.

Mr. and Mrs. Gilbert Schwartz, son, New York, Nov. 26. Mother is Lela Swift, a tv director.

Mr. and Mrs. David Clarke, daughter, Nov. 18. Mother is actress Nora Dunsee; father is an actor.

## Choate & Rosen

Continued from page 57  
ews of Charlotte Bronte's "Jane Eyre." Scheduled for next season is a new play, "Come Into My Garden" by Charles Boothe. In addition, Choate & Rosen have optioned "Aspects of Love," a novel by David Garnett, for which an adaptor is being sought.

"Anastasia," which recently closed, was produced for only about \$8,000 (Choate got the New York setting from original presenter Elaine Perry for a relatively low price) and earned around \$75,000 profit. "Chalk Garden," put on for \$13,000, earned back its cost in five weeks and after playing Coast engagements, it is now working east for a contemplated return engagement in New York.

"Sleeping Prince," for which the touring rights were acquired from Producers Theatre & Gilbert Miller prior to the Terence Rattigan comedy's recent Broadway opening, was financed at \$30,000, with provision for 33 1/3% overall. The show was budgeted at \$30,000 for production, plus \$15,000 bonds.

"Master of Thornfield" will rehearse and open Jan. 28 at the Sombbrero Playhouse, Phoenix, then play two weeks at the Geary, San Francisco, and three weeks at the Hartford, Hollywood, after which it will presumably tour. The cast hasn't been announced, but Margaret Webster is returning from England to direct.

## Also 'Tables' and 'Debutante'

Minneapolis, Nov. 27.  
Edward Choate and Albert H. Rosen have acquired the road rights to two more current Broadway shows, Terence Rattigan's "Separate Tables" and William Douglas Home's "Reluctant Debutante."

That was revealed last week by Rosen, here for a checkup visit to the partner's touring production of "Sleeping Prince."



New York Journal-American

THE KNIGHT WATCH!

# Fireball at Waldorf!

By GENE KNIGHT

A FRENCH BOMBSHELL hit the Waldorf-Astoria last evening and shook the Empire Room from end to end. This ball of fire is a lively young man named Henri Salvador. All the rage in Paris, he is distinctly different—decidedly. It's his first appearance in America.

He sings, strums guitar, dances, shivers and shakes and creates plenty of excitement for he puts into his act everything he's got. And Henri's got plenty.

This is a most unusual performance of blackouts, split-second lighting and amusing sound effects. So great was the demand

for reservations for M. Salvador's bow that Gigi, manager of all Waldorf restaurants, had to order extra tables set up in the Empire Room at the last minute.

A merry mime, Henri soon had the elegant patrons of the

Empire Room roaring like crazy. Then came "The Hiccough Rock," a French version of rock 'n' roll that made Elvis Presley look like Little Lord Fauntleroy.

For his wind-up he impersonated a ludicrous orchestra leader. It's one of the funniest bits I've seen since Charlie Chaplin was content to be pantomimist paragon on screen.

A comic of rare talent, he has an electric quality that generates applause. He is, indeed, a real arouser. Don't miss him.

VARIETY

HENRI SALVADOR  
Comedy, Songs  
45 Min.  
Waldorf-Astoria, N. Y.

He's different, offbeat with a genuine sense of comedy values—and a click. He comes on with a strong score and to sincere hand-to-hand music.

LEE MORTIMER  
New York Mirror

"Henri is a pixieish Frenchman and an idol of the Parisian music halls. And I can see why the Gallic gentry idolize him. The little fellow gets under your skin with an array of clever, original mimes, extraordinary song arrangements (his own) and guitaring. You'll chuckle and you'll roar, too. Henri is hilarious."

Currently

Empire Room

WALDORF ASTORIA

New York

# HENRI

# SALVADOR

COLUMBIA RECORDS

Direction: WILLIAM MORRIS AGENCY



